

THE CREATION OF IDENTITY THROUGH DIALOGUE
IN
SE SE JELENG RRE
BY
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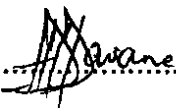
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DECLARATION

I declare that

The creation of identity through dialogue in *Se se jeleng rre* by J.M. Ntsime

is my own work and that it has not previously been submitted by me for a degree at another university and that all sources referred to have been acknowledged.


.....

F.D.G. Diavane

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DEDICATION

I dedicate this work to my beloved father, **Jonas Radiphoko (Ompie) Mokatsane** and mother, **Bessie Selloane (Antie) Mokatsane**. You are the best and irreplaceable.

Also to my three sisters, **Tiny Dikoebe, Mamotladile Mohalajeng** and **Monica Leepile** and only brother, **Richard Mokatsane**.

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“Ask and it will be given to you; seek and you will find; knock and the door will be opened to you. For everyone who asks receives; and to him who knocks, the door will be opened” (Matthew 7:7-8).

TABLE OF CONTENTS

DECLARATION	ii
ACKNOWLEDGEMENTS	iii
DEDICATION	v
ABSTRACT	viii
OPSOMMING	x
CHAPTER 1 CONTEXTUALISATION AND PROBLEM STATEMENT	1
1.1 Introduction	1
1.1.1 Problem statement and contextualization	1
1.1.2 Aims and Objectives	4
1.1.3 Thesis statement.....	4
1.1.4 Methodology	4
1.1.5 Chapter outline.....	5
CHAPTER 2 FROM ORAL PERFORMANCE TO WRITTEN DRAMA	7
2.1 Introduction and definition of the concepts.....	7
2.2 Theories of the origins of African theatre	12
2.3 African and Western theatre and performance	14
2.4 From performance text to drama text.....	16
2.5 Communication in performance and dramatic texts	17
2.6 Conclusion	20
CHAPTER 3: THEORETICAL PERSPECTIVES ON DIALOGUE AND IDENTITY ...	23
3.1 Introduction	23
3.2 Characteristics of dramatic dialogue	24
3.2.1 Verbal features of dramatic dialogue	24
3.2.1.1 Speech acts	24
3.2.1.1.1 Locutionary acts.....	25
3.2.1.1.2 Illocutionary acts	25
3.2.1.1.3 Perlocutionary acts.....	28
3.2.1.2 Grice`s Cooperative Principle (CP)	29
3.2.1.3 Flouting the maxims and implicatures.....	32
3.2.2 Non-verbal features of dramatic dialogue	33

3.3	The construction of identity	36
3.3.1	What is identity?.....	36
3.3.2	Personal and moral identity.....	37
3.3.3	Cultural identity	39
3.3.4	Markers of cultural identity	41
3.3.4.1	Chieftainship and the inheritance of chieftainship	41
3.3.4.2	The significance of “bogadi”	43
3.3.4.3	Sterility in marriage	45
3.3.4.4	Witchcraft	45
3.3.4.5	Naming.....	47
CHAPTER 4: THE CONSTRUCTION OF IDENTITY THROUGH DIALOGUE		
	<i>IN SE SE JELENG RRE</i>.....	49
4.1	Introduction	49
4.2	A short summary of <i>Se se jeleng rre</i>	50
4.3	How dialogue creates identity in <i>Se se jeleng rre</i>	54
4.3.1	Chief Selebi.....	54
4.3.2	Senwametsi	78
4.3.3	Mmapitsa	95
4.4	Conclusion	111
CHAPTER 5 CONCLUSION..... 113		
5.1	Overview	113
5.2	Main findings.....	115
5.3	Further research	120
BIBLIOGRAPHY..... 122		

LIST OF FIGURES

Fig. 1	Manifestations of culture at different levels. (Hofstede, 1991)	40
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ABSTRACT

Dialogue, as the central constitutive element of drama, to a large extent also contributes to delineating characters and to affirming their identity. This dissertation is an attempt to investigate how dialogue creates identity in the drama *Se se jeleng rre* by J.M. Ntsime. To achieve the purpose of this study, the characters of the three protagonists in this drama are analysed and interpreted. Both cultural and personal identities are analysed as manifestations of identity. The value of this study is that it makes readers aware of and emphasises the importance of utterances both at a literary and at an ordinary conversational level.

Though the semiotic approach is used in this investigation, the dissertation first takes a cursory look at the theories of the origins of African theatre and the comparison between the two traditions, i.e. African and Western theatre and performance. The role of dialogue is traced back to its origin in performance, showing how it creates identity both on stage and in the drama text. This research shows that the two traditions are not drastically different since in both traditions performers exchange lines of words or songs; in other words, they engage in verbal dialogue. The costumes and masks that performers put on reveal some of their traits.

In chapter three instruments for the analysis of dramatic discourse are developed. Since dramatic text is governed by dialogue, it was appropriate to use the theory of pragmatics because pragmatics is the study of language in use and is concerned with the context in which the sentences are uttered. Therefore, Searle's (1969) speech act theories, Grice's conversational maxims, Elam's (2000) deixis theory and the politeness principle have been applied to analyse the speech behaviour of characters. These theories have helped to answer the last three questions of the study. The markers of cultural identity which are used to analyse and interpret this drama are chieftainship, lobola, sterility in marriage, naming and witchcraft. They are analysed and used to interpret this drama.

In the analysis and interpretation chapter, chapter 4, it has been found that to study language is to treat language as action. As a result, the speech behaviour of Selebi, Senwametsi and Mmapitsa has been analysed, including their deictic orientation.

In conclusion, this research has proven that character identity can be created through verbal interaction, that is, through dialogue, since it could be used to illuminate both the cultural and personal identities of the three protagonists in the drama. Most of the time Selebi has been found to be orientated towards himself. This reveals him as, amongst others, selfish and conscious of his authority as a chief. Senwametsi has been found to be orientated towards her husband, Selebi, which reveals her as a wife of the chief who is bothered by the way her husband treats her. On the other hand, Mmapitsa has been found to be orientated towards her interlocutors most of the time, which reveals her as a person who likes to order others for the benefit of what she wants. This research also implies further discourse analysis to see whether other relevant pragmatic principles can be used to study character and identity.

Key terms: Dialogue, drama, theatre, performance, speech acts, deixis, identity, Ntsime

OPSOMMING

Dialog as die sentrale konstitutiewe element van die drama, dra in 'n groot mate by tot karaktertekening en tot die bevestiging van karakteridentiteit. Hierdie skripsie is 'n ondersoek na die manier waarop dialog identiteit bewerkstellig in die drama *Se se jeleng rre* deur J.M. Ntsime. Met hierdie doel is die karakters van die drie protagoniste in hierdie drama ontleed en geïnterpreteer. Beide kulturele en persoonlike identiteit is ontleed as manifestasies van identiteit. Die waarde van hierdie studie is dat dit lesers bewus maak van uitings en aantoon hoe belangrik hulle is in die letterkunde sowel as in alledaagse gesprekke is.

Hoewel 'n semiotiese benadering in hierdie ondersoek gevolg is, is daar eerstens 'n oorsig gegee van die teorieë oor die oorsprong van die Afrika-teater en die vergelyking tussen die twee tradisies, naamlik die Afrika en Westerse teater en opvoering, met mekaar vergelyk. Die rol van dialog is nagespeur tot by sy oorsprong in opvoerings om te wys hoe dit identiteit op die verhoog sowel as in die dramateks tot stand bring. Hieruit blyk dat die twee genoemde tradisies nie drasties van mekaar verskil nie, aangesien die voordraers in albei die tradisies reëls van woorde of liedere verwissel, met ander woorde, hulle tree in dialog met mekaar. Die kostuums en maskers van die voordraers onthul uiteraard ook sekere karaktereienskappe.

In hoofstuk drie is tegnieke vir die analise van dramatiese diskoers ontwikkel. Aangesien die dramateks oorheers word deur dialog, is dit gepas om die teorie oor pragmatiek te gebruik, aangesien pragmatiek die studie is van taal in gebruik en gemoeid is met die konteks waarin sinsuitinge gebruik word. Om hierdie rede is Searle (1969) se taalhandelings-teorie, Grice se gespreksvoorwaardes, Elam (2000) se teorie oor deiksis en die hofflikheidsbeginsel toegepas om die spraakgedrag van die karakters mee te ontleed. Hierdie teorieë het gehelp om die laaste drie navorsingsvrae van die studie te beantwoord. Die merkers van kulturele identiteit wat gebruik is om hierdie drama mee te analiseer en te interpreteer, is hoofmanskap, lobola (bruidsprys), onvrugbaarheid binne die huwelik, naamgewing en toorkuns. Hierdie merkers is geanaliseer en gebruik om die drama mee te interpreteer.

In die hoofstuk oor analise en interpretasie, hoofstuk vier, is bevind dat om taal in die drama te bestudeer dit nodig is om taal as 'n handeling te beskou. Dit het tot gevolg gehad dat die uittingsgedrag van Selebi, Senwametsi en Mmapitsa geanaliseer is met insluiting van hulle deiktiese oriëntasie.

Samevattend het hierdie navorsing aangetoon dat karakteridentiteit geskep kon word deur verbale interaksie, met ander woorde deur dialoog aangesien dit gebruik kan word om die kulturele sowel as die persoonlike identiteit van die drie protagoniste in die drama te verstaan. Daar is gevind dat Selebi meestal op homself fokus. Dit toon dat hy onder andere selfsugtig en bewus van sy outoriteit as hoofman is. Senwametsi het geblyk gerig te wees op haar eggenoot. Dit het haar onthul as die hoofman se vrou wat ontevrede is oor die manier waarop sy haar man haar behandel. In teenstelling hiermee is Mmapitsa meestal ingestel op haar gespreksgenote, wat laat blyk dat sy iemand is daarvan hou om ander te misbruik tot haar eie voordeel. Hierdie studie impliseer verdere diskoersanalise om uit te vind in watter mate ander pragmatiese beginsels gebruik kan word om karakter en identiteit in dramas mee te bestudeer.

Sleutel terme: dialoog, drama, teater, uitvoering, pragmatiek, deiksis, identiteit, Ntsime.

CHAPTER 1

CONTEXTUALISATION AND PROBLEM STATEMENT

1.1 INTRODUCTION

1.1.1 Problem statement and contextualization

The concepts theatre and drama refer to two different modes of presentation, but irrespective of their differences the two share some characteristics. Of importance for both modes is the performing of actions. In theatre where performance is live the performer can be identified by his physical qualities, voice, costumes, interaction with other performers, etc. In drama the actors of the action are identified by their use of words in dramatic dialogue. A broad perception of theatre and drama is necessary to understand dramatic dialogue. Both the African theatre and drama theorists and Elam (2000) refer to drama and theatre as interdependent because of the significance attached to dialogue. Definitions of theatre are as various as the venues in which performance activities take place. The ideological perspectives they render visible and audible are equally various. A concept of theatre as cultural performance as developed by Schipper (1982), Etherton (1982) and Kerr (1995) will be used to describe African theatre and drama, emphasising the double nature of drama as both verbal art and performance. Elam's (2000) concept of theatre and drama will also be explored, seeing that this enquiry will principally apply a semiotic approach in its analysis. Etherton (1982:13) maintains that when Aristotle described drama as an imitation of an action, he meant the representation or depiction of action through dialogue. He explains further that although plays are designed to be presented live on stage, there is the inescapable fact that at some point the playwright must write down all the words.

Though dialogue has its limitations, it also has special obligations and strengths which are set by the nature of the drama itself, which, amongst others, is to characterise persons who speak lines of dialogue. The fact that the dramatist uses words alone to create his imagined characters is inescapable. Shroyer and Gardemal (1970:15) add that we can tell from a character's manner of speaking whether he is intelligent or

stupid, educated or uneducated, urbane or countrified, witty or prosaic, secure or insecure. For the reader to identify the personalities of the characters in drama, Austin's (1962) lectures on *How to do things with words* and Searle's (1979) theory of speech acts can be used. By using these theories the reader can pick up multiple identities of one character. In an effort to realize the creation of identity through dialogue, reference will be made to various manifestations of identity. I will focus mainly on Taylor's (1989), Wood's (1991) and Hofstede's (1991) theories of identity. Personal and cultural identity is manifested in Ntsime's play, *Se se jeleng rrê*, and will be explored in chapter four.

As theatre and drama are interdependent, it will be interesting to look at the basic background of African theatre and drama to see how characters are depicted. Modern African theatre has, according to Schipper (1982:153), in several respects been influenced by Western theatre, one of which is the principle that acts as speech acts are more important than the music, singing or dancing. This is the most basic feature that distinguishes drama from other genres (poetry and prose) in that drama is basically a performing art as will be seen from the definition of the concept *drama*. On the other hand, words are the principal means through which the story is communicated to the audience. It must be taken into account that the concept drama implies a dichotomy between text and presentation, script and performance, and verbal material in print and visual perception on the stage.

Verbal material is of significance in communication as it is the medium through which people reach an understanding of one another and at the same time realize their potential as human beings. It is also through dialogue that the identity of characters can be created. According to Steinberg (1990), dramatic dialogue provides an opportunity for personal growth or self-actualisation, the process of realizing the character's potential through self-expression. It can be argued that language only exists and is maintained within a speech community, which indicates the crucial feature that a self finds its original sense in the interchange between speakers. Any definition of dramatic dialogue that does not include a close study of the language itself will not be valid.

The identity of a person can be produced by the language he uses and shares with those around him. One could, therefore, partly "define oneself by defining the position from which one speaks, in the family tree, in social space, in the geography of social statuses and functions, in one's intimate relations to the ones one loves and also crucially in the space of moral and spiritual orientation within which one's most

important defining relations are lived out" (Taylor, 1989:35). A person can be defined or described with reference to those who surround him/her.

Since dialogue is verbal interaction between characters, these characters are identified in relation to certain interlocutors. Taylor (1989:37) says that the self exists only within what he calls "webs of interlocution". Through exchange of speeches characters and their personalities can be delineated. Not only that; Styan (1960:40) reminds us that one word of dramatic dialogue could fulfil many functions, the most important being creating characters and moving the action along.

The work of J.M. Ntsime has been studied by a number of scholars. Motsepe (1992) focused on the supernatural element in *Matlhotlhapelo*, while an examination of naming practices in *Pelo e ja serati* was done by Sekeleko (1992). Motsilanyane`s (1993) study covered the evaluation of Ntsime`s plays up to 1990. She found that Ntsime`s works reveal that love plays a significant role in the organization of the plot, that he portrays dynamic characters successfully and is able to use them to great effect. In exploring conflict in Ntsime`s *Pelo e ja serati*, Katametsi (1998) investigated the nature and function of conflict in the play. Her findings showed that Ntsime uses dialogue throughout the play to reflect the characters' moods, emotions and attitudes. Kotu (1998) explained the representation and use of characters in Ntsime`s *Pelo e ja serati*. In the study of various drama texts by different authors, Pilane (2002) investigated the construction of Batswana cultural identity in *Pelo e ja serati*, *Pelo e ntsho* and *Matlhotlhapelo* (amongst others). Her findings show that the conflict in these plays centres on four cultural aspects of the Batswana, viz. marriage customs, chieftainship, witchcraft and the ancestors. Most significant about these findings is the role that dialogue plays in creating meaningful characters since characterisation within different contexts is implied in these works. Dialogue cannot be isolated from the dramatic characters. Therefore these results will have a bearing on determining how dialogue helps to create identity.

It is the purpose of this dissertation to describe and interpret how dialogue helps to create identity in J.M. Ntsime`s play, *Se se jeleng rrê* (1983). In order to do so the study will also have to investigate the functions of dialogue and how Ntsime uses dialogue in his plays. This discussion will help us to better understand the creation of meaning in plays through dialogue.

This indicates that dramatic dialogue is the main vehicle through which the meaning of drama is generated.

The above argument gives rise to the following central questions:

- How can dialogue be used to understand and interpret an African play?
- how is personal and cultural identity enacted through dialogue in *Se se jeleng rrê* by J.M. Ntsime?
 - what does the play mean in the light of this analysis?
 - what are Ntsime`s characteristic ways of using dialogue?

1.1.2 Aims and Objectives

In order to investigate how dialogue creates identity, the aims of this study are to:

1. Describe how dialogue can be used to understand and interpret an African drama;
2. Describe and interpret how personal and cultural identity is created through dialogue in *Se se jeleng rrê* by J.M. Ntsime;
3. Interpret the play in the light of the foregoing analysis and
4. Describe what is typical of the characteristics of Ntsime`s dialogue and how he uses dialogue in his plays.

1.1.3 Thesis statement

Reading *Se se jeleng rrê* from the perspective of dialogue and how it helps to create identity will lead to a richer interpretation of the play and a better understanding of its meaning.

1.1.4 Methodology

The focus of the study is to examine how identity is created by means of dialogue in a drama. Since literary dramatic dialogue is dialogue that is exclusively performed in linguistic signs and with predominant features either of written or of spoken language, while theatrical dramatic dialogue signifies and simulates a situation of direct communication by means of all the sign systems being employed in every conversation, this study lends itself to a semiotic approach because the semiotic approach to literature

to takes into consideration many systems of signs in a text. Also, semiotics, according to Schmid and Van Kesteren (1984:10), appeared to be the discipline on the basis of which theatre research could to be developed because acting is a sign system in its own right. As drama is an imitation of life, it means that everything that the characters do and say or use is a sign of that which it signifies in real life. From a semiotic perspective, the literary text can be seen as a dynamic object which unfolds gradually as the reader identifies, decodes and interprets the different signs and sign systems. Dialogue is based on an exchange of signs, whereby the sender of a set of signs expects a response from its recipient, to whom he therefore again returns a set of signs. In this sense the pragmatics theory is also applied to analyse the dramatic discourse.

1.1.5 Chapter outline

Chapter one

Chapter one offers an introduction, problem statement and contextualisation, the aims and objectives thesis statement, methodology and chapter outline.

Chapter two

This chapter will present an overview of how dialogue has been used in African drama and how it developed. This will be of significance in understanding African drama. A comparative theoretical background of the theories of African drama and European drama will be the main focus in this discussion. This will provide a necessary background to understanding Ntsime`s use of dialogue in creating identity.

Chapter three

In this chapter instruments for the analysis in chapter four will be developed. It will specifically outline the different types of speech acts and the deixis. Definitions of identity, that is, personal and cultural identity will be given, including the markers of cultural identity.

Chapter Four

This chapter will describe and interpret the creation of identity and space through dialogue in the play, *Se se jeleng rre*, and will extrapolate the findings to other plays

Chapter Five

Chapter five will conclude the argument by presenting the findings and suggesting some recommendations for further research.

CHAPTER 2

FROM ORAL PERFORMANCE TO WRITTEN DRAMA

2.1 INTRODUCTION AND DEFINITION OF THE CONCEPTS

In his book entitled *Epic singer and oral tradition*, Lord (1991:15-37) discusses two worlds of the word, namely “the oral and the written”. Lord shares the view of African critics that African poetry and narratives were performed orally. This assertion implies that traditionally there were no written works of African poetry and narrative; they were only performed. There were various forms through which the imitation of an action was presented to the audience by the use of poetry and narrative. For Africans dance, music, masks and songs were the most important modes of expression that were applied to communicate the imitation of an action, which means that it was easy to know the identity of the performer because they were visually seen and heard. Since the colonial era, African poetry and narrative started to be written down and as a result of this, written poetry and narrative have become important.

It is the purpose of this chapter to bring out the implications of performance for African drama. This will be achieved by defining *dialogue*, *performance*, *theatre* and *drama*. The role of dialogue in performance, theatre and drama will be explained. As background, the main theories of the origins of African theatre, performance and drama and their implications for the role of dialogue will be discussed. Drawing out the similarities and differences in the role of dialogue in African and Western performances will be necessary to achieve the aim of this chapter.

Seeing that most critics use the terms *theatre*, *performance* and *drama* interchangeably, it will be necessary, for purposes of background and a better perspective on this study, to provide definitions of these terms, as well as that of *dialogue*. The concept dialogue will be defined within the context of theatre, drama and performance in the study.

Dialogue, the central constitutive element of drama, is generally understood to be a verbal exchange of words between two or more people. Given this, it is equalled to conversation, yet the two are distinct. As Aston and Savona (1991:57) and Searle

(1969) are of the opinion that the linguistic signs of the dialogue are characterized by the features of artistic as opposed to ordinary or spoken language; it implies that dialogue is characterized by literary language as opposed to ordinary or spoken language. Etherton (1982:12), on the one hand, maintains that dialogue "is the discussion which takes place between characters on stage". By defining it as "discussion", Etherton's definition seems to make no distinction between literary and ordinary language. Gray and Schalkwyk's (1984:1) definition of dialogue as "a blanket term used to describe all the words that are spoken during performance" is also problematic because it does not indicate the concern of dialogue to further the action and identify the characters.

I differ from the definitions of Etherton and Gray and Schalkwyk and align myself with that of Elam (2000:164) who explains that in drama the information-bearing role of language is normally constant. Every utterance is significant and carries the action and 'world-creating' functions forward in some way. Dialogue is not only about spoken words in drama; it has a conventional nature that makes it different from everyday speech and this is the reason why Styan (1960:11) says that a phrase caught in everyday conversation may mean little but if it is used by the actor on stage the context into which it is put can make it pull more than its conversational weight, no matter how simple the words may be. In the theatre dialogue is performed in linguistic and paralinguistic, mimical, gestic and/or proxemic signs whereas in (literary) drama dialogue is an exchange of words through which the imitation of action is performed and through which the characters are created and revealed. Kelsall (1985:1) reminds us that we should not ignore the fact that "silence is as expressive as words" since the silence of the character may result in the next dramatic action as verbal response could hamper the progress of the action. This fact is true in the dialogue of drama and theatre and in the case of drama it will be indicated through the didascalies.

According to Kennedy (1983:2), the word dialogue "stems from the Greek word '*dialogos*' which means to converse. In this compound word '*dia-*' means '*through*', while '*logos*' means '*word*'. The word *logos* has more than just Greek significance because "it is one of the keywords of Western culture that connects word and meaning, language and reality". The words are instrumental to the accomplishment of an action. This characteristic of dialogue Searle (1969) calls 'speech acts', so that words are much

more than vehicles for the transmission of factual and emotional information. This means that dramatic dialogue is spoken action, because it moves the story forward.

Character revelation is one of the many functions that are fulfilled by dramatic dialogue which, in addition, is used to confirm their estimate of their own identity. According to (du Preez, 1985:21), characters are mainly dependent on dialogue and the relations created through language to develop their self-concept, their own identity to the world and to other people. To a large extent characters in drama depend on dialogue to affirm their identity. The spoken words by characters identify these characters or other characters.

In this dissertation *dramatic dialogue* will be used to mean ostensive expressions and verbal interaction between more than one character that results in character identity and the furthering of the action.

In defining *performance* we can say that it is a specific action or set of actions that may be musical, dramatic, medical or athletic. By the way this word is used in everyday language one can think that to perform is in one's nature and is not a technique. Parker and Sedgwick (1995:46) suggest that "performance embraces a much wider range of human behaviours which may include the practice of everyday life, in which the role of spectator expands into that of participant". Performance implies that a performed event is any type of appearance that concerns life in general in which the spectator may end up being involved. Etherton (1982:57) defines performance from the perspective of theatrical work when he says that it is the presentation of the dramatic work to an audience. To define this term in drama and theatre context one would say that performance is the aural and/or audio-visual presentation of the dramatic action by means of verbal and/or non-verbal expressions to an audience which evoke a collective response.

The founders of performance theory, Schechner and Appel (1990:236), maintain that "performance not only requires but commands its own kind of space". In drama, it is through words that this space is created while in theatre it will be created by the heterogeneous setting in which the whole performance takes place. A performance on stage consists of different systems of signs because every presentation of dramatic action is a set of direct visual and aural signs of a fictional or reproduced reality. The meaning of what is performed on the stage is communicated by lighting, masks,

costume, gesture, stage props, and all the stage settings that help to represent and present a reality to the audience. I agree with Shepherd and Wallis (2004:82) when they caution that it is difficult to define performance because it is “too heterogeneous to be captured by essential definitions”; it is better to define it by first relating a story to come to the definition of performance.

In a literary text, performance takes place in the reader’s own mind. The reader who understands that a dramatic text is actually meant for performance would be able to read it with understanding. Unlike in the dramatic text, performance in the theatre is a set of physical actions that can be seen and which in various instances can be accompanied by words. Dialogue in performance communicates the purpose of the performance. One cannot say there is a specific function that dialogue performs in a performance, since it depends on the type of culture and the content of that which is performed.

In an African context, every time a performance is witnessed by an audience, theatre occurs. Africans, like Europeans, would define theatre according to their own cultures. It depends on a particular cultural group how they define their theatre. Other cultural groups realize theatre in a physical building while Africans, in the pre-colonial era, knew no such physical limitations as performances took place where people were. From an African point of view, Soyinka (1988), Sirayi (1997) and Mda (1993) say theatre means live physical representation of images by means of the vital elements of various dramatic performances, viz. dance, song, music, costume, masks, mime and gesture in front of an audience. Elam (2000:2) defines it in broader terms when he says that “theatre is taken to refer to the complex of phenomena associated with the performer-audience transaction: that is, with the production and communication of meaning in the performance itself and with the systems underlying it”. In the theatre it is through performance that meaning is communicated by the performers to the audience. Kerr’s (1995) definition of theatre covers drama and other performing arts. He wants to make it easier for critics who use these two words interchangeably, not realising that it may end up confusing up-coming scholars. Theatre and drama should not be used interchangeably, especially in the present era since it is clear that theatre involves live performance that consists of performer-audience transactions and drama is a literary text. Halsey (1971:244) reminds us that “theatre is the usual home of the drama, but is not essential to play performance”. The physical actions that are performed in theatre

are usually called drama because they are dramatic. Of interest to note is that drama involves the written text for performance while theatre involves the performance of the script.

For the sake of this dissertation, *theatre* is defined as a building that is specifically designed for the purpose of presenting dramatic performances before an audience, also as an all inclusive term that refers to all types of live performance, an embodiment of all forms of African art that are found in the oral tradition.

Drama as a literary genre is a legacy from the colonial period, and this is the reason why African dramas have a tone and structure familiar to European audiences. Drama is created primarily to be presented in public by a group of performers. As a result its relationship with the theatre reveals that it has two inherent characteristics: it is theatrical and it is concerned with the process of living. In both drama and its theatrical counterpart language is vital. It is by means of language in drama that the dramatic action is developed and that communication is effected. Mda (1993:45) regards theatre and drama as two distinct types of dramatic expression and refers to drama as “a literary composition while theatre is actual performance that may or may not emanate from literary composition”. Drama uses literary language while the theatrical performance uses everyday language which in most cases is accompanied by gesture, music, costume or masks to help it to be more meaningful. Drama in this sense uses artistic language and is put on paper while theatre is presented live in front of the audience. These two representations have in common mimetic action. In both of them the actors imitate gestures and give utterance to verbal exchanges attributed to the characters. Drama simulates, enacts or re-enacts events that have happened or may be imagined to have happened in the real or in an imagined world. These events are presented to the reader by use of the dominant element of drama, linguistic signs.

According to Elam (2000:2), drama is “that mode of fiction designed for stage representation and constructed according to particular dramatic conventions”. A dramatic text, unperformed, can be literature, as its verbal element gives it its literary sense. Drama is the printed text of a play while theatre refers to the actual production of the play on the stage. This dissertation will use the term *drama* to mean a literary text that is meant to be performed exclusively and which depends on words for the imitation of the action.

Performance takes place in both drama and theatre, using different modes of transmission. It is clear from the discussion above that though theatre and drama are distinct there are ways in which they are related. In theatre, action is physically live and is also accompanied by words, music, song, masks, lighting, stage setup and dance, while in drama action is imitated by use of words alone. Dialogue is evident in both of them but dialogue in drama depends solely on words and it is multifunctional. This argument will be pursued in the next chapter in the discussion of the speech acts.

2.2 THEORIES OF THE ORIGINS OF AFRICAN THEATRE

The discussion in this section is based on Kerr's (1996) *African theories of African theatre*, Schipper's (1982) discussions of the origin of the theatre, and Jaftha's (1978) discussions of the origin of indigeneous African theatre. The discussion of this section is important as it identifies how the character in the theatre had been identified.

Studies have been conducted on the origins of African theatre but thus far there is no absolute consensus as to how and where African theatre originated. Again, in these studies there has been an interchangeable use of the terms drama and theatre and this ends up causing confusion. Maybe an indigenous name would be better able to distinguish the two according to their mode of transmission.

Traditional theatre is said to have originated from festivals, rituals and/or story telling. In the nature of their transmission festivals and rituals brought the community together through dance, song, music and gesture. It was through festivals that Africans could learn about the different cultures and all the important events in their lives such as child naming, puberty, initiation, and marriage and death. These festivals were dramatic, communal and participatory in nature. During the festivals the performers exchanged lines of songs as they sung and dramatized them, which functioned as dialogue in their performance.

Kerr (1996:4) maintains that indigenous theatre associates with religious ritual of which the modern term is festival. He emphasizes this fact when he says that "even authors whose main preoccupation is with modern literary drama tend to give a genuflection towards the ritual origin of African theatre". From the Nigerian point of view, critic and playwright J.P. Clark says that the origin of theatre lies in the early religious and magical ceremonies and festivals. Because of their dramatic nature, rituals ended up being dramatized and as a result dialogue was implied. In most of the rituals the actions

symbolized dialogue though most of them had very little dialogue since music accompanied much of the action.

Through his¹ actions, the actor communicates meaning to the audience without depending on the word. In rituals, the performers communicate with the ancestors. Since the ancestors communicate only in symbols there is a symbolic interaction between the performers of the ritual and the ancestors. Through gestures and words performers can communicate with the ancestors though in “ritual the performance of gestures and of words evolved differently from one region to another depending on whether they are danced, sung or spoken” (Schipper, 1982:11). Among Africans, the meaning of a certain gesture in a performance differs between cultures. Wole Soyinka does see the links between ritual and pre-colonial African theatre and he endorses the vitality of African myth since theatre originates from myth that is dramatized by use of words and action (Kerr, 1996: 11). The improvised dialogue is oblique in ritual performances because it makes use of symbols that are interpreted by the members of the community. Though Kerr (1996) seems to be convinced that African theatre originates from ritual, not all African critics agree with this premise.

Since to perform is in one`s nature and is not a technique, Jafta(1978:4) says theatre is “a mimetic instinct which developed much earlier in man, even before he can have any religious belief, inclinations and indoctrination, that has resulted in imitation of various kinds and consequently, drama”. I want to believe that the former three critics do not underestimate the purpose of theatre and drama by merely saying that they originated under the influence of the natural instincts. Theatre, festival and ritual are all functional in so far as their purpose in the community is concerned. A ritual and a festival are expected to produce results in the future while in theatre expectations stop when the play ends. Since some rituals employ the major elements of the theatre (dialogue, impersonation, plot and conflict) but differ from performance, I would postulate that theatre developed alongside ritual.

¹ The personal pronouns he, him and his are used in this study as also referring to women.

2.3 AFRICAN AND WESTERN THEATRE AND PERFORMANCE

African theatre of the past had dramatic forms of its own. It was performed by Africans in African languages through African modes of presentation based on African concerns. Today it is a mixture of native and European traditions, a mixture influenced by colonial systems which were brought by the European colonists into Africa. There is little evidence as to what forms were used by Africans. For the sake of this dissertation, Western theatre will be used to refer to European, American, and Greek theatre, and African theatre will be defined as in section 2.2 above.

If one examines the similarities and the differences between African and Western theatre, aspects such as theme, manner and mode of performance and the role of dialogue will be crucial. The what and how of dialogue in the theatre is informed by a particular theme, which determines how the message would be communicated and what language or which words would be used to express the feelings and to give meaning in context. The dialogue has to be in tune with the words used, the language appropriate to the themes and identities of the characters.

Western theatre has a long tradition of plays that emphasize thought and also present a particular theme, while the themes of its counterpart, African theatre, focus more on political as well as social issues. Most Western dramatists address social issues of their day while others do criticise capitalism and instruct their audience on their political views. On the other hand, African theatre exposes and criticizes the social evils and injustice of colonialism and represents the emotions and aspirations of the African people.

African theatre relies on dramatic dancing and musical performance to present their theme to communicate contemporary social issues or political events such as the struggle for independence or warfare. Dialogue is implicit in the song, dancing and music. In European theatre music, song and dance evoke emotion or convey a visual impression of the playwright's theme, but in them song and music are not as aggressive and loud as that of African theatre because they use words more often than song and music. African performance is more aggressive, louder and fuller of jumpy actions that correspond with words to help African performers to communicate meaning.

In helping to preserve their history and religious and social customs, African culture's modes of communication to the African communities are music, dance, song, costume,

masks, mime and drums. The dancing, music and song set up a dialogue between two groups or between individuals. This improvised dialogue is oblique in African performance and the forms of drama dialogue is implicit in the arrangement of the song and dance. According to Schipper (1982:42), "music and dancing are a necessary part of the performance in Africa while the verbal element plays a subordinate role". She further maintains that "it is the language of the dance that makes the events so attractive to the public". The dance, coupled with song and music, sends a message to the audience. By contrast, in European theatre the text is the most prominent element in the presentation, and dialogue for the most part remains the chief means of communication with the audience. One playwright who refused this status, according to Cohn (1971:4), was Artraud, who "does not bar dialogue from the theatre but refuses it the primacy that it has enjoyed in western theatre". Though his plays also use music and dancing, it is for a purpose different from that of the African theatre, relying more on words which communicate the message and which have intelligible meaning. On the other hand, Sirayi (1997:20) maintains that "exchange of songs plays much the same role as the dialogue in a play". Teachings, identities and other aspects that concern the community are communicated by the words, rhythm and rhyme in the song and movement by dancing. Interesting to note is that parts of the body are used as a kind of language, which indicates that non-verbal codes are important in the theatre. Both verbal and non-verbal codes act as communicators of meaning in the same time and space. Western theatre, on the other hand, sometimes also uses choruses in the place of dialogue. Also interesting is that "the criticism of European drama of the 20th century theorists such as Yeats, Artraud, Brecht, Grotowski, Derrida and Brooke have found in Asian and African modes of performance those psychic, communitarian or spiritual energy sources which they find deficient in occidental theatre" (Kerr, 1996:3).

The preceding comparison between African and Western theatre shows that the similarities are more than the differences. It is the themes that affect the type of language and the role of dialogue that differ. Dance, music and song are also used by the European theatre but in a context and style different from that of African theatre.

2.4 FROM PERFORMANCE TEXT TO DRAMA TEXT

It has been shown in the above discussion that African theatre and European theatre share some elements, one of which is performance. In performance the words are spoken and performed by real people who represent life to the audience, while in a drama text words are written in a dialogue form, the only medium being the linguistic signs. It means that the text is primarily oral in performance and primarily written in drama. As has been indicated in the preceding sections, in a drama text performance takes place in the reader's mind. It is therefore important for the reader of a drama text to possess linguistic skills because most of speech consists of arbitrary symbolic signs. The meaning of symbolic signs derives entirely from convention. Therefore only those readers who subscribe to the convention will be able to understand the meaning of the arbitrary combination of sounds or letters. Dialogue in the printed play is envisioned as if in performance; the readers are visually staging a performance in their own minds. But in the theatre dialogue is performed in linguistic as well as in paralinguistic, mimical, gestic and proxemic signs. Within the given theatrical and performing conventions, it is mostly the speeches of the dramatic figures that determine every important action.

In his article, "Language in the theater", Elam (1977) explains the language that the theatre uses and how it differs from that in drama. He maintains that the word on stage has different meanings from the same word in written dialogue, because drama on the stage communicates multidimensionally at any moment an almost inexhaustible amount of information and meaning. Important to note is that even when the drama text is linguistically complete, "it will lack a record of all other elements of performance (Esslin, 1987:64), such as notation, voice, tone and a description of the spectacle". Drama text neglects the multimedial aspect of theatrical performance. This is the reason why Barfoot and Bordewick (1993:107) say, "text and performance seem to live completely separate lives, on both the level of dialogue and of story or plot". This is so because the first glance at a printed play shows that it consists almost entirely of dialogue, which is the principal tool of the dramatist, while dialogue of the performance text is live in a multi-channelled, multi-systemic and heterogeneous setting. On stage language touches on a variety of "related matters, viz. nature of stage dialogue, the processes of verbal communication, the pattern of language use and the symbolic significance of language choice and language identity" (Hauptfleisch, 1997:87). An obvious fact is that the heterogeneity of the signs on stage affects language on the stage because the word on

the stage is assisted or even dominated by different sign systems like forms of spectacle to communicate meaning.

Aristotle's *Poetics* (Else, 1967) divides the six elements of tragedy in half, three belonging to dramaturgy (plot, character and thought) and three to performance (spectacle, song and diction). Aristotle assumes that plot is conveyed mainly through words - the dialogue of the drama. He seems to put more emphasis on the dramaturgic part but the performance part also uses words though in a different manner, since it possesses aural and visual aspects. Showing that there is music or song in the drama text will be done by words, maybe by writing in brackets that there is music or that somebody is singing.

Though the performance text and the literary text are closely linked to each other, the former is representational while the latter is presentational. Where the performance text uses human beings to represent real events orally on the stage as though they are acted by real people, the drama text uses words in a dialogue to present the characters to the reader. Character on stage and in the drama text is revealed to us in various ways, one of which is by the nature of his speech, by what he says about himself or about others and by what others in the play say about him (Shroyer & Gardemal, 1970:14). One character can say things to another that lead to highlighting the behaviour, nature and manners of the other character. This is an indication of the importance of words in a dramatic text as words need to be used appropriately and with purpose in mind.

2.5 COMMUNICATION IN PERFORMANCE AND DRAMATIC TEXTS

Numerous factors which range from transmitters to the message form the process of communication in both the theatre and the dramatic text. The performance or dramatic text cannot be seen as a single sign in the dramatic communication process, but must be viewed as a network of signs which enables communication. Since the dramatic text has the strange fate of being claimed by two fields of art, it is crucial to keep in mind the dual status of the dramatic text when matters of communication are dealt with, since communication in the dramatic text depends on both the theatrical and literary texts. In order to better understand how communication takes place in a dramatic text, it is worth comparing communication in both drama and theatre.

On stage language is combined with acting which, in some instances, may conflict and this makes the actor's language on stage complex because it has to correlate with the gesture, unless it is done on purpose to make an utterance which does not complement the gesture. This is one of the signs that can help identify the actor on stage. Also, the accent, vocabulary, dialect, argot, etc. of the speech of the actor on stage is simultaneously a sign of his cultural, social status, and so on, unlike in the dramatic text where the character's language can be heard only in the mind's ear. In the theatre, the actor's speech is always accompanied by gestures, complimented by his costume and the scenery which are also signs in their own right. Many of the signs that are used in performance are iconic signs. The iconic sign function reinforces the illusion that reality is reflected on the stage and therefore the appearance, behaviour and emotions of the actors are practically identical to the characters they represent on stage.

The performance and the dramatic texts communicate by the use of four elements which, according to Elam (2000:123-124), are the dramatic context of character-to-character communication, communication between the *dramatis personae* and the spectator(s), the situation of utterance and the context of utterance. The dramatic context of character-to-character communication involves one or more characters interacting with another by use of words, and the verbal interaction between characters helps to identify the characters. The situation of I-you here and now is created and the main means of communication in this situation is language. The I is the speaker, while the you is the listener who in turn will be the speaker. The *dramatis personae* have various roles to play, one of which is the participation in speech events created through language. What the *dramatis personae* do and say in theatre have a bearing on the spectators because the spectators overhear the message as communicated by the characters, and they participate through applause, shouting or by some form of emotional show but they do not have the opportunity to respond directly like characters on stage. They are only engaged in the imagination. In the theatre some characters have the opportunity to communicate with the other characters and to get direct responses from the other characters.

Communication in the performance text and dramatic text constitutes, according to Elam (2000:124), the situation of utterance that is the situation in which the exchange, now, takes place. It includes the objects and characters who are present during the utterance, their physical circumstances, their environments, and the supposed time and

place of their encounter. In a dramatic text the situation of utterance is created by linguistic signs whereas in a performance it is created by a complex mixture of linguistic, paralinguistic, gestic, mimical and proxemic signs.

The context-of-utterance can be represented as speaker (I), listener (you), time of utterance (now), location of utterance (here), and utterance (Elam, 2000:125). In drama, for communication to take place, there needs to be a deictic relationship of I-you, here and now. But because in the process of communication a speaker addresses different listeners at different times, the whole deictic orientation continually changes. The dramatic world is defined from deictics which relate to the context of utterance (I-you-here-now) (Elam, 2000:130). The I speaker and the you addressee communicate in the present time, now, in this particular place and space, here. The audience shares the same time, now, with the actor on stage. This process of communication Elam (2000) names *deixis* because it allows the dialogue to create an interpersonal dialectic here, within the time and the location of the discourse. Elam (2000:132) maintains that each time the speaker changes indexical direction, addresses a new you, indicates a different object or enters into a different relationship with his situation or his fellows, a new semiotic unit is set up. It needs to be emphasised that spatial relations change and shift continually for as long as there is performative speech turn-taking by the actors. This continual change is influenced by the continual new situation of utterance and the context of utterance. This statement is supported by Lotman (1990:125) when he states that different degrees of iconism offer no complete semantic translatability, but only conventional correspondence. This is so because spatial elements are not static but change constantly and as long as they present themselves anew, a new space creates a character. These deictic elements will be discussed shortly in section 3.3.

The theatre uses various codes, systems and channels to communicate meaning, while communication in a dramatic text is performed mainly by linguistic codes whose signs are based on an arbitrary set of conventions (Pfister, 1977:9). This implies that a dramatic text relies on language as its only material, but Elam (2000:121) maintains that drama is not parasitic on language even when it consists exclusively of textual signs, i.e. linguistic signs. This is so because communication in drama constitutes two dialogical situations that occur simultaneously, viz. internal communication, as the first one, which is the relationship between the actors as characters and secondly an external communication relationship between the actors/characters and the reader that

may not necessarily derive from language. Elam's (2000:32) model of theatrical communication shows that the performance brings about a multiplication of communicational factors, and is made up of multiple messages in which several channels are used simultaneously in an esthetic or perceptual synthesis. It is within these communication factors and messages that the character situates himself either physically or abstractly and can be identified. In the theatre signs can change quickly and diversely, as they are transformable, even the actor himself can change diversely. In the dramatic text this change takes place through verbal interaction.

Schmid and Van Kesteren (1984:138) argue that if we investigate the modes in which dramatic dialogue may constitute meaning, we have to consider that the meaning producing process can be executed with both literary and theatrical signs because meaning in a text does not only depend on the main text (*Haupttext*) but also on the subtext (*Nebentext*) as the two are interdependent and integrated. In drama the subtext is also communicated by linguistic signs while in the theatre dramatic dialogue is performed in linguistic and in paralinguistic signs. Schmid and Van Kesteren (1984:147) say, "Nebentext has to be understood as a meaning-carrying element functioning equally well in the context of the dramatic dialogue as it functions as a merely literary phenomenon", because it "describes the non-verbal behaviour of the dramatis personae, refers to the appearance of the room in which the action is assumed to take place, to the clothing, hairstyle, make-up or some objects being of special importance" (p. 146). Of course, dramatic texts also contain actions that are enacted non-verbally rather than verbally but even these types of "wordless behaviour are generally accompanied by verbal acts that help to plan, justify or declare the intention behind the non-verbal act" (Pfister, 1977:118).

In conclusion, communication in a dramatic text depends on dramatic language (dialogue), which is formed from or by the exchange of speech between characters, while theatrical communication displays a multilinearity and multidimensionality which are pluricodified and which are extraordinarily productive in meaning.

2.6 CONCLUSION

The definitions of dialogue, theatre and drama show that all three have an element of performance. The three are therefore interrelated, which is the reason why some critics use theatre and drama interchangeably. For instance, Jafta (1978:149) writes that

traditional drama relies more on action than on dialogue, while written plays make effective use of dialogue. It is found that drama is one element of theatre but theatre is not an element of drama. In drama, performance is carried by speech acts whereas in theatre, performance is live and heterogeneous. Dialogue in theatre and drama has various roles, two of which is to carry actions and reveal characters. Theatre uses both words and various non-verbal elements, but drama depends solely on linguistic features. One of the definitions of theatre as a physical building where live dramatic performances take place is applicable to the African post-colonial context and to Western theatre. In the pre-colonial era this definition would be invalid for African theatre as Africans performed in any open space. Drama, on the other hand, is influenced by European modes of expression, one of which is performing it through the written linguistic features. It is a literary written text.

The theories of the origins of African theatre and performance reveal that the role of dialogue is based on the themes, the manner and the modes of the performance. African theatre originates from religious rituals or festivals. The rituals are characterized by performance where the performer(s) performs the purpose of the ritual. Dialogue in rituals occurs through music, song, body movement, gesture as well as oblique use of words. It is through songs and gestures that Africans communicate with the ancestors.

Theatre and performance also originate from story telling. In story telling various didactical themes were addressed, in which two or more actors performed some actions to communicate meaning. The story was performed by music, song, words and gesture. The influence of the Western modes of expression on African rituals or festivals and story telling partly led to the formation of drama in a literary form for the purpose of recording the didactical stories for future reference.

It is clear that the drama text is dual in nature; it is primarily a linguistic text orientated towards performance, and this performance nature is also revealed by means of words. The dialogue in a performance text is more heterogeneous, since language is supported by many non-verbal elements on stage. This heterogeneity affects the language of the stage. The role of dialogue in drama texts is to further action and to reveal characters.

This chapter has also shown that for both performance and dramatic text communication is defined by the four conditional elements, viz. context of character-to-character communication, communication between dramatic personae and spectator(s), situation

of utterance and context of utterance, which are important for the action to take place. And because the dramatic text is governed by the dialogue which implicates the speech acts, it will then be by these speech acts that the character can be identified just like the character on the stage would.

3.1 INTRODUCTION

Language is central to the dramatic text as it is the vehicle of expression. It needs to be emphasized that in drama everything has its root in words and that the choice of these words is crucial because each word of dramatic dialogue should have a function to fulfil. These words are structured in the form of dialogue. Language used in drama is patterned and it "produces meaning on several levels" (Esslin, 1987:82). It is through language in drama that characters are established, that space is created and the action is developed. Aston & Savona (1991:52) writes that "it is generally the role of dialogue in dramatic text to establish character, space and action". This is made possible by the use of a conventional form of language, which is supplemented by non-verbal signs in the performance.

The purpose of this chapter is to give a conceptual framework for dramatic dialogue that captures the perspectives of discourse in drama. Of importance for such a framework are aspects of the theory of pragmatics because pragmatics is the study of language in use and is concerned with the context in which the sentences are uttered. Therefore, the theory of speech acts based on Searle (1969) and Austin (1975) will be helpful, the Gricean maxims and of course the politeness principle will be helpful in observing the speech behaviour of characters. Views on the functions of dialogue are also necessary in order to be able to observe how the characters use language because that may be one of the aspects that can help to reveal their identity. Deixis is also of the utmost importance for the discussions on dramatic dialogue because it is a process whereby words rely absolutely on context. The concept of identity and how it is constructed will be discussed because it forms the core of this study. The cultural manifestations which will be discussed are Christianity and inheritance of the Christianity, the significance of labels, identity, witicism and naming.

CHAPTER 3:

THEORETICAL PERSPECTIVES ON DIALOGUE AND IDENTITY

3.1 INTRODUCTION

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3.2 CHARACTERISTICS OF DRAMATIC DIALOGUE

Dramatic dialogue as a dramatic device for communication is structured to suit the purpose of the situation and context of utterance. It produces meaning in relation to a pragmatic context and has a temporal axis always based on the present. Its egocentric characteristic is that it focuses firmly on one speaker at a time. Every speech presents a different context at different times. Conversations may also present different contexts but the continuous change of the contexts that are presented in dramatic dialogue makes it pull more weight literarily than conversations. It is turn-taking that unfolds at “a unique point of intersection of the continuum of time and the continuum of space” (Veltruský, 1976:128). Its antecedent dialogue primary allegiance is the dynamic pragmatic context in which it is produced. Hence it is tied to the speech act theory.

3.2.1 Verbal features of dramatic dialogue

3.2.1.1 Speech acts

Dramatic dialogue is spoken action, which implies that the verbal element functions primarily as action. By implication, the words uttered by the speakers have the power to transmit motion to the next line of dialogue. These utterances are called speech acts. Finegan (2004:295) maintains that in drama an utterance is “a sentence that is said, written or signed in a particular context by someone with a particular intention by means of which the ‘speaker’ intends to create an effect on the addressee”. Hence, dramatic dialogue is said to be words in action.

In any literary text, language has world-creating powers because through language a situation is created, an environment is established, a space is created, and so is character created and identified. This multifunctional purpose of language in drama has a bearing on the dramatist’s selection of words, as he must use words which will further the action, which implicitly will also create, reveal and identify the characters.

Since people perform verbal actions of different types, for different purposes, the speech act theorists Searle (1979) and Austin (1975) distinguish parts of a speech act, namely the locutionary act, illocutionary act and perlocutionary act. We have to turn to this language-as-action theory in order to understand how the identity of characters can be created through dialogue. This emphasizes the fact that doing things with words is the business of language in a dramatic text.

3.2.1.1.1 Locutionary acts

After emphasising that the language of drama should further the action, it does not mean that every word that is used in drama has the effect of furthering the action. It should be noted that linguistic signs in a play are used to perform various functions, one of which is simply to communicate by producing a meaningful utterance in accordance with the phonological, syntactic, morphological and other rules of the language (Elam, 2000:144). For example, if I say “she is well”, I do not expect the listener to do anything about it; the purpose of utterance is just to inform the listener that a female person is well. Of importance to note is that to perform a locutionary act is, in general, to perform an illocutionary act but it depends on the sense and attitude in which it is uttered.

3.2.1.1.2 Illocutionary acts

Hervey (1982:102) maintains that in “using a conventional sign with some ulterior motive in mind, that is, with the intention of thereby creating a particular effect, for example, asking a question, uttering a warning, making a promise, asserting a truth of a proposition and so on, is to perform an illocutionary act”. An illocutionary act reflects an action of a speaker upon a listener, including his intention and purpose but one finds that it is possible for the same utterance to perform several different illocutionary acts. This says to us that the intention and context of the utterance is important to understand the illocutionary act. In addition “some illocutionary verbs are definable in terms of the intended perlocutionary effect, some not” (Searle, 1969:71). It is therefore the task of the listener to attribute to the utterance its correct illocutionary force – its status as question, assertion, command, request, etc.

It is a mammoth task to determine finally and absolutely from either a written text or performance text all the illocutions performed in a play. It is simpler to analyse speech acts when they are classified in their different types, more especially the illocutionary acts, as they are actually the main ones that move the play along. For purposes of dramatic analysis, Elam (1980:151) recommends Searle’s five broad classes of illocution as they are most directly useful. To these classes Finegan (2004) adds a sixth class, *Verdictives*.

The first class, *Representatives*, represents a state of affairs, e.g. assertions, statements, suggestions or descriptions. They commit the speaker to the truth of the

proposition asserted (Elam, 1980:151). An example of representative such as “I say the earth did shake when I was born” indicates that they can be characterized as true or false.

The *Commissives*, as the second class of illocution, commit the speaker to a future course of action, for instance, promises, vows, contracts, undertakings, pledges, threats, etc. For instance, if one says, “I will make your son the chief of this village”, it is a promise from the speaker that the listener expects to be fulfilled.

The third class, *Directives*, is intended to get the listener to do something, even if it is simply to provide information. Directives such as commands, requests, questions, protests, challenges, invitations and advices attempt to get the addressee to carry out such an action. For example, an utterance like “give me that chair!” or “did you say you will be coming tonight?” is a directive which demands the listener to react to it.

Those acts that, if “performed” happily, bring about the state of affairs proposed, are called *Declarations* (Elam, 1980:152), the fourth class of illocutions. This is of particular importance to the play since their successful performance usually changes the course of events with immediate effect. Examples of this class are blessings, hirings, firings, baptisms, arrests, weddings, and so on. They provide a striking illustration of how language in use is a form of action because they are able to change the state of things when uttered in the appropriate context. For instance, if the minister who marries a couple says “I now pronounce you husband and wife”, by this utterance a new relationship is created between two individuals. By performative utterance, they have gained the new status of being spouses. The nature of the social relationship between two people is profoundly altered. This act is a proof of the power of verbal utterances over certain aspects of life, especially over social relationships.

But it is important to note that some conditions must be satisfied if any declaration is to be effective. If any of the conditions is not satisfied, the utterance will be ineffectual as a performative speech act. According to Elam (2000:119), “strictly speaking there cannot be an illocutionary act unless the means employed are conventional, and so the means for achieving it non-verbally must be conventional”. The conventions that regulate the conditions under which an utterance serves as a particular speech act are called appropriateness conditions by Finegan (2004) and he classifies them as *propositional content conditions*, *preparatory conditions*, *sincerity conditions* and *essential conditions*.

The propositional content condition emphasises that the words of the sentence should be conventionally associated with the intended speech act and convey the content of the act. For instance, from the above example of marrying a couple, it means that the setting must be appropriate for the utterance of the speech act.

The preparatory condition requires a conventionally recognised context in which the speech act is embedded. It also requires that the speaker must be authorised to perform the act. Finegan (2004:298) states that “in a marriage the situation must be a genuine wedding ceremony (however informal) at which two people intend to exchange vows in the presence of a witness”. A speaker who does not have the authority to marry a couple will not be able to effect the marriage; the marriage will be effected by either the minister or the legal representative.

The sincerity condition requires that the speaker must mean what he says and believe it to be true. He must be sincere in uttering the declaration. Finegan (2004:298) says that at a wedding the speaker must intend that the marriage words should effectuate a marriage. The speaker must be genuine in what he asks or gives. If the speaker is not sincere in uttering the declaration, the utterance will not effectuate a new condition or status.

The essential condition requires of parties involved to all intend the result of marrying. The utterance counts as a particular kind of social commitment or undertaking. Finegan (2004:298) cites an example that in a wedding ceremony the participants must intend by the utterance of the words “I now pronounce you husband and wife” to create a marriage bond.

These conditions must be met for successful promises. Much of a drama, however, is structured on the abuse of these conditions.

The fifth class of illocution, *Expressives*, indicates the speaker’s psychological state or attitude. Utterances which are used as greetings, apologies, congratulations, condolences and thanksgivings include a particular psychological state (Finegan, 2004:296).

The sixth class of illocution is *Verdictives*. They make assessments or judgements. Utterances such as ranking, assessing, appraising, and condoning are verdictives. Some of them are sometimes called representational declaratives because they both

declare and represent state of affairs. For instance, an utterance “out”, if addressed to a baseball player combines the characteristics of declarations and representations (Finegan, 2004:296) because the referee declares that the player is out, does not qualify to continue to be a player and also asserts that the player is not continuing to play.

3.2.1.1.3 Perlocutionary acts

According to Rozik (1998:77), by perlocutionary act is meant the speech act effect upon the beliefs, attitudes or behaviour of the addressee and in certain cases its consequential effects upon some state-of-affairs within the control of the addressee. The perlocutionary act brings about a certain change in the addressee. To achieve a particular effect or to produce a particular response in an interlocutor is to perform a perlocutionary act. The effect of an utterance may be to frighten, amuse, persuade, convince, scare, insult and so on. Even though this is the case, the effect of a particular utterance may or may not have been intended by the speaker.

Perlocutionary effects are not part of pragmatics; they come about not as a part of linguistic communication, but because of linguistic communication and how it relates to some more general area of human interaction. There are two types of associations in perlocutionary acts. Firstly, the utterance may have the intended effect on the particular act itself. If, for instance, the speaker apologises to the addressee it means that he intends to express his regret for some prior act for which he believes he bears responsibility. That apology has the intended perlocutionary effect to put right the currently out of joint social relationship. The second type of association of an intended perlocutionary effect does not deal with the type of illocutionary act performed, but rather with the content of the act itself. For instance, in the case of insults, many of them are carried off in the guise of a simple representation. Searle (1979:119) says it is characteristic of perlocutionary acts that the response or sequel can be achieved by waving a stick or pointing a gun. It needs not necessarily be a verbal utterance.

In conclusion, we note that the first two types are speaker-orientated and conventional while the third type is listener-orientated and non-conventional. Since dialogue involves both the speaker (“I”) and the listener (“you”), the characters can easily be identified by their abuse of the speech acts.

3.2.1.2 Grice`s Cooperative Principle (CP)

In a theatrical performance the audience can visually see and hear the characters in interaction and note their responses. From their interaction the audience can distinguish one character from another by his voice, use of words, tone, costume or other features. Some of these features can also be held to give characters identity. Since these visual features cannot be seen or heard in drama, Grice (1975) formulated the general principle that the readers can apply to identify the different characters. Like in real life, in drama, dialogues of the characters do not normally consist of a succession of disconnected remarks. If they did it would not be rational. These dialogues are, to some degree, cooperative efforts, and each participant recognises in them to some extent a common purpose or set of purposes or at least a mutually accepted direction (Grice, 1975:45). Grice`s Cooperative Principle (CP) reads: "makes your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". This is one of the criteria that the reader and the participants can apply in order to be able to identify the character and to read between the lines what he says. From this CP, Grice (1975:45-46) distinguishes four categories, viz. Quantity, Quality, Relation and Manner, under which falls the more specific maxims and submaxims.

- **The category of Quantity** relates to the quantity of information to be provided. The first maxim of this category is that the speaker`s contribution should be as informative as is required for the purpose of the exchange and secondly, that the speaker should not make his contribution more informative that is required. If too much information is provided, the speaker is uncooperative. Finegan (2004:30) adds that it is required of the speaker to be appropriately informative: he should not give more or less than is required. For instance, Tshepo and Thabo are on a trip to tour Nigeria. Thabo and Tshepo know Mike, a Nigerian, whom they have met at a conference in Durban. Tshepo would like to see Mike before they return to South Africa after their tour and he asks Thabo,

(1) Tshepo: Where does Mike live?

(2) Thabo: *Somewhere in Lagos.*

Thabo`s answer is *less informative* that is required to meet Tshepo`s needs. According to Grice (1975:51), this infringement of the maxim of Quantity can be

explained only by the supposition that Thabo is aware that to be more informative would be to say something that infringe the maxim of Quality, "Don't say what you lack adequate evidence for". If Tshepo reads the answer by Thabo between the lines he will realise that actually Thabo does not know in which town Mike lives. Take another example: if Mpho meets with her supervisor's secretary in the corridor of the third floor of the building and asks her,

- (3) Mpho: Did you not see Prof Steve, my supervisor?
(4) Secretary: Maybe he is standing in the corridor of the second floor, speaking with one of his PhD students regarding their appointment on Monday.

As much as Thabo flouted the maxim of quantity by giving too little information to Tshepo, the secretary, as well, is uncooperative as she flouts this maxim when she provides Mpho with *too much information*. Thabo may be said to be a reserved person, selfish with information or maybe he did not want to talk, and the secretary may be a talkative person or a person who is always willing to help. We will see towards the end of this section what causes the speakers to flout this maxim when we discuss the flouting of maxims in section 3.2.1.3.

- **The category of Quality** applies mainly to the representative speech acts and it requires that the speaker should be truthful. The two specific submaxims in this category are, firstly, that the speaker "should not say what he believes to be false" and secondly, that he should "not say that for which he lacks adequate evidence" (Grice 1975:46). Without the maxim of quality, the other maxims are of little value or interest because all lies are false. The speaker's contribution should be genuine and not spurious. Taking the scenario of utterances (3) and (4) above, the use of the words "maybe", by the secretary suggests that the secretary's answer may be true or false. If it is false the maxim of quality will have been flouted. Interesting to note, irrespective of it being either true or false, the maxim of quantity will have been flouted.

One side of the coin is that this is the maxim that makes lying possible. Finegan (2004:302) maintains that without the maxim of quality, speakers would have no reason to expect listeners to take their utterances as true, and without the

assumption that one's interlocutors assume one to be telling the truth, it would be impossible to be telling the truth.

- **The category of Relation or Relevance** requires that speakers say things that are relevant in the context. It is a maxim that directs speakers to organise the utterances in such a way that they are relevant to the ongoing context (Finegan, 2004:301). The following interaction illustrates a violation of this maxim.

(5) Pitso: How is your progress today?

(6) Thapelo: I will hand in tomorrow.

Taken literally, the response by Thapelo seems unrelated to the question asked by Pitso. If so, he would be violating the maxim of relevance. Finegan (2004:301) says that, owing to the maxim of relevance, when someone produces an apparently irrelevant utterance, listeners strive to understand how it might be relevant. We will come back to this point later when we discuss the flouting of the maxims. Thapelo's utterance may imply that he is finished with his work and ready to give it in.

- **The category of Manner** includes the supermaxim, "Be perspicuous", under which there are various maxims such as "the speaker should avoid obscurity of expression, avoid ambiguity, be brief and orderly". It is possible to avoid breaking the maxims of quantity and quality than to break that of manner. For instance, if the speaker asks the listener how many litres of petrol his car uses on average and he answers honestly in a long obscure expression he then flouts the maxim of manner.

It is important to note that, when the Gricean maxims are broken or flouted, it does not mean that there is invariably a breakdown of communication. There are various reasons why the maxims of the cooperative principle are broken, one of which is that speakers may choose to flout the maxims by blatantly departing from them. When this happens the cooperative principle is spoiled because, as Simpson (1997:148) argues, "it leaves the listener to do some inferencing work to unravel the more covert meaning that the utterance conveys". These covert meanings are referred to as implicatures, which Grice

calls conversational implicatures. These conversational implicatures may not be cohesive because the text's omitted elements may not be physically present elsewhere in the text. It is also important to note that implicatures are always depended on context for their meaning.

3.2.1.3 Flouting the maxims and implicatures

It is the breaking of Gricean maxims that is potentially very interesting in a play because the reader always has to search for the literal meaning of what the speaker is saying or to read between the lines what the speaker is saying. The speaker may exploit the maxims in order to mean more than he says. Therefore, departures from the maxims of the cooperative principle give rise to unspoken meanings, the implicatures. Of the utmost importance is to view linguistic communication in terms of what the speaker is trying to accomplish in using language beyond the simple issuing of statements. It is therefore important to observe the language of the speaker so that, if the maxims are broken, one can infer what the reason behind such a flouting is.

In an exchange the speaker may fail to fulfil the Gricean maxims in various ways. According to Grice (1975:49), firstly, the speaker may *quietly and unostentatiously* violate a maxim and in this case the speaker will be liable to mislead. For instance, if your interlocutor asks what kind of car you drive and you say you drive a Colt whereas you really drive a Toyota, then you are lying. Other common floutings of the maxim of quality are irony, metaphors, meiosis and hyperbole which are often, strictly speaking, untrue descriptions of the state of affairs.

Secondly, the speaker may *opt out* from the operation both of the maxim and of the CP (Grice, 1975:49). The speaker may be unwilling to cooperate in the way the maxim requires. For instance, the speaker may ask,

(7) Morris: So, how is the search for the principal and vice-president going? Do you have a short list yet?

(8) Kay: I cannot tell you anything about it, the proceedings of the committee are confidential.

Kay opts out of the first maxim of Quality in order to preserve confidentiality and he explicitly tells Morris that the maxim cannot be satisfied.

Thirdly, Grice (1975:49) states that the speaker may be faced by a *clash of maxims*. With reference to the utterances by Tshepo and Thabo in (1) and (2) above, Thabo is unable to fulfill the maxim of Quantity without violating the second maxim of Quality, therefore there is a clash of the maxims of Quantity and of Quality. Thabo implies that he does not know where Mike lives.

Lastly, the speaker may *flout a maxim in order to exploit it*. The maxim is exploited when a conversational implicature is generated. The speaker may blatantly fail to fulfil it. So, unlike someone who is violating a maxim, someone who is flouting a maxim expects the listener to notice. Grice (1975:52) offers the following example of a reference written for a candidate who has applied for a post in philosophy:

(9) Dear Sir, Mr. X's command of English is excellent, and his attendance at tutorials has been regular. Yours, etc.

This utterance is clearly under-informative. What is implied is that the writer of the testimonial thinks Mr. X is no good at philosophy. Grice (1975:52) maintains that other examples of a flouting of a maxim of Quantity are provided by utterances of patent tautologies, because at the level of what is said such remarks are totally noninformative. They are informative at the level of what is implied. It is again important to find the meaning of the utterance rather than that of the sentence because meaning of the utterance (implicature) reveals those unspoken meanings which are often understood on the basis of the conversational rules.

3.2.2 Non-verbal features of dramatic dialogue

Steinberg (1989:60) maintains that language can never quite succeed in communicating everything that the author wishes to say because the author "uses a material form to express the range and depth of his spiritual life". Dramatists sometimes use the *didascalia* to communicate what they want to say. Dialogue is part of the overall action of a play that may combine verbal and non-verbal acts. There are actions that are contained in the texts that are enacted non-verbally. These actions include stabbings, embraces and other gestures. A dramatic text relies on language as its only material, therefore, it contains no extralinguistic situation like the performance text because that situation is merely imaginary, suggested by its language (Veltruský,1976:130). It is the

non-verbal features of dialogue that help the verbal utterances to achieve their (un)intended purpose.

About communication in drama, Steinberg (1989:60) says that it is the 'subtext', the unsaid or inner life of the dialogue, that creates an intensity in the dialogue which the recipient has to make a conscious effort to interpret in order to reach a full understanding of the playwright's meaning.

In conclusion, it is chiefly through what characters say that the dramatist is able to propel the action of the play. The abuse of speech acts and the Politeness principle intensify the conflict and create the character who abuse them. Pfister (1977:124-126) says that a good dramatist is careful to write lines that are so appropriate to the person who speaks them that dialogue itself becomes a characterizing device. It is acceptable that dialogue performs a number of functions at once but most importantly it sheds light on the character speaking; on the character spoken to; on the character spoken about (Du Preez, 1985:29). It therefore means that the manner in which the character speaks reveals that character. For instance, the character who breaks the maxim of quantity by giving too much information may imply that he is an extrovert or sounds talkative because he gives too much information most of the time. It shows that the construction of identity can be constructed by different speech acts which are used differently in different contexts.

3.3 DEICTIC ELEMENTS

In drama a relationship is established where a speaker (I) addresses a listener (You) here and now. This relationship, deictic in nature, calls for a communication process in drama, in which all linguistic and semiotic functions derive from the deictic orientation of the utterance towards its context. The notion of deixis is introduced to handle these orientational features. References are made by means of deictic elements such as demonstrative pronouns of the speaker (I) and listener (You) and spatial (here) and temporal (now) adverbs.

3.3.1 Person deixis – the speaker (I)

Person deixis is grammaticalised in the pronominal system as first, second and third person. According to Posthumus (1989:ii) the first (I) and second (You) person are necessarily deictic but the third person is not. The first person deixis is deictic reference

that refers to the speaker or both the speaker and the referents grouped with the speaker. For instance, in utterance 1, on page 53, the speaker, Selebi, is orientated to himself and he is therefore both the speaker and the listener while in utterance 58 on page 68 the speaker is Kedisaletse while the listener is Selebi. Kedisaletse is orientated to Selebi. It is important to note that the speaker's words with his interlocutors have the power to identify him as one of the characters with certain personality traits.

3.3.2 Person deixis – the listener (You)

The second person deixis is deictic reference to a person or persons identified as addressee. In drama, the second person deixis is the listener whom the speaker is orientated to. The listener changes roles with the speaker because of the egocentric nature of dramatic dialogue. His response to the speaker also has the power to reveal his identity as a character in the play.

3.3.3 Spatial deixis

The location of objects can be deictically specified in relation to the location of the speech participants at coding time. Most languages, according to Posthumus (1989:9) grammaticalise at least a distinction between proximal (close to speaker) and distal (remote from speaker or sometime close to addressee) but many African languages make much more elaborate distinctions. These distinctions are encoded in demonstrative pronouns, copulative demonstratives and in deictic adverbs such as here or there. With reference to spatial deixis, demonstrative pronouns of Setswana are generally subcategorised as distance 1 (proximal to the speaker), distance 2 (medially to the speaker) and distance 3 (distal from the speaker).

3.3.4 Temporal deixis

Utterances in drama are tied to the present tense because which means that Temporal deixis is the encoding of time on co-ordinates anchored to the time of utterance (Posthumus, 1989:13). Adverb such as "now" is used to refer to the deictic orientation of the speaker in drama. The temporal deixis, now, in drama is an indication that the speaker's utterances to the listener are encoded at the time of the utterance.

3.4 THE CONSTRUCTION OF IDENTITY

The aim of this section is to give a theoretical framework within which the drama of JM Ntsime, *Se se jeleng rre*, will be analysed with reference to the identity of characters. People are categorized by themselves, and by others along a variety of dimensions. Race, ethnicity, language, behaviour (good or bad) and social class are some of the characteristics by which people are identified. People's representations of identity are so diverse that they often tend to forget that by speaking, associating with certain people/groups, behaving in a certain manner, holding a certain status or working at a certain place they are identified by people in their communities. Who you are, where you stand and what you do and say at a particular point in time create your identity. The concept identity has various meanings which depend on the context in which identity is used. Before we study the manifestations of identity in the play, let us first take a cursory look at what is identity so that we know what we are dealing with here.

3.4.1 What is identity?

Identity is, under normal circumstances, a matter of what people recognize. People actively seek to identify in order to achieve psychological and social security. In South Africa we carry identity documents as proof of South African citizenship. Also, we often hear a statement like: "he is still the *same* person I saw ten years ago". The first sense of identity is interpreted to mean self, i.e. who is on my identity document is me. It is (my)self because it says who I am, where I stay, when I was born and the number that identifies me as a South African citizen. The second sense is not different from the first but with it there is a question of time. It means that the weight or the complexion of this person may have changed but that does not change his or her *self*. My aim in using the two examples is to show that the concept of identity can be used differently, depending on the context in which it is used.

Whitebrook (2001:4) says that identity is primarily a matter of the stories persons tell about themselves, plus the stories others tell about those persons or other stories in which those persons are included. In this sense identity means what the self shows the world or what of the self is shown to the world. That is why Whitebrook says, "I do not story myself into vacuum", to indicate that identity draws from the people around us. This makes identity social because it is a matter of describing characteristics that distinguish one within a society, by knowing who we are only if we know who we are not. The identity of people can be manifested personally, culturally, educationally, linguistically, by gender, by religion, morally, nationally, politically or otherwise. Personal, moral and cultural identities are clear in the drama of Ntsime and will therefore receive attention in the interpretation of the text to see how they are created through dialogue.

3.4.2 Personal and moral identity

Personal identity is the identity applied to persons or communities. Personal identity refers to personal characteristics which are personal in the strong sense of being distinct to, unique of, a given person. A person is identified immediately when he is born, most commonly by gender and by name. Identification is an inherent and unconscious behavioural imperative in all individuals. Wood (1991) paints us a picture of the confusing concepts of personal identity by differentiating the two senses in which personal identity is used, viz. sameness and selfhood. He relates sameness to uniqueness or the reidentification of the same, of which the contrary is plurality. Who we are is disclosed by our singularity amidst a condition of plurality. Next, he equates "selfhood" to extreme resemblance of which the contrary is different. He further says that self or selfhood covers the whole range of possibilities opened up by ascription on the level of personal pronouns and all the other diectics which depend on it. Self identity is the perception by others of that which makes the self recognizable to self and to others.

Taylor (1988:27) says the question, who am I, is not answered just by giving my name and genealogy but by knowing where I stand, the commitments and identifications which provide the frame or horizon within which I can try to determine from case to case what is good or valuable or what ought to be done, or what I endorse or oppose.

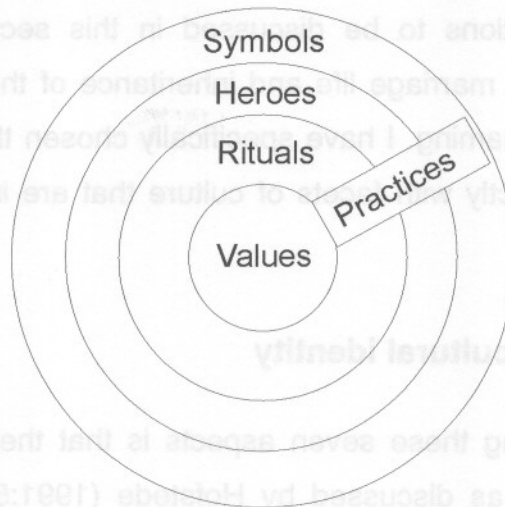
A person is identified within a public or society in which he lives. Defined as a public matter, "identity carries with it an understanding of the self among others" (Whitebrook, 2001:61). The society identifies a person according to what he is expected to do - rightly or badly - and how he does it. Also, the way a person behaves himself in a society lends him to being identified by the members of that society. Bloom (1990:31) says that the individual experiences himself from the particular standpoints of other individual members of the same social group, or from the generalized standpoint of the social group as a whole to which he belongs. But a person is not only identified by people who live around him but also by things like his dreams, his house, etc.

It is a person's choice to be identified with whatever he prefers, be it good or bad. Good behaviour will identify a person as moral and bad behaviour will identify him as immoral. According to Taylor (1989:4), the moral institutions of every individual are rooted in instinct. The demands that are recognized as moral concern: respect for the life of others and of self, integrity and the well-being of others and of the self. Taylor goes on to advise that if we infringe these demands then we show ourselves to be immoral.

3.4.3 Cultural identity

Culture exists in a person's whole life, from infancy to adulthood, but this does not mean that culture is inherent. It features in all facets of life such as religion, marriage, music, literature, work, etc. Within these facets there are rules and beliefs that are explicit in the way that they are supposed to be maintained. The concept culture is as broad in meaning as the concept itself. As a result, Hofstede (1991:5) distinguishes between culture one and culture two while D'Andrade (1984:114-115) defines culture by outlining three different views and leaves it to the reader to decide which view will best define culture to him. His views are that "cultural meaning systems can be treated as a very large diversified pool of knowledge, or partially shared clusters of norms, or as intersubjectively shared, symbolically created realities. LeVine (1984:68) defines culture as a shared, supraindividual phenomenon representing a consensus on a wide variety of meanings. What the members of the community do or say will only be understood and be acceptable within a specific cultural group. Haralambos (1980:3) says that the culture of a society is the way of life of its members, the collection of ideas and habits that they learn, share and transmit from generation to generation. Irrespective of the definition that may be attached to the concept culture, it is important to note that culture has two essential qualities, viz. it is learned and it is shared. I subscribe to what Hofstede (1991:5) says of culture: that it is a collective phenomenon because it is partly shared with people who live or lived within the same social environment, which is where it was learned. He says it is a collective programming of the mind that distinguishes the members of one group or category of people from another.

Hofstede's (1991:7-9) idea of describing the construction of identities by likening the manifestations of culture to the layers of an onion is helpful to understand culture. This onion-like layering of symbols, heroes, rituals and values as manifestations of culture are unavoidably inherent in the levels of culture that Hofstede (1991:10) states as national; regional or ethnic, or religious and/or linguistic affiliation; gender; generation; social class or organisational or corporate.



**FIG. 1 MANIFESTATIONS OF CULTURE AT DIFFERENT LEVELS.
(HOFSTEDE, 1991)**

Hofstede defines symbols as words, gestures, pictures or objects that carry a particular meaning which is only recognized by those who share the culture. For instance, with reference to words, the noun “lekgalagadi” in Setswana is a word full of negative connotations that describes the status of a person that is not acceptable to the Batswana. Hofstede puts symbols in the outer layer because symbols come, develop and change and can be copied by another cultural group. For example, in Batswana culture a woman whose husband has died must wear black clothes but that has changed because of the influence of different religions and beliefs. Heroes are persons, alive or dead, who serve as models for behaviour. For example our uncles, our ancestors, the chief, even our parents are our heroes. Hofstede labels symbols, heroes and rituals as practices because, although they are visible to an outside observer, their cultural meaning is invisible. The deepest manifestations of culture for Hofstede are values which he puts in the heart of his onion. Values are broad tendencies to prefer certain states of affairs over others. They are among the first things children learn implicitly. Through these manifestations a person can be identified by others. Hence Brock and Tulasiewicz (1985:4) share Hofstede’s view when they say that elements recognised as entities with an independent existence such as language, artefacts or symbols and fields of activity, each has a distinctive importance for raising a sense of a particular cultural and national identity.

The cultural manifestations to be discussed in this section are chieftainship, with reference to the chief's marriage life and inheritance of the chieftainship, barrenness, lobola, witchcraft, and naming. I have specifically chosen these cultural manifestations because they deal directly with facets of culture that are important for the play under consideration.

3.4.4 Markers of cultural identity

The reason for choosing these seven aspects is that they deal with two of the four dimensions of culture, as discussed by Hofstede (1991:5 –10), which are symbols, heroes, rituals and values. The Batswana maintain their cultural practices vs continuity in change. Even today in the technological world the Batswana still believe that the chieftainship is for them of vital importance. Ancestors are trusted especially if there are problems that need to be identified and sorted out. Dreams are to the Batswana ways of predicting what will happen in ones` s life. A Motswana marriage is not a marriage without children and when a woman is barren, means are put in place to have children and let the marriage live. Witchcraft was believed to be inherited from the ancestors, therefore there must be traditional doctors among the Batswana. Naming is also important because the history of a person lies behind his name.

3.4.4.1 Chieftainship and the inheritance of chieftainship

Chieftainship can be looked at from the perspective of the tribe or at the chief himself and his role. For the sake of this discussion I will focus on the three aspects with reference to the chief, i.e. the inheritance of his chiefdom, the respect he gets from the tribe, and discipline against him if he misbehaves.

Chieftainship is one of the major institutions of the Batswana culture, actually, in most African cultures. Some principles within African cultures have changed due to the influence of modernisation and education, but chieftainship is still greatly honoured and respected. To the Motswana, the chief is all in one because he controls most of if not all aspects of public life. A Chief is head of the tribe and as such he, according to Schapera (1977:53), occupies a pivotal position in the life of the tribe. He further states that the chief is "the symbol of tribal unity, the central figure around whom the tribal life revolves". Hence the chief should satisfy the cultural, social, economic and tribal needs of the tribe and support the tribe. He is the hero of the tribe. Hofstede (1991:8)

describes heroes as persons, alive or dead, real or imaginary, who possess characteristics which are highly prized in a culture, and who thus serve as models for behaviour. It is usually expected of heroes to act as guides in a society. They are regarded as important distinctive figures in a community or group. Within the African tradition the chief is regarded as a highly valued cultural hero and is therefore entitled to respect.

The chieftainship is hereditary in the male line and the formal principle associated with accession to the chiefship is that the heir must be the eldest son of the chief. This is supported by Roberts (1985:76) when he states that "the office of ruler ideally devolved from father to eldest son", while Comaroff (1974:37) says that the "primary rule is that the heir must be the eldest son of his father's principal wife", in case he is married to two or more wives. The Motswana says *Kgosi ke kgosi ka a tsetswe* (A Chief is chief because he is born to it). This principle emphasizes the rule that a chief is never elected because the chieftainship is hereditary. This is an indication that when the chief has a child (son) with a concubine or illegitimate wife, that child will never inherit the chieftainship because his mother was not married by *bogadi*. Schapera (1977:55) says that the "chief's son by a concubine does not have the right to succeed, even if there are no legitimate descendants". Nowadays, the chiefs prefer monogamous marriage. Therefore there are no problems with successions as long as the chief has a son.

In *Se se jeleng rre*, Chief Selebi makes Mmapitsa pregnant because he thinks that Senwametsi is barren. He wants to have an heir who can take over the chieftainship when he dies. Mmapitsa gives birth to a baby boy, Bankgoditse (They are like me), who culturally does not qualify to be the chief's successor. Unfortunately Senwametsi also has a son, Kebotsaletswe (I am born for it), with Selebi. According to Batswana culture Kebotsaletswe is the one who should inherit the chieftainship from Selebi. Selebi insists on trying to make Bankgoditse his heir but that would be breaking the cultural values which would bring shame to his tribe because he is supposed to lead by example.

Schapera (1977:62) states that "the exalted status of the chief is reflected in the obligations of his tribesmen towards him". He is greatly honoured and respected and always treated with a good deal of outward respect. As the leader of the tribe his subjects should be obedient to him in all matter of public interest. Schapera (1977:53) maintains that the chief is the "supreme judge of the tribe whose decision is final". I always find this principle contradictory to a saying that *Kgosi ke kgosi ka morafe* (A chief

is chief by grace of his tribe), meaning that the chief cannot make a decision with regard to the tribe to his personal life alone without consultation and approval of the tribe. Though a Motswana says "*Lentswe la kgosi ke molao*" (A chief's word is law), the chief must always cooperate with the tribesmen and his advisors so that what is decided upon is communicated to the tribe as if is the word of the chief.

Even when the chief is a symbol of the culture and humanity to the tribe, it should be noted that he is also a human being like everybody else. Therefore he should be pardoned because to err is human, and be advised if he does not act appropriately. But the chief who resists or refuses the advice by his tribesmen will be overthrown. According to Schapera (1977:84), the "chief may be tried before his own court, his senior parental uncle (*rangwane*) acting as a judge". For instance, if the chief lives a scandalous life, particularly in regard to sex and drink, then the leading headmen of the tribe come together and after discussing the matter privately, warn him to mend his ways.

Like any Motswana man, if the chief is not satisfied with his sexual life with his wife, his cultural values allow him to marry another woman. Chief Selebi in *Se se jeleng rre* is involved in an extramarital affair with Mmapitsa because he loves her. It is not that Selebi proposes love to Mmapitsa because his wife cannot bear him children but because he wants to satisfy his biological needs: it is all because of lust that he engages in an affair with Mmapitsa. As a result of their affair the tribe is not happy, more especially since he decides to cohabit with Mmapitsa and ignores Senwametsi, his wife. The kinsmen and the men of the court hold a meeting with him to warn him against his misconduct. It would not have been a problem had Selebi sent the kinsmen and his advisors to ask Mmapitsa on his behalf to marry her so that the tribe can approve of it and for *bogadi* to be transferred so as to legitimize the second wife.

The chief may also marry another woman if his wife cannot bear children. It is important to follow the correct procedure if he wants to marry another woman. He must inform the kinsmen and his advisors so that it is made public.

3.4.4.2 The significance of "bogadi"

Among the Batswana the family is founded upon marriage. The main essentials of the marriage contract among the Batswana are (i) mutual agreement between the two families concerned, as reflected in the formalities of betrothal and (ii) the transfer of

certain livestock, generally cattle, to the bride's family by the family of the bridegroom. These cattle are known as *bogadi* (Schapera, 1977:125). The Batswana understand the significance of *bogadi* differently. Some speak of it as being a thanksgiving (tebogô) to the wife's parents for the care they have spent on her upbringing and as a sign of gratitude for their kindness in allowing her husband to marry her (Schapera, 1977:138). Schapera adds that the "main function of *bogadi* is to transfer the reproductive power of a woman from her own family into that of her husband". Even today the significance of *bogadi* is still seen as such, though some people, especially men, have a wrong conception of it. Men think that when they transfer *bogadi* to a woman's parents they have purchased that woman.

If man and a woman decide to cohabit without consulting with the woman's parents and with no transfer of *bogadi* then they are said to indulge in "vat en sit" in street terminology. This "vat en sit" has a negative connotation to a Motswana since it has the implication of taking the law into your own hands and disregarding the parents and the ancestors to bless your marriage. It is unfortunate that some people nowadays take the custom of *bogadi* as constituting the purchase of a woman. Schapera (1977:138) states that "a woman married with *bogadi* holds a far more honoured position in the tribe generally than a woman who has not been thus married". This *bogadi* issue is very important since the whole Batswana conception of legitimacy rests upon it. Selebi decides to cohabit with Mmapitsa without consultation with the kinsmen and his advisors and he is saying that Mmapitsa is his second wife. Theirs is just "vat en sit" because he does not transfer any money to Mmapitsa's parents. He makes matters worse in that as a Chief, his intention to marry another woman is supposed to be publicised so that the tribe can transfer the cows (the form of *bogadi*) to her parents. His marriage with Senwametsi is legitimate because Senwametsi has been married with the cows of the tribe and this is the reason why the villagers and the kinsmen and the men of the court stand by Senwametsi and not by Mmapitsa.

"If the legitimate wife is ill-treated or has any complaint against her husband, she can appeal to his parents and senior male relatives who will protect her" (Schapera, 1977:138). *Bogadi* therefore plays an important role in the life of a married woman as it gives her the right to be recognized by the husband's family if she has problems. Immediately when Senwametsi realizes that there is a problem between her and Selebi, she consults the kinsmen to help her sort out the problem.

3.4.4.3 Sterility in marriage

If a woman is barren she is not supposed to be an object of scorn. She should get support from her own family and from the family of her husband. The Batswana believe that marriage is primarily designed for child bearing. If a woman fails in this important duty, the husband has the right to ask his wife's family or she herself would request them to provide him with another woman to bear children in the house (*seantlo* or *go tsema mo tlung*) (Schapera, 1977:155). Comaroff (1974:39) supports this when he states that "another rule allows for the bearing of children on behalf of a woman, in this case by a younger sister (real or classificatory), who cohabits with the husband". Because the Batswana believe in things being done procedurally for the sake of informing the ancestors in advance, if there is an intention to enter the house or act a surrogate mother, it is supposed to be made public.

Senwametsi, according to Selebi, is barren. Instead of going to look for a surrogate mother Selebi takes his own route by starting an extra marital affair which in the end works against him because it causes his death.

The benefit of modernisation and the rights of the people have effected some changes in cultural aspects such as that of a surrogate mother. If a wife cannot bear children for her husband, the two engage in surrogation. Some selfish men take the route of divorce if their wives cannot bear children, but it suits them well if they take their "wives" without transferring *bogadi* to cohabit with them. At times when a wife cannot bear children people suspect that she is bewitched, and she has to be divinated by the professional magician.

3.4.4.4 Witchcraft

One of the cultural traits that were and is still significant in the life of the Batswana is witchcraft and sorcery which are used for various reasons. Because of the influence of education in the urban areas it is not as rigorous as it is in tribal life. Batswana use witchcraft and sorcery for various reasons. Irrespective of its purpose, witchcraft is always immoral because it is usually used to harm, to kill, to turn a victim into a halabalo or, according to Schapera (1977:270), to secure vengeance against a particular enemy. All these reasons are based on hatred, jealousy, selfishness, greed and envy.

The witch is on the wrong moral line and is a figure of sin incarnate. It must be added, however, that witchcraft is a cultural aspect of the Batswana that they respect. Since it is not acceptable to some of the Batswana there is nothing that can be done to do away with witchcraft and sorcery because it will be tampering with the people's culture. To avoid falling victim to witchcraft, people go to a traditional doctor who treats them for anything that may be related to sorcery. This is the reason why every family has its traditional doctor. But the family's traditional doctor is not supposed to be known to other people: it is a secret. According to Schapera (1953:65), people have their bodies magically strengthened by a traditional doctor who inoculates him with the medicine known as *tshithô* and this is still done today.

The Batswana believe that a person who is ill has been bewitched. Even these days when there is plenty of advanced medical services, people believe that they are bewitched when they are sick from tuberculosis, cancer, HIV and AIDS, and other diseases. One thing to note is that a civilised Motswana will find it difficult to convince a Motswana who believes in witchcraft that it does not exist as it is only a psychological thing.

Sorcerers use different techniques to bewitch, depending on the reason for bewitching. According to Schapera (1953:65), sorcerers would "conceal some 'doctored' substance in the prospective victim's home, sprinkling doctored blood in his compound, treating dust taken from his footprint, or inducing a wild animal to maul him". The one most commonly mentioned and feared is *go jesa*, meaning to put poisonous medicines in the victim's food. When the victim is ill and there is suspicion of witchcraft, the magician would be called in to divine the cause of his illness.

There are different methods of dealing with a sorcerer in the Batswana custom. Schapera (1977:277) says that if the person is believed to be ill from witchcraft and the magician confirms that he is bewitched, the sorcerer is brought before the Chief who orders him to undo the spell. If the victim is already dead then the sorcerer is killed. Alternatively, the alleged sorcerer would be ordered to find a magician to cure the victim. Further, he says, also if people complain to the Chief that a sorcerer has bewitched their homestead or has killed someone by witchcraft, the Chief would give the victim's people permission to go to their own traditional doctor to counter the magical action to use against the sorcerer. But if the alleged sorcerer is brought before

the Chief with medicines which have been found in his possession, and which he is said to have used, he is made to swallow them.

3.4.4.5 Naming

Naming of children and places in the culture of the Batswana is a conscious and deliberate event. Child naming in the Batswana is an important aspect because by naming the child it means that the child is given an identity. Traditionally a person is named after what had been happening when his mother was pregnant or when he was born. The reasons for giving a specific name to a particular child are various. The same holds for the literary works. When a Motswana names a child the “parents were warned by the elders”, even today, “to make a good choice because a bad name like Matlakala” (Refuse/Dirt), Lefifi (Darkness) or Kelapile (I`m tired) might result in affecting the behaviour of the child (Sekeleko, 1993:26). They would always be reminded that “Ina lebe seromo” (A bad name is an evil omen) and “Leina le ile boreelelong” (Give a dog a bad name and hang him). It is believed that if you give a child a name like Matlakala, later on in life the child becomes a nuisance (refuse/dirt) to parents. Therefore the elderly people encourage choosing good names.

In the literature, both African and European, names of the characters and places are significant in the revelation of characters, the theme and the development of the plot. In his *Naming practices in J.M. Ntsime`s drama: Pelo e ja serati*, Sekeleko (1993:3) maintains that “literary onomastics is a more specialized literary criticism in which scholars are concerned with the level of significance of names in drama, poetry, fiction and folklore as they are related to theme, structure and other literary considerations”. He states that there are twelve families of names in literature, namely anonymical family names, diactic or attributive names, Chimerical names, Mythological family names, Biblical names, Etymological simple names, Etymological multilingual names, National identity names, Toponymical family names, Paranomastic family names, Historical family names and Hagiographic names.

Ntsime uses most of these families of names in his writings to depict characters and places. Most of the characters` names in *Se se jeleng rre* can be classified as charactonyms or attributive names which are included in the family of diactic names. Ntsime gives one of the main characters the name Selebi (He who looks). The name is derived from leba (to look). The class prefix “se-“ is attached to the verb stem and the

agentive ending “-i-” is suffixed. From the events of the play we know that Selebi has internal conflict as a result of the love he is looking for from Mmapitsa, a villager, while on the one hand he still has to look after his wife Senwametsi. Though Selebi is looking forward to this affair, he know well that it will create conflict and hatred. This issue will be pursued further in the next chapter when we deal with the identity of the three main characters in *Se se jeleng rre*. Sekelelo states that “name-giving is a technique which is used by authors to reveal the traits of characters and the characters` actions”.

4.1 INTRODUCTION

In real life we get to know and understand people by what they possess, their status, their relations with others, how they speak and how they behave. The starting point in analysing characters is to regard them as real people, though “some critics argue the treatment of characters as if they were not real people” (Culpeper et al., 1998:88). Culpeper maintains that “characterisation involves the manifestation of inner states, desires, motives, intentions, beliefs through action, including speech acts”. Therefore, since a character is an analogy of a person, the method of analysing people’s conversational behaviour in the real world are also applicable to that in a play. The question, how does one identify a character on paper, is answered by the conversational behaviours of the characters and the use of interpretative methods of discourse analysis, including pragmatics, as explained in the previous chapter. These methods will be applied in this chapter.

In this chapter, I describe how the identities of the characters in the play are created through dialogue. This will be done by analysing the dramatic discourse, applying the following analytic techniques: deictic orientation of characters, their speech acts, Gice’s cooperative principle and implicatures to help interpret the meaning of the play, and the politeness principle. In drama, the readers get to know the traits of the characters by the communication they engage in with other characters and the environment, i.e. the situation of their utterances, the context of their utterances and their contacts with other characters. Within these utterances, speech acts, i.e. locutionary acts, illocutionary acts and perlocutionary acts, will be used to analyse the character’s use of words. Gice’s cooperative principle and politeness principle as explained by Finegan (2004) and Simpson (1997), will be applied to pursue my argument. The speaker’s attitude and his ways of responding are important because his politeness or impoliteness can reveal some of his traits. Furthermore, the character’s use of language is important, for

CHAPTER 4:

THE CONSTRUCTION OF IDENTITY THROUGH DIALOGUE IN *SE SE JELENG RRE*

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example, the character who uses language to express, refer or to direct, and so on, will be identified by the way he does it.

In this chapter I will argue that the identities of the three main characters in various scenes are created through dramatic dialogue and conversational behaviour. The focus of my study is on the characters of Selebi, Senwametsi and Mmapitsa in *Se se jeleng rre*. Firstly, I will give a brief synopsis of the play in order to contextualize the analysis.

4.2 A SHORT SUMMARY OF SE SE JELENG RRE

The exposition of the play starts with a soliloquy in which Selebi (He who looks) expresses his feelings of love for Mmapitsa (Mother of the pot) as he passes near her house. We hear from Senwametsi`s duologue with Moratwa just before the chief enters his house that Selebi and Senwametsi cannot have children. Selebi has started to treat Senwametsi with contempt, does not eat the food she prepares and comes home late at night. Senwametsi is worried that Selebi is behaving in a strange way probably because she cannot bear children for him. Selebi is tormented by the love he has for Mmapitsa and the fact that there are obstacles in his way if he wants to have an affair with her. The inner conflict in Selebi starts in act 1 scenes 2 and 3 at the house of Selebi and Senwametsi when Senwametsi cannot stand Selebi`s behaviour and asks the kinsmen Tshogofatso (Blessing), Moserwa (One who is baffled), Molefe (One who pays), and Tsietsi (Trouble) to intervene but Selebi treats them with disrespect.

In act 2 scene 1 Selebi proposes love to Mmapitsa (Mother of pot) who is over the moon with it and promises Selebi that she accepts his request to bear a child for him. In the next scene the villagers, Kedisaletse (I`ve remained for them), Mmasera (Mother of enemy) and Sedialapa (She who breaks the family) are worried because they have seen Selebi at Mmapitsa`s house. They go to her to find out why the chief was there and Mmasera encourages her to strengthen their love because this type of love never lasts. Mmapitsa invites Seremane (He who chops), the traditional doctor, in act 2 scene 3 to her home to give her traditional medicines that will help her to keep Selebi to herself and ignore his family. In the final scene of act 2 Mmapitsa uses the traditional medicines for the first time on Selebi by pouring them on his food. They are head over heels in love and Selebi cohabits with her.

In act 3 scenes 2 to 3 the councillors are concerned that chief Selebi is living with Mmapitsa who is known for her evil witchcraft. As the conflict deepens, Manko reports

the affair of Selebi and Mmapitsa to the councillors. The councillors call a meeting with the kinsmen, Senwametsi and Selebi at the court of the chief to address the problem. They call Lefifi (Darkness), Selebi's traditional doctor, to examine Selebi. After his examination, Lefifi diagnoses Selebi as having been bewitched by a villager who is willing to bear a child for Selebi. But Selebi disagrees with the findings of Lefifi. Selebi becomes angry, arrogant and uncooperative, leaves everybody at the meeting, and goes to stay with Mmapitsa for six days.

In act 4 scene 1 Selebi tells Mmapitsa that he is angry because he was accused of neglecting his family, that Senwametsi is heartbroken and that she (Mmapitsa) is a hard-hearted witch and has let him eat charms so that he has become too blind to think independently. Mmapitsa consoles him and assures him of her love. The next day after Selebi has left, Kedisaletse and Sedialapa arrive. Mmapitsa tells them that Selebi was accused the previous day. They also accuse Mmapitsa of breaking up the family of Senwametsi. Mmapitsa tells them that she is three months pregnant. When Kedisaletse and Sedialapa leave for Senwametsi, Selebi comes in. Mmasera tells him that Mmapitsa is three months pregnant. Selebi is happy to hear the news but Mmasera makes him aware that the tribe is against his affair with Mmapitsa and that her child will never be the chief of the village because Mmapitsa is not born from the chief's line and that he has not paid lobola for her. Selebi assures Mmapitsa that her son will be the chief of this tribe.

In act 4 scene 3 Tshegofatso and Moserwa are with Senwametsi at her home to check how it is going with them. Senwametsi is happy that there has been improvement and that she is now three months pregnant. Kedisaletse and Sedialapa come in to report that Mmapitsa is three months pregnant and Tshegofatso tells them that Senwametsi is also three months pregnant. They are all happy. Kedisaletse and Sedialapa go to tell Mmapitsa that Senwametsi is also three months pregnant. After they have left Mmapitsa, Selebi comes in. He finds Mmapitsa devastated and she tells Selebi that Senwametsi is also three months pregnant. Mmapitsa orders Selebi to go and find out if it is true that Senwametsi is pregnant. In scene 4 Selebi calls a meeting with the kinsmen at his house to accuse Senwametsi of not informing him that she is pregnant. Senwametsi explains that she could not inform Selebi about her pregnancy because she was scared that he and Mmapitsa would bewitch her and kill the baby. She asks permission from the kinsmen to give birth to her baby at her parents' home.

Act 5 scene 1 presents the crisis of the play. Six months later Senwametsi and Mmapitsa give birth to baby boys and this is when the conflict increases. Selebi calls a meeting with the kinsmen to report that Mmapitsa has given birth to a baby boy during the night and that he has named him Bankgoditse (They are like me). He reminds them that Bankgoditse is the prince of his tribe. While the meeting is on, Moratwa comes in to report that Senwametsi has given birth to a baby boy three days before and that she asks that he be named Kebotsaletswe (I have been born for it). Selebi is angry at the news and arrogantly insists that this is not his child.

The climax of the play takes place eighteen years later (in act 5 scene 2) when Mmapitsa is angry and full of hatred because Selebi cannot fulfil his promise that their child will be his successor. On the other hand, Mmasera and Bankgoditse feel the same way. The events start moving fast: as a result, the climax phase is close to the denouement phase. Mmapitsa assures Bankgoditse that she is going to kill Selebi and that being the only child to Selebi he will be the chief of this village. In the next scene Senwametsi calls a meeting with the kinsmen to complain that Selebi has moved in with Mmapitsa and that she is starting to dream horrible dreams about corpses.

Act 5 scene 5 starts when Selebi arrives at Mmapitsa's house and finds her preparing food. Mmapitsa promises Selebi that she is going to cook him a delicious meal. She poisons the food after which Selebi goes back home. The play is at the recognition scene (act 5 scene 4) when Selebi returns from Mmapitsa's house complaining of severe stomach pains. When he arrives at home Selebi requests Senwametsi to put a blanket on the floor for him as he is crying with pain. His pain intensifies. He asks Senwametsi to send Kebotsaletswe to call the kinsmen to him. After a short time he also sends Moratwa (The loved one), his servant, to call the kinsmen to him. He asks them and Senwametsi to take care of Kebotsaletswe because it is possible that Mmapitsa would kill him also. He dies while confessing that he regrets that he did not listen to them and that he has been killed by love that is not real and true. Kebotsaletswe cries and wants to know what killed his father.

As the play moves to the resolution of the conflict in act 6 scene 1 Kebotsaletswe continues insisting on knowing what has killed his father. Lefifi (Darkness) is called to examine the corpse before they bury it. He reveals that Selebi has been killed by a villager whom he has a child with. Lefifi works on the corpse so that the killer would also die. The kinsmen decide that they will bury Selebi the next day and the councillors are

called in to be informed officially about the death of the chief. The kinsmen decide to bury him the next day.

In the next scene Mmapitsa is still furious and plots with Bankgoditse to kill Kebotsaletswe. Under the influence of Mmasera, Bankgoditse meets with Moratwa at the dam to negotiate with her to poison Kebotsaletswe as she is the servant who cooks for him. He promises to give her half of the wealth that he will inherit from his father, Selebi, if Kebotsaletswe dies. Moratwa agrees to help Bankgoditse with his plan to kill Kebotsaletswe and he gives her the poison that she will pour on his food. At home Moratwa shows Kebotsaletswe what Bankgoditse gave her to kill him. Moratwa suggests that they give Mmasera, a friend to Mmapitsa, the poison to kill Mmapitsa and Bankgoditse.

When Bankgoditse visits Mmasera to check as she has not heard anything about the task that they had given Moratwa, she gives him a delicious plate of porridge and spinach. On his way back home Bankgoditse meets Mmapitsa on her way to Mmasera. Bankgoditse dies at home from stomach complications. Senwametsi, the kinsmen, Moratwa and Kebotsaletswe are happy that God has answered their prayers because Bankgoditse has died. After the funeral, Mmasera says she is going to check if the children are well and she will come back after preparing some food for them. Mmasera promises Mmapitsa that she will come back to prepare food for her. Mmasera prepares food for Mmapitsa after which she poisons her plate. After Mmasera has left, Mmapitsa cries with stomach pains. Mmasera goes to tell Moratwa and Kebotsaletswe that she has poisoned Mmapitsa also. The play ends when Kebotsaletswe and Moratwa visit Mmapitsa before she dies. Kebotsaletswe tells Mmapitsa that she is dying from the poison that killed Bankgoditse and Selebi. Mmapitsa's death becomes known in the village and Kebotsaletswe and Moratwa go back home to report to Senwametsi that the poison that killed his father is the poison that killed Mmapitsa and Bankgoditse. He shows them the poison, hence the title of the play *Se se jeleng rre* (That which has eaten my father). With reference to the events summarized above, the following sections will be analysed by use of speech acts, maxims and the politeness principle to show how the identities of the Selebi. Senwametsi and Mmapitsa are created through dialogue.

4.3 HOW DIALOGUE CREATES IDENTITY IN *SE SE JELENG RRE*

In this section I will analyse the speech behaviour of Selebi, Senwametsi and Mmapitsa from various key scenes of the play. Firstly, the soliloquy by Selebi when he passes Mmapitsa's house is important for the analysis because the rest of the play seems to be based on it. Secondly, the dialogue between Selebi and Senwametsi when he enters his home immediately after his soliloquy and the recognition scene at the end are also important scenes seeing that they are the only scenes in the play in which we find Selebi with Senwametsi together. In these scenes their speech behaviour will help reveal their personal, moral and cultural identities and space, how they define themselves, how they are defined by others and how others reveal them. Thirdly, the scene when Mmapitsa meets with Seremane to get the traditional medicines that will help her to enslave Selebi and take over his will, the crisis scene and climax scenes are important in revealing the identity and space of Selebi, Senwametsi and Mmapitsa.

4.3.1 Chief Selebi

In the play chief Selebi interacts with Senwametsi, Mmapitsa, the kinsmen, and to a lesser extent with the councillors. In this subsection his speech behaviour is analysed to see how it creates his identity. In the soliloquy that opens the play Selebi represents himself as a troubled man, full of inner conflict. Ntsime gives him this mode of dramatic dialogue to reveal his inner conflict, to speak his mind and to explain his feelings and motives on a more personal level. The following is his opening soliloquy, charged with strong emotion.

When he passes the house of Mmapitsa, Selebi suddenly feels love for the woman of the house he is passing, Mmapitsa. He knows that there will be hatred and conflict within the tribe because he will be breaking his cultural norms by having an extramarital affair with that woman. But he is so moved by love that he does not care about what will happen.

- (1) Ke go reng fa ke feta gaufi le ntlo e
- (2) Pelo ya me e ubauba, e kibakiba?
- (3) A ke go re dipheko tsa lelapa le di a nkimela?
- (4) A mme dipheko tsa kgosi di ka imelwa ke tsa motlhanka?
- (5) Kana dipheko tsa me di na le tomela e kgolo

- (6) Lenaka la me le lometswe ke legata la motho;
- (7) Gore ke tle ke gate bantlhanka ba ntshabe lefeke;
- (8) E re ke rotola matlho ba ribege difatlhego.
- (9) Tomela ya lenaka la me e tshwanetse go rititla dipheko tsa batlhanka.
- (10) E tshwanetse go di rititla gore ba khubame fa ba mpona.
- (11) Ga ke dumele gore ke dipheko tsa lelapa le tse di dirang jalo.
(O ema go senene, o thikitha tlhogo)
- (12) Ntlhang e kete pelo ya me e na le tlhase ya lerato;
- (13) Tlhase e e gotetsang maikutlo gore a tobekane;
- (14) E re a tobekane a ubaubise pelo ya me?
- (15) Ntlhang o ka re go kgogedi e e leitlho le bogale mo ntlong e;
- (16) Kgogedi e e batlang go gogela pelo ya me teng;
- (17) E bile o ka re go tla nna bokete go tla kgogedi e;
- (18) Gonne leitlho le le phatsimang le yona;
- (19) Le goteditshe tlhase e e molelo pelong ya me.
(O inamisa tlhogo. O tsamaya a iketlile)
- (20) Ntlhang o ka re ke rata mosadi wa lelapa le!
- (21) Ee, fa ke mo gopola dipounama tsa me di a ngeba;
- (22) Fa ke mo gopola pelo ya me e a sweufala.
(O ema ka tshogonetso. O thikitha tlhogo)
- (23) Jaanong ke tla dira jang gonne lerato le,
- (24) Le tla tsala sekgopi, letlhoo le kilano.
- (25) Fela nna ke a mo rata.
- (26) Fa borangwane ba ka nkgala, nka se ba utlwelele,
- (27) Fa batho ba ka ngunanguna ke tla ba kgesa. (p.1-2)
- (1) *Why when I pass near this house*
- (2) *My heart is beating fast, and running hard?*
- (3) *Is it because the traditional medicines of this house are too strong for me?*
- (4) *Can the chief's traditional medicines really be weaker than those of a servant?*
- (5) *By the way my traditional medicines have a mighty pierce*
- (6) *My horn has been strengthened by the skull of a human being;*
- (7) *So that I can defeat the servants to fear me completely;*

- (8) *So when I open my eyes widely they should look down on their faces.*
- (9) *The strength of my horn must defeat the servants' traditional medicines.*
- (10) *It must defeat them so that they bend down on their knees when they see me.*
- (11) *I don't believe that it is this house's traditional medicines that do this.
(He stands a little, shakes his head.)*
- (12) *Does it seem as if my heart has a spark of love;*
- (13) *The spark that ignites the feelings to confuse them;*
- (14) *So that when they are mixed up they cause my heart to beat faster?*
- (15) *Why does it seem as if there is an attraction of the sharp eye in this house;*
- (16) *The attraction that wants to attract my heart to it;*
- (17) *And it looks like it will be difficult to avoid this attraction.*
- (18) *Because the eye that shines with it,*
- (19) *Ignited the hot spark in my heart.
(He bangs the head. He walks slowly)*
- (20) *Why does it seem as if I love the woman of this house!*
- (21) *Yes, when I think of her my lips break into a smile;*
- (22) *When I think of her my heart becomes white.
(He stops suddenly. He shakes the head)*
- (23) *What will I do now because this love*
- (24) *Will create grudge, hatred and bad blood.*
- (25) *But I do love her.*
- (26) *If my uncles can scold me, I will not listen to them,*
- (27) *If people can complain I will shout at them.*

Selebi's context of utterance situates him as both the speaker and the listener, while the time is afternoon. He speaks from the street near Mmapitsa's house. Ntsime uses this fictional space effectively to create a platform for Selebi to reveal his concerns, without any disturbance, regarding the love that taunts him emotionally and psychologically. Right away, in the first two lines of the soliloquy, Selebi interrogates himself about the strange feelings that he experiences when he passes near that house. The use of questions at the beginning of the soliloquy emphasizes his concern about the sudden feelings that he gets. His orientation towards himself and his sudden strange feelings

immediately draws the reader/audience into his puzzlement. Ntsime places him in a space that he (Selebi) himself does not understand. The answers to these questions are implied in the two questions that he further asks himself. The second question actually presents an answer because by implication the traditional medicines are too strong for him because he experiences a sudden confusion. The house he is talking about is ominous because this is where he is going to be poisoned.

In the questions that he further asks himself in utterances (3) and (4) Selebi is deictically orientated towards himself, the traditional medicines and the house. The deictic word *le* (this) shows that he is close to the house he speaks about. The question he asks himself in utterance (3) implies that the people of that house use traditional medicines that might be stronger than his. The question in utterance (4) implies that he, like the people of that house, also uses traditional medicines. The three successive questions that Selebi asks himself are signs of his anxiousness to understand why his heart beats faster as he passes near the house of Mmapitsa. His anxiety forces him to flout Grice's maxims of quantity and quality, including the maxim of relation because his next utterance is an assertion that does not answer these questions but seem to be considering different answers. Maybe we should pardon Selebi for violating Grice's three maxims as he is under the influence of a very strong emotion. He is in such an emotional state that he does not understand what is happening to him. The implied answer is that his medicines are too weak to protect him, but he rejects that.

This implied answer which contains a degree of semantic incongruity between the nouns *kgosi* (chief) and *mothanka* (servant), has an ironic effect that reveals Selebi as a chief, the chief who is so conscious about his status that he is also shown to want to protect it. He uses the two contrasting nouns to boost his esteem with regard to the fact that a servant's traditional medicines cannot be stronger than his because he is the chief. Reference to his and the servants's traditional medicines becomes more significant later in the play when on page 31 Mmapitsa tells Seremane that she is in love with Selebi and she wants traditional medicines that will strengthen his love for her. Reference is made again on page 81, when Senwametsi indirectly asserts to her uncles that if Selebi has not been given the traditional medicines to eat he would have improved more than he did. This indirect assertion has the perlocutionary effect that Seremane, the traditional doctor, promised Mmapitsa that she will see wonders when she uses the traditional medicines he has given her.

The questions in utterances (3) and (4) are answered later in the dialogue between Mmapitsa and Seremane (act 2 scene 3) when Mmapitsa calls him in to give her the traditional medicines to strengthen the love of Selebi for her. These questions are answered again in the dialogue between Mmapitsa and Bankgoditse, in act 5 scene 2, when they (Mmapitsa and Bankgoditse) examined Selebi by using Mmapitsa's sorcery medicines to check if they can kill him. Both examinations revealed Selebi to be weak, which contradicts his confidence in his traditional medicines.

In utterances (5) and (6) Selebi is deictically orientated to the horn and the context of reference is shifting to a more general deictic orientation since the horn was strengthened some time in the past. Selebi reveals his self-confidence when he asserts that his traditional medicines in the horn have been mixed with a human skull. It implies that they have been made strong. He boasts about the strength of his traditional medicines. The reason for the strengthening of his traditional medicines was to subdue the servants but strengthening of the horn was not successful as we see later on, as it did not protect him against his servants, Seremane and Mmapitsa.

Selebi is orientated towards himself and the servants in general in utterance (7), unlike in utterance (4) where he refers to a specific servant. His reference to "Batlhanka" (servants) refers to everybody who is lower than him in status. The context of reference is his power over the servants. Selebi is giving the reason for using traditional medicines. The implication of the past action of strengthening the horn with the human skull is that Selebi wishes to be feared by everybody who is not his equal in status. This gives the sense that Selebi is unsure of himself or feels threatened. He reveals himself to be a self-centred and authoritative person. Alone in this physical space, Selebi is free to express himself, with regard to the power he claims to have and his status.

Selebi is still orientated towards himself and the servants in the next utterance (8) who are the objects of discourse seen by the use of the anaphoric subjectival concord *ba*. He is also orientated towards his power to indicate the perlocutionary effect that the servants should look down when he opens his eyes widely. This denotes a threatening gesture. It means that he expects the people of lower status to fear him to such an extent that they will not even attempt to face him. This is also a gesture of domination. His character of dominating the people of lower status is also revealed in his dialogue with the kinsmen, the councillors and his traditional doctor when they hold a meeting to find out about his living with Mmapitsa and ask him to amend his behaviour.

Selebi is orientated to his horn and the traditional medicines of the servants in utterance (9). The context of reference is the power of his horn over the traditional medicines of the servants. His undertaking that his horn must defeat the servants's traditional medicines implies that he has confidence in his traditional medicines. Selebi has confidence in the traditional medicines and not in himself.

The *e*, *di* and *ba* in utterance (10) are anaphoric subjectival concord that show that Selebi is still orientated to the horn, the traditional medicines and the servants, while the use of the objectival concord *m-* in the verb *bona* shows that he is orientated towards himself. By this he continues to show his self-centredness. It is interesting to note that Selebi relies on external things and not on his own powers. Therefore, it means that his fate will be determined by the strength of the horn. He is also orientated towards the future because he expresses a wish that is not yet realized.

In line (10), Selebi reveals his wish to defeat the traditional medicines of his servants. When he says that he does not believe that it is the traditional medicines of that house that makes his heart beat faster in line (11), he is orientated towards that house's traditional medicines again. He denies the fact that they can change his state of health. By implication, Selebi is in denial that he has been defeated by the servant's traditional medicines, the truth of which is revealed by Seremane after he has examined him to see if he is strong and when Mmapitisa and Bankgoditse's sorcery examination reveals that Selebi is weak. Ntsime uses the didascalies, *o ema go se nene, o thikitha tlhogo* (he stands still a little, shakes his head), to show that Selebi's emotional condition and puzzlement are increasing.

In the second part of the soliloquy, lines (12) to (19), Selebi denies that it is the influence of strong medicines that makes him feel the way he does. His uncertainty is revealed by the three successive questions in lines (12) to (14). Here he also violates Grice's maxims of quality and quantity as he does not answer the questions he asks himself and continues to focus on something else. This, on the other hand, implies that Selebi is a weak person because as the chief with the highest power in the tribe, he should be in a position to be able to deal with feelings of love. He feels the spark of love in his heart that confuses him, as he is orientated towards his heart that suddenly feels a spark of love. Metaphorically, the spark or flame suggests a strong and overwhelming feeling of love within Selebi, which in turn suggests the destruction caused by love. The import of what he is saying is revealed later in the recognition scene, in act 5 scene 4,

when he confesses in front of Senwametsi and the kinsmen that he has been engaged in love that was not true. Selebi flouts the maxim of quality because, according to Grice (1975:53), strictly speaking metaphors are literally “untrue” descriptions of states of affairs that none the less convey meaning at the level of implicature.

Being mixed-up because of the spark of love should have been a warning to him but because he is weak and overwhelmed he cannot think properly. The word “tobekana” (mixed-up) in lines (13) and (14) implies ill health. It means that the spark of love that Selebi feels in his heart is hazardous to his health because it makes him sick. If his feelings are mixed-up when he is outside that house on the street, it means that if he goes into the house his life might be totally at risk because he gets health-threatening signs that can cost him his life. When the heart is not in good condition it affects the whole body of the human being. The image of the flame in lines (12) and (13) is important in that it suggests that Selebi might be destroyed by the love he has for Mmapitsa. The full import of this image is the wish that Mmapitsa reveals in her dialogue with Seremane: she wants love to burn the heart of Selebi until he is dizzy.

The question that he asks himself in utterance (15) emphasises that the feelings that Selebi experiences as he passes near Mmapitsa’s house becomes more complex when he feels a strong attraction of the strong eye from that house. The attraction of the sharp eye suggests an unpleasant threatening situation, especially since it is coupled with the fire that he refers to in utterance (19), and fire is known to destroy. He questions himself about the strong attraction as though he does not believe what he feels. The significance of the image of the eye in this instance suggests power. In contrast to its use in utterance (8), he feels as if he has been overpowered, weakened, and defeated by the strong attraction. It is as if he has given up in the situation in which he finds himself. This continues to suggest his uncertainty about how he feels about Mmapitsa.

Here Selebi is orientated towards the attraction that looks at him with a sharp eye and the deictic word “e” (this) which refers to Mmapitsa’s house which is an indication that he is still near Mmapitsa’s house. The assertion that this attraction wants to attract his heart implies that it wants him to love what is in that house, namely Mmapitsa. Also interesting to note is that Selebi shies away from Mmapitsa’s name, he rather uses “that house” to refer to Mmapitsa. This is maybe because he knows that Mmapitsa is bad as is shown later in the play by dialogues between the villagers and between the kinsmen. The context of reference in this line (16) is the attraction. This attraction seems to be

unhealthy for Selebi because it is too sharp, and that implies that it can affect his vision which may result in failing to see what may be lying ahead of him.

Selebi is unsure that he will be able to defeat that attraction and it sounds as if he gives up when he feels that it will be difficult to avoid this attraction (line 17). The context of reference is general as he refers to the future. As though he points at the attraction he speaks about, the deictic word “e” shows that Selebi speaks about this attraction as close to him. He is revealing his weakness as this love is powerful and outside his power to control. This is ironic, because Selebi claims to be more powerful than Mmapitsa and the servants. His mixed-up feelings make him so weak that he forgets his status as a chief, the status that should be reminding him that he should lead by example, by behaving morally. The intensity of the stage directions, *o inamisa tlhogo. O tsamaya iketlile* (He bangs his head. He walks slowly), reveals his emotional turmoil.

Selebi asks himself a question again in utterance (20), which is another sign of uncertainty. He is orientated to himself and the woman of the house while the context of reference is the love that he feels for the woman of that house. The deictic word “/e” (this) shows that he is still near that woman`s house. Selebi accepts his feelings for that woman when he answers this question in the next utterance (21) by asserting that when he remembers her, his lips just smile. His spontaneous smile also suggests the happiness that is implied in the next utterance (22), when he asserts that his heart becomes white when he remembers her. By implication Selebi is overcome by feelings that lead him to react spontaneously and unconsciously when he remembers that woman.

In a different tone, in the last part of the soliloquy, utterances (23) to (27), Selebi asks himself what he should do because this love will create grudge, hatred and bad blood. He answers this question directly and firmly when he asserts that he loves that woman. The deictic word “/e” (this) which refers to love, shows that Selebi speaks about what is close to him. He is orientated towards the love he has for Mmapitsa and its consequences. He realises that he is in a difficult position since he should behave according to what will satisfy the tribe to avoid conflict and hatred. This implies that Selebi is conscious of his cultural norms but that his love for Mmapitsa compels him to forget them. He seems to be too overpowered to think properly. His assertions about the obstacles initiate the conflict in the play between him and Senwametsi, between him and the tribe, between him and the kinsmen, between him and the councillors, and the

hatred and jealousy of Mmapitsa and Bankgoditse towards Selebi and Kebotsaletwe's hatred for Mmapitsa and Bankgoditse. Selebi is revealed to be a careless, weak and irresponsible chief because he knows what the consequences will be if he has an extramarital affair with that woman but he does not care and this decision later costs him his life when Mmapitsa kills him with poison because he fails to fulfil his promise.

Selebi declares, in utterance (25), that he loves that woman and his declaration is effected in act 2 scene 1 when Mmapitsa happily accepts Selebi's love proposal. Finegan (2004) maintains that declaratives change the status of two individuals immediately if both the listener and the speaker fulfil the felicity conditions. Selebi and Mmapitsa become lovers immediately after Mmapitsa accepts his proposal. This is immoral and shows lack of integrity from both Selebi and Mmapitsa. This issue will be pursued in section 4.3.3 when the speech behaviour of Mmapitsa is discussed. His decision to act immorally reveals him to be a weak chief. The deictic word "*nna*" (me or I) shows that Selebi is orientated towards himself and reveals that he is self-centred.

Again, his tendency to treat others with contempt because he regards himself as always right is revealed in his speech. In line 26 Selebi declares that if his uncles (the kinsmen) should scold him he will not listen. This declaration implies that Selebi knows that he is wrong and he intends to ignore it. His declaration is not effected because the sincerity and essential conditions are not fulfilled since the act is intended by Selebi but not his uncles because, according to Finegan (2004), the speech act of declaration is not effected if all the involved parties do not intend the result. Selebi is oriented towards the kinsmen and himself while the context of reference is the action of the uncles towards him if he becomes involved with Mmapitsa. This is another aspect that reveals Selebi's lack of respect for others and his culture. Culturally, Selebi's uncles are his fathers, and he is supposed to treat them like he would his father. According to Setswana tradition the councillors and the close kinsmen guide the chiefs and admonish them for injudicious or autocratic behaviour (Comaroff, 1974:37).

In the last words of his soliloquy in line (27) Selebi says that if the tribe complains, he will scorn them. The tribe is the most important responsibility of his chieftainship because he is actually a chief by grace of his tribe. Selebi is oriented towards the tribe and himself and the context of reference is their reaction towards his misbehaviour and how he in turn will react to it. His commissive that he will scorn them reveals Selebi to be a person who is authoritative and selfish. This also reveals that he an irresponsible

chief who does not respect his cultural values. He leaves the reader with the impression that whatever the tribe or the kinsmen will say or do, he will not allow anyone to interfere with his love for Mmapitsa.

The soliloquy identifies Selebi as a troubled man worried about his love for Mmapitsa. His soliloquy is a kind of foreshadowing of the events to come in the play. Therefore, in the remaining part of this section, most of the character traits of Selebi that are identified will be further explored. In the soliloquy Selebi is revealed to be a self-centred and authoritative chief who forgets that he should lead by example and that he is a chief by the grace of the tribe. He is the kind of chief who does not respect his cultural values. Selebi perceives himself alone in his space. From the street where he speaks, he thinks that he will get the warm love he seeks from Mmapitsa, not knowing that she will in the end betray him. Selebi seems to live in two spaces, yearning for a space of overwhelming love from a space of puzzlement and surprise. He is overwhelmed with love for Mmapitsa because he believes that she will give him the “warm love” he expresses in his soliloquy. Unfortunately, his physical space demarcates his status as a chief. In line with Elam’s sense of proximity and distance, Selebi’s nearness to and the way he reacts to Mmapitsa’s house reveals that he is strongly attracted to her.

Despite the conflict and hatred that his love for Mmapitsa will create, Selebi goes on to propose to Mmapitsa and asks her to bear him a child because his wife is barren (act 2 scene 1). Selebi promises Mmapitsa that her child will inherit his chieftainship. Mmapitsa accepts his love and the request to bear him a child. Mmapitsa wants to have control over their affair and she calls Seremane to give her traditional medicines to strengthen Selebi’s love for her because that type of love never lasts. (The dialogue between Mmapitsa and Seremane will be discussed in section 4.3.3 when the identity of Mmapitsa is discussed.) After Mmapitsa has used the traditional medicines from Seremane (in act 3 scene 2), Selebi and Mmapitsa are so strongly in love that Selebi moves in with Mmapitsa. After three months Mmapitsa falls pregnant (in act 4 scene 2). When Mmapitsa is three months pregnant, Senwametsi, Selebi’s legitimate wife, is also three months pregnant which is devastating news for Mmapitsa because it means that Selebi might not be able to fulfil his promise that their son will inherit his chieftainship. Six months later (act 5 scene 1) Mmapitsa gives birth to a baby boy whom Selebi names Bankgoditse (They are like me). Senwametsi also gives birth to a baby boy whom she names Kebotsaletswe (I was born for it). Because Selebi has promised

Mmapitsa that her child would be his heir, Mmapitsa is disappointed and heartbroken that Selebi has given his wife a child whereas he initially claimed that Senwametsi is barren. Mmapitsa reminds Selebi not to forget his promise and Selebi still keeps to his promise that Bankgoditse will be his heir. Selebi's wish and Mmapitsa's expectation might not be realized because culturally Kebotsaletswe is Selebi's heir. In the crisis, when the conflict becomes stronger because both Senwametsi and Mmapitsa have given birth to baby boys, it becomes clear that Selebi's promise to Mmapitsa hangs in the balance.

In act 5 scene 1 Selebi visits Mmapitsa at her house, finding her with Mmasera and Tselane. When Selebi enters the house Mmasera reports to him that Mmapitsa has given birth to a baby during the night. He asks Mmasera the gender of the baby and out of excitement he responds to the report by Mmasera by saying

- (28) A letlhogonolo!
(29) Ke ene kgosi ya motse o.
(30) Ga go yoo tla busang motse o,
(31) Fa e se ene mosimane yo. (p. 97)
(28) *Oh lucky!*
(29) *He is the chief of this village.*
(30) *There is no one who will rule this village,*
(31) *Except he, this boy.*

In this above speech Selebi is orientated towards the baby, the village and to the future. His use of the deictic words "o" (this) in utterances (29) and (30) referring to the village and "yo" (this) in utterance (31) referring to the newborn baby shows that he is close to them. According to Posthumus (1989:26), demonstrative pronouns are used to express emotional distance. These deictic words reveal stronger affective meaning than those expressed by these utterances. It means Selebi also demonstrates his affection to the village and to the baby. His assertion implies that his word is final and that his child with Mmapitsa will inherit his chieftainship. Also, Selebi still re-asserts the commissive to Mmapitsa that their son will be his heir as he promised when he proposed love to her. Selebi does not realise that it is not possible to fulfil his promise because this son is illegitimate and he has not transferred lobola for Mmapitsa. This assurance is as a result of the promise he made in act 2 scene 1 to Mmapitsa when he said that if she bears him

a child that child will inherit his chieftainship. Here he breaks the sincerity condition because Selebi does not have the authority to make this illegitimate child his heir; it is only the tribe who can decide upon that. Selebi is orientated to the future because he assures Mmapitsa that with effect from that day the baby is his heir.

In the next scene Mmapitsa and Selebi are alone in the bedroom of Mmapitsa's house, looking at the baby. Mmapitsa questions Selebi about the situation that prevails since both herself and Senwametsi has given birth to baby boys. She is worried that Selebi might not be able to fulfil his promise. Her assertion that Senwametsi is married by cattle and that she is the queen of that village is a clear indication that Mmapitsa is fully conscious of her and Selebi's cultural values. Her utterance also shows the significance of lobola because if she has been married by lobola like Senwametsi there would not be a problem for Bankgoditse to inherit at least some of Selebi's estate. Mmapitsa is orientated towards Senwametsi and her child because she is worried about what will ultimately happen to her and the baby. Mmapitsa is uncertain about her future. Selebi, who in his utterance is also oriented towards Senwametsi and her baby as the objects of his discourse, still stands firm on his promise that Mmapitsa's child will inherit his chieftainship, claiming that he does not have a child with Senwametsi and that he does not know who the father of Senwametsi's child is. Selebi continues to turn a blind eye to his cultural norms which Mmapitsa sees as a threat that her son will never be a chief as promised. Further down in the same speech Mmapitsa changes her tone when she forcefully reminds Selebi that her son will be the chief of the tribe. She says

(32) Morwaaake o tla busa motse o,

(33) Fa wena, Selebi, o rata,

(34) Gonne bogosi ke jwa gago, o bo abela yo o mo ratang.

(35) Mme fa o sa thatafatsa pelo, wa kwatlisa letswalo;

(36) Borangwaneago ba ka bo mo ronisa.

(37) Ba re bogosi ke jwa ngwana wa ga Senwametsi,

(38) Yo o nyetsweng ka dikgomo di ntshitswe ke morafe. (p.98)

(32) *My son will rule this village,*

(33) *If you, Selebi, likes,*

(34) *Because the chieftainship is yours, you can give it to the one you love.*

(35) *But if you have not hardened your heart, and allay conscience;*

(36) *Your uncles can declare him unfit for it.*

(37) *They say that the chieftainship is for Senwametsi's child,*

(38) *Who is married by the cattle that have been paid by the tribe.*

In the above speech by Mmapitsa the object of discourse is Mmapitsa's son and she is orientated towards him and the village since she anticipates seeing their son inheriting his father's chieftainship when he grows up. As though she commands Selebi to give her son his chieftainship, Mmapitsa uses the deictic word "o" to refer to the village, to show her proximal affection for the village and to emphasise her request to Selebi. Mmapitsa warns Selebi to be firm and strong against his uncles or else her son will lose the chieftainship that Selebi promised. She uses personal deixis to Selebi together with the personal pronoun *you* in utterance (33) to draw Selebi's attention to her demand. Mmapitsa flouts the sincerity condition again in utterance 36 because she and Selebi cannot decide if their son will inherit the chieftainship. She is also oriented to the kinsmen and Senwametsi when she advises Selebi to stand by his word, even when there will be obstacles. Mmapitsa refers to the obstacles that Selebi mentioned in his opening soliloquy in utterance (26) when he asserted that his uncles will be obstacles. The assertion that Selebi's uncles will say the chieftainship belongs to Kebotsaletswe because his mother is married with lobola is a sign that Mmapitsa is conscious of the tribe's cultural values and shows that she understands the significance of lobola. Schapera (1977:138) writes that a woman married with lobola holds a far more honoured position in the tribe than a woman who has not been thus married and that the whole Setswana conception of legitimacy rests upon lobola.

Selebi flouts the maxims of quality, quantity and relation in his dialogue with Mmapitsa and Mmasera when he does not respond to their urging to make Bankgoditse his heir. Instead, he lies when he assures Mmasera that he does not have any other child except Bankgoditse, because he knows well that Senwametsi's child is his. Selebi answers Mmasera in short as if he wants to avoid responding to what she is saying when she commands him to let his uncles know from that day that Mmapitsa's child will rule the village when he dies. The perlocutionary act by Mmasera is effected: she earlier on ordered Selebi to go and report Bankgoditse to his uncles. It is interesting to note that Mmapitsa is aware of the cultural obstacles that will let her son lose the chieftainship while Selebi never even thinks about it.

The meeting is held at Selebi's house. In response to the assertion by Selebi that Mmapitsa has given birth to a baby boy and that he is his heir and that his name is Bankgoditse (They are like me), Molefe is angry at Selebi and says to him

- (39) O nkutlwelele sentle morwa mogolole!
- (40) Bogosi ga se mantlwane jaaka o gopotse.
- (41) Se iphore ka gore bogosi ke jwa gago.
- (42) Bogosi jo, jwa morafe o, e seng jwa gago.
- (43) Fa morafe o sa tlhole o batla o nne kgosi,
- (44) O go tlosa tadi e amusa.
- (45) Morafe o, o nyetse mosadi ka dikgomo,
- (46) Gore mosadi yo a tle a o tsalele kgosi.
- (47) Senwametsi o nyetswe ka dikgomo tsa morafe o.
- (48) Ka jalo morafe o solofela kgosi go tswa mo go ene. (p. 100)
- (39) *You must listen to me, my brother's son!*
- (40) *Chieftainship is not a child's play like you think.*
- (41) *Don't lie to yourself by saying that the chieftainship is yours.*
- (42) *This chieftainship is of this tribe, not yours.*
- (43) *If the tribe does not want you to be the chief any more,*
- (44) *It removes you midday.*
- (45) *This tribe has married a woman with cattle,*
- (46) *So that this woman can bear a chief for it.*
- (47) *Senwametsi has been married with the cattle of this tribe.*
- (48) *Therefore the tribe expects a chief from her.*

Molefe orders Selebi to listen to him after he has announced that Bankgoditse will be his heir. He asserts that the chieftainship is a serious institution that is governed by the tribe. Molefe is orientated to the chieftainship and the tribe as he tries to make Selebi understand that what he is saying is against their cultural values. The deictic words "jo" (this) and "o" (this) in utterance (42) refers to the chieftainship and the tribe respectively to show that Molefe speaks about something that is relatively close to him. The use of these deictic words in one utterance seems to imply that Molefe is pointing directly at the chieftainship and the tribe with anger. He emphasizes what he is saying. His orientation shifts to the tribe and Senwametsi so as to let Selebi understand that

Bankgoditse will never rule the tribe. The use of the same deictic words in lines (45) to (47) has a tone of emphasis. Molefe is concerned about the tribe as he speaks of it as being close to him. The tribe and the chieftainship are a matter of pride to a Motswana and here is Selebi, a chief for that matter, disrespecting them. According to Schapera (1975:84), the chief cannot make decisions alone with regard to the tribe or his personal life without consultation and approval of the tribe. Molefe identifies Selebi as a chief who degrades the honour that he has been given by the tribe. On the one hand, we can argue that maybe if Mmapitsa has not bewitched Selebi he would see things as he is supposed to see them. We cannot say that Selebi wants to change the Batswana cultural practices. He does not have to behave the way he does because his culture permits him to marry a second wife who will fulfil his needs if Senwametsi does not. Selebi is actually driven by lust because there is no reason why he should have an extramarital affair with Mmapitsa if Senwametsi does not satisfy him sexually or if, as he claims, she is barren.

After Molefe's warning to Selebi, Moratwa comes in to report that Senwametsi has given birth to a baby boy three days before and that he looks exactly like Selebi. Selebi responds that that child could not possibly look like him. This statement angers the kinsmen and Molefe agrees with the suggestion made by Tsietsi when Tsietsi says

- (49) Selebi, fa e le gore meratiso ya ga Mmapitsa e go dira jaana;
 (50) O tla huduga fa o ya go nna kwa ga gagwe;
 (51) Mme re tla kopa morafe gore o tlosiwe mo bogosing;
 (52) Go tlhophiwe mongwe yo o tla tshwarelelang ngwana
 (53) wa ga Senwametsi yo o mo itatolang. (p. 101)
- (49) *Selebi, if Mmapitsa's traditional medicines makes you so;*
 (50) *You will leave here to go and stay at her place;*
 (51) *But we will ask the tribe to remove you from the chieftainship;*
 (52) *Somebody who will stand for Senwametsi's child*
 (53) *who you deny will be elected.*

Molefe is orientated towards the past because he refers to the charms that were used some time in the past to change Selebi's will. In utterance (49) he confirms the perlocutionary act because it means that Mmapitsa got what she wanted from Selebi. Molefe is oriented to Mmapitsa's traditional medicines that have changed Selebi's will.

The deictic word “*fa*” (here) in utterance (50) refers to Selebi’s house because the meeting is held at his house but in the context in which it is used it refers to the chieftainship. It implies that they will overthrow his chieftainship if he does not want to change his behaviour. Molefe’s deictic orientation shifts to the chieftainship while the object of discourse is the tribe in utterance (51) when he threatens Selebi that they will ask the tribe to remove him from his chieftainship. In the same utterance the subjectival concord “*re*” (we) of the first person pronoun in a plural form refers to Tsietsi himself as the speaker and it includes the interlocutors, Molefe and the councillors, except for Selebi whom he addresses. It implies that they all stand together against what Selebi wants to do – to declare Bankgoditse his heir. Utterances (52) and (53) are a warning to Selebi to change his behaviour. If the successor is still too small to take over the chieftainship, like Molefe says, it is culturally another alternative to appoint a regent until Kebotsaletswe is old enough to lead the tribe.

Selebi breaks the maxims of relation and manner when he, out of anger, ignores the proposal by Tsietsi and Molefe and is irrelevant when he tells them that they hate him and walks out of the meeting. He flouts these maxims as a defence mechanism because he also cannot explain what he is doing. But unfortunately for him, Mmapitsa’s charms are successful. As he goes out he overhears Moratwa reporting also that Senwametsi asks that the boy be named Kebotsaletswe (I was born for it). Selebi screams and asks whose chieftainship is the baby born for and denies that the baby is his child. Tsietsi also screams at him and responds as follows:

- (54) Ke ngwana wa gago!
 (55) Ke ene yo o tla busang motse o!
 (56) E seng wa gago le Mmapitsa! (p.101)
 (54) *He is your child!*
 (55) *He is the one who will govern this village!*
 (56) *Not yours with Mmapitsa!*

Tsietsi is orientated to Kebotsaletswe who is also the object of discourse. The use of personal pronouns “*ene*” (him) in utterance (55) refers to Kebotsaletswe while the deictic word “*o*” refers to the village in which he is situated. Tsietsi says that Mmapitsa’s child will not rule the village.

After leaving the meeting Selebi goes straight to the house of Mmapitsa where he finds Mmapitsa, Mmasera and Kedisaletse, a villager. He tells Mmapitsa that Senwametsi has also given birth to a baby boy and that it is said that the child looks like him but he denies the fact that the child could be legitimate. Kedisaletse is angry that Selebi calls Kebotsaletswe a servant. She feels that Selebi has been impolite to her and this impoliteness angers her and she answers Selebi without fear of his authority as a chief. She tells him that they (the tribe) cannot be ruled by a servant. She says

(57) Fela re ka se busiwe ke motlhanka.

(58) Le kwa kgotla ke tla nna ke bue jalo.

(59) Re ka se busiwe ke motlhanka wa motlhanka!

(60) O ka se ke wa ba wa se bona!

(p.102-103)

(57) *But we cannot be ruled by a servant.*

(58) *Also at the court I will still say so.*

(59) *We cannot be ruled by a servant of a servant.*

(60) *You will never see it.*

The subjectival concord of the personal pronoun in plural form, "re" (we) in utterances (57) and (59) refers to the speaker herself, including the tribe. Kedisaletse speaks on behalf of the tribe and she is orientated to the governance of the tribe when she tells Selebi that the tribe will not be ruled by a servant, namely Bankgoditse, who is also the object of discourse in the utterance. The object of discourse in utterance (59) is Bankgoditse again but Mmapitsa is also implied in the reference. In front of Mmapitsa, Kedisaletse is orientated to Bankgoditse when she assures Selebi that she, including the tribe, will never allow Bankgoditse to rule them.

The crisis phase of the play (act 5 scene 1) is very short and it appears to overlap with the climax phase which has been suspended for eighteen years ever since Kebotsaletswe and Bankgoditse has been born. After eighteen years it is still difficult for Selebi to fulfil his promise that Bankgoditse will be his heir and as a result of this Mmapitsa develops hatred and jealousy against him. It is ironic, because in his opening soliloquy Selebi asserted that his love for Mmapitsa would create hatred and jealousy. Little did he realize that he was also referring to the woman whom he thought would love him better than his wife. Mmapitsa decides that she has to kill Selebi by poisoning him (in act 5 scene 3). In act 5 scene 4 Mmapitsa prepares food for him and after eating

it he goes home (p. 118 to 120). When he arrives at his home he begins to have stomach pains. He cries to Senwametsi:

- (61) Selebi: Senwametsi, teng ya me e simolola go tlhakatlhakana.
(62) Segwa ke mala a a botlhoko.
A ke o nkalele phate fale ke patlame
(64) Senwametsi, ke segwa ke mala a a botlhokotlhoko.
(65) Ijoo! Ijoo! (p.118)
- (61) *Selebi: Senwametsi, my inside starts to be mixed –up.*
(62) *I have a painful stomach-ache.*
(63) *Please put a blanket there for me to relax on.*
(64) *Senwametsi, I have very painful stomach-aches.*
(65) *Ijoo! Ijoo!*

The assertion in utterance (61) implies that Selebi is not well. Selebi is orientated towards himself, the essence of which is to draw Senwametsi's attention to him. He appeals for help from Senwametsi, the first time he does so in the play. Selebi cannot stand the pain and finally uses appellative language to request Senwametsi to put a blanket "fale" (there) for him to rest on. This distal deixis "fale" shows that the place that he speaks about is distant from him. He wants to be alone and relax a little, maybe in the hope that his pain will subside. His deictic orientation is shifting towards Senwametsi again as he calls her by name to draw her attention to him. Selebi uses the adverb, very, to show the intensity of the pain he is going through. When the pain intensifies he draws her attention by expressing the pain he experiences. Ntsime uses the auditory expression for pain, "Ijoo! Ijoo!," to help the reader understand the intensity of Selebi's pain. It is interesting to note how polite Selebi is to Senwametsi. His attitude to her changes dramatically because he is now at her mercy. Selebi is revealed to be selfish because he expects Senwametsi to dance to the tune of his music now, whereas all along he has been hard on her.

In response to Selebi, Senwametsi asks him a directive question, "Ke eng Selebi?" (What is it Selebi?) in which she is forced to violate the maxims of relation and manner because, in order for her to be able to help him, she has to find out what the problem is. Senwametsi's response seems to be irrelevant to what Selebi is saying but she does not have an alternative because she has to help Selebi and the only way she can do

that is first to know what causes the pain. Selebi is in a situation where he is forced to be obedient to Senwametsi, seeing that she is the only person at that moment who can help him. He is therefore careful not to flout the maxims of quality and quantity by answering her question appropriately and honestly when he answers

- (66) Ke segwa ke mala.
 (67) O ka re go sengwe se putlaganyang mala a me. (p.118)
 (66) *I have stomach pains.*
 (67) *It is as if something is cutting across my stomach.*

Ntsime uses the didascalial, *O a menogela. O a pitika* (He tosses. He turns), to help the reader visualize how Selebi tosses and turns on the floor with pain and how intense the pain is. Suddenly, the object of discourse is Mmapitsa`s house which is far away from where he speaks. In the form of a question Selebi confesses by asking Senwametsi what he may have eaten at Mmapitsa`s house. Selebi actually suspects Mmapitsa but at the same time indirectly accuses her. Ntsime uses cross parallelism to let Selebi forcefully express his state of confusion. He does not believe that it is Mmapitsa who has caused him such terrible pains.

- (68) Selebi: Senwametsi, ke jele eng kwa ga Mmapitsa?
 (69) Ke jele eng?
 (70) Ijoo! Ijoo!
 (71) Senwametsi: Ga ke itse. (p.118)
 (68) Selebi: *Senwametsi, what have I eaten at Mmapitsa`s house?*
 (69) *What have I eaten?*
 (70) *Ijoo! Ijoo!*
 (71) Senwametsi: *I don`t know.*

Selebi is orientated to Mmapitsa`s home to show that he associates the cause of the pain with it. The use of questions and exclamations that are didascalies in their own right, indicates the urgency of his appeal to Senwametsi. Selebi flouts the condition of sincerity by asking Senwametsi because he knows pretty well that Senwametsi will not know what he has eaten, especially at Mmapitsa`s house. This is a sign of his desperate need for the help from Senwametsi. Again, it implies that Selebi is sure that

what causes the pain is a result of what Mmapitsa has given him in the food that he has just eaten minutes ago. He can not see the motives of Mmapitsa because he trusted her too much. Another interesting observation to note is that in this scene, Senwametsi is the one from whom Selebi seeks help. But Senwametsi is powerless because she does not know what Selebi has eaten. In her response in utterance (71) to Selebi's question, Senwametsi answers honestly and shortly. Her short answer does not let her flout the maxim of quality because she honestly does not know what Selebi has eaten at Mmapitsa's house. On the one hand we can assume that Senwametsi is also refusing to help him because she does not say that she will call a doctor or someone who might be able to help. Also, Selebi's appeal does not have the desired perlocution.

Later in the same scene Selebi orders Senwametsi to call the kinsmen to him. It is then that he recognises that the kinsmen are his pillar of strength when all is not well in his life. When the kinsmen, Senwametsi and the councillors called him to order him to stop his affair with Mmapitsa, he never wanted to listen to them because he felt that they were being jealous and that he was in power. Life has been a pleasure for Selebi and now he wants those whom he said were jealous of him to help him. As the pain intensifies, Selebi orders Senwametsi to send Kebotsaletswe to call the kinsmen. This implies that he is desperate; it is urgent for him to have the kinsmen present. Selebi is suffocating in his narrowly defined personal space, the space that he did not allow Senwametsi, Kebotsaletswe, the kinsmen and the villagers to enter. On that day, this space broadens so that he even recognises that Kebotsaletswe as his child.

When Selebi insistently asks Senwametsi what he has eaten, Senwametsi is irritated with the same question all the time that she cannot answer and ultimately violates the maxims of quality and manner because she is supposed to answer by saying that she does not know because her answer is coupled with an unnecessary statement "Ke ne ke se na le lona" (I was not with you). Senwametsi is impolite to Selebi because he is asking the wrong person; his questions can only be answered by Mmapitsa. Senwametsi is hard-hearted here. In a way she is blaming him, saying in effect: how would I know? You were with your concubine. As the pain intensifies even more, Selebi is desperate to see the kinsmen. We realize his desperation when he sends Senwametsi, Kebotsaletswe and Moratwa all at the same time to go and call the kinsmen.

Selebi asserts that Mmapitsa has promised him that she was going to prepare delicious food at the time when he arrived at her house. This assertion reminds us of the idiomatic expressions of the Batswana that says *Leina le ile boreelelong* (Give a dog a bad name and hang him) and *Ina lebe seromo* (A bad name is an evil omen). I will explain this in section 4.3.3 when I discuss how dialogue creates Mmapitsa's identity.

In the following dialogue, while Selebi is crying with pain, he is deictically oriented towards Mmapitsa, while Senwametsi stands staring at him, listening to his confession. Selebi repeats the following words from the time the kinsmen arrive until he dies of pain:

- (72) Mmapitsa o mphile eng?
 (73) A ka nthaya a re o ya go nkapeela dijo tse di monate,
 (74) A raya a ya go dira dilo tse.
 (75) Ijoo! Ijoo!
 (76) Mmapitsa o mpolaelang?
 (77) A lerato le e seng lona ruri! (p.119)
 (72) *What has Mmapitsa given me?*
 (73) *How could she say she is going to cook delicious food for me,*
 (74) *To mean that she was going to do these things.*
 (75) *Ijoo! Ijoo!*
 (76) *Mmapitsa why do you kill me?*
 (77) *Oh Love that is not true!*

Selebi continues to use questions and exclamations to indicate that he is still puzzled. In this whole speech, except in utterance (72), he is orientated to Mmapitsa to show that he blames her for his pains. His deictic orientation shifts to the state of his health when he refers to "dilo tse" (these things). He directly confesses that his love for Mmapitsa was not a true love. The love that Selebi has referred to in his opening soliloquy is too strong for his heart, more especially since it ignites fire that mixed his feelings. This love is one that he refers to when he refers to love that is not true. True love does not burn or hurt like fire; fire destroys. Unfortunately Selebi never listened to his instincts that warned him at the beginning that he was engaging in an unsafe relationship. Also, he did not to listen to Senwametsi and the kinsmen when they told him that Mmapitsa was a witch.

Immediately when the kinsmen arrive, Selebi demands the attention of each one of them when he asks the same question directed to each one of them, "Ke jele eng,...?" (what have I eaten ...?), after asserting that he has eaten something at Mmapitsa's house. Unfortunately no one can answer the question except Mmapitsa, who at this stage is an enemy to all. On the one hand I can say that this question does not have illocutionary force. It may be just a lament. Maybe he is blaming himself. Why did he ever eat it or why did he ever enter into this fatal relationship? He is ill and maybe in too much pain to speak at length. Tsietsi flouts the maxims of quantity and quality when he does not answer Selebi, but instead asks Senwametsi the same question that Selebi has asked. Senwametsi also violates the same maxims when she responds to Tsietsi's question by saying that Selebi has just arrived from Mmapitsa. The implication is that Selebi is sick because he never ate anything at Senwametsi's house and has been with Mmapitsa, meaning that Mmapitsa is implicated in his sickness. And still, he also asserts to the kinsmen when they arrive that he has eaten something at Mmapitsa's house.

(78) Selebi: Borangwane ke bolailwe ke lerato le e seng lona.

(79) Borangwane, tlhokomelang Kebotsaletswe ke yoo.

(80) Mmapitsa, a se ke a mmolaya le le teng.

(81) Ntlhokomeleleng ngwana!

(82) Senwametsi, ntlhokomelele ngwana!

(83) Ijoo, a go gana go utlwa!

(84) Ijoo, a lerato le e seng lona!

(85) Ijoo, a botlhogoethata jo bo sa thuseng sepe!

(86) Ke a swa borangwane!

(87) Ke a swa Kebotsaletswe!

(88) Itlhokomele ngwanaka!

(89) Gongwe o a rerwa le wena

(90) Ke a swa mogatsa Senwametsi.

(91) Ke jelwe ke lerato le e seng lona!

(92) Lerato le e seng lona!

(93) Ijoo, lerato le e seng lona!

(94) Ijoo a go ga-a-a-na ...!

a swa.

(p.119-120)

(78) Selebi: *Uncles, I have been killed by the love that is not true.*

- (79) *Uncles, take care of Kebotsaletswe, there he is.*
- (80) *Mmapitsa must not kill him when you are there.*
- (81) *Take care of my child!*
- (82) *Senwametsi, take care of my child!*
- (83) *Ijoo, to refuse to listen!*
- (84) *Ijoo, the love that is not true!*
- (85) *Ijoo, to be hardheaded, that does not help!*
- (86) *I am dying, uncles!*
- (87) *I am dying, Kebotsaletswe!*
- (88) *Look after yourself, my child!*
- (89) *Maybe you are also been conspired now.*
- (90) *I am dying, my wife Senwametsi.*
- (91) *I have been eaten by the love that is not true!*
- (92) *The love that is not true!*
- (93) *Ijoo, the love that is not true!*
- (94) *Ijoo to refuse to!*
- He dies.*

The listeners in the above dialogue are Senwametsi, Kebotsaletswe and the kinsmen. Selebi confesses to the kinsmen that he has been killed by love that is not true and in an imperative mood, requests them to look after Kebotsaletswe because it is possible that Mmapitsa, to whom he is orientated, is plotting to kill the boy as well so that Bankgoditse can inherit his kingship. The deictic word “yoo” (that one) in utterance (79) is used to distance Selebi from Kebotsaletswe because Selebi is already on his way to death. He also directs his urges to Senwametsi that she must take care of his child, Kebotsaletswe. Selebi is oriented towards Kebotsaletswe who is also a listener. The significance of this is to show that he regrets his failure to show parental responsibility to Kebotsaletswe because in the events of the play he (Selebi) did not show that he loved or cared for his son Kebotsaletswe. In utterances (83) to (87) Selebi is deictically oriented towards himself and the false love that he has been engaged in. In utterance (85) he identifies himself as a hard-headed person, exactly what Tsietsi asked him about when Selebi reported to them (kinsmen) that Mmapitsa has given birth to a baby boy and that he named him Bankgoditse (They are like me) if he meant that the baby was hard-headed like him. After asserting directly to his uncles and Kebotsaletswe in

lines (89) and (87) that he is dying, Selebi orders Kebotsaletswe to look after himself. He refers to Kebotsaletswe as “ngwanaka” (my child) which shows the parental relation between him and Kebotsaletswe. This is also the first time that he recognises Kebotsaletswe as his child. According to Motsilanyane (1992:98), Selebi says,

“jaaka motsadi yo o lerato, o laya ngwana wa gagwe gore a itlhokomele, leina ‘ngwana’ le ‘ngwanaka’ le senola lerato le le bothito la motsadi mo ngwaneng wa gagwe” (*like a parent with love, he orders his child to look after himself, the name ‘child’ and ‘my child’ reveal warm love of a parent to his child*).

Because he realizes that he is dying, Selebi orders his uncles, also making his will and giving them instructions for when he would be dead. He hands over the parental responsibility which he never showed when life was still a pleasure to him to Senwametsi and his uncles. He also orders Kebotsaletswe to look after himself. Interesting to note is that it is only that day that he realized that Senwametsi is his wife when he names her “mogatsaka” (my wife). The word suggests the love of a husband to his wife. In her analysis of Ntsime’s plays, Motsilanyane (1992) shows that when a husband and wife love each other they call each other “mogatsaka”, even when there are fights and misunderstandings between them. The repetition in utterances (91) to (93) are confessions that Selebi is killed by love that is not true. He regrets and recognizes that it did not help him to refuse to listen to the advice he was given by Senwametsi and the kinsmen. He flouts the maxim of quantity until he dies because he keeps on repeating the same words one after another. This is an indication that as his pain intensifies, he does not know what he can do and he regrets that he did not listen. He repeats words which echo the title of the play.

If we look closely at the name of Selebi with reference to the above discussion, his name is an attributive name and we can refer to three issues that are proof enough to say *Leina lebe seromo* (Give a dog a bad name and hang him). The Batswana believe that if you give a child a bad name, later on in life the child becomes a nuisance. Firstly, Selebi looks for love outside matrimony to feed his spirit and unfortunately in the end it costs him his life. Secondly, he is looking for someone to bear a child for him without discussing the problem of Senwametsi’s barrenness and agreeing with her to find another woman who will bear him a child. Unfortunately this leads to his disregarding his cultural values which ultimately leads him to death because he does not want to

listen to anybody else when they tell him that it is not possible for Bankgoditse to inherit his chieftainship. Finally, the image of the eyes is actually used to reveal his contrasting character, domination and weakness. It is used to show that he is conscious about his status as a chief and likes to dominate others who are lower than him in status, while on the other hand this image shows his weakness because Mmapitsa defeats him with her charms, taking over his will and using the poisonous traditional medicines to kill him out of jealousy.

The use of traditional medicines at the beginning of the play suggests the possibility that Selebi has been bewitched. Ntsime ascribes Selebi's fate to traditional medicines. The traditional medicines that Selebi talks about in his soliloquy is an important motif that runs through the play and is closely connected to eating, which also links with the title of the play. Selebi's belief in his soliloquy that his traditional medicines are stronger than Mmapitsa's is proven false by his death as a result of a traditional poison.

Selebi wants to feed his spirit and it is just lust, the whole idea of wanting a second woman for his biological desires. He goes there against his cultural will which in turn identifies him as an irresponsible chief who does not love his wife, who does not respect his culture and his own people, an authoritative chief who is stubborn, arrogant and dishonest. He places himself outside the space of matrimony; ironically he returns to his space only when he is dying.

4.3.2 Senwametsi

In this subsection the speech behaviour of Senwametsi will be analysed to see how it creates her identity and space. In the drama Senwametsi interacts mostly with Selebi and to a lesser extent with the kinsmen, the councillors, the villagers and Moratwa, her servant. Ntsime gives her the rhetorical technique to reveal her emotional turmoil about the behaviour of her husband, which she finds unacceptable and frustrating.

After the opening soliloquy of Selebi, the scene shifts to Senwametsi's house. Senwametsi and her servant, Moratwa, are discussing Selebi's changed behaviour of late. Before Selebi enters the house, Moratwa tells Senwametsi that Selebi is not happy because he behaves as if there is something that bothers him. Just before Selebi enters the house, Senwametsi responds to Moratwa's words by showing her own concern about the strange behaviour of Selebi. She says:

- (95) Moratwa, nna malatsi ano ga ke tlhaloganye kgosi.
- (96) Tota, jaaka o bolela ke motho a huduegile maikutlo.
Ke motho yo pelo ya gagwe e seng fa.
Le fa ke bua le ene ga ntebe.
Fa ke bua le ene o ka re ke a mo tshwenya.
O simolotse go felafela pelo fela.
Ke a bona o tshwenngwa ke go sa tshole bana ga me. (p.2)
- (95) *Moratwa, myself, these days I don't understand the chief.*
- (96) *Really, like you are saying, he is a person who has mixed feelings*
- (97) *He is a person whose heart is not here.*
- (98) *Even when I talk to him he does not look at me.*
- (99) *When I talk to him it is as if I bore him.*
- (100) *He has started to be short-tempered.*
- (101) *I can see he is bothered by my barrenness.*

In the whole speech Selebi is the object of discourse but Senwametsi shifts in orientation between Selebi and herself. The purpose of this speech is to give the reader background on the mood in her and Selebi's family life. The deictic word *nna* (me) in her first utterance (95) shows that Senwametsi is giving her own opinion regarding the strange behaviour of Selebi which has started *malatsi ano* (these days). It means that it is not long since Selebi has started behaving strangely. In the same utterance the use of the status marking vocative, *kgosi* (chief), shows that Senwametsi respects Selebi and his position as a chief. Her assertion that Selebi's heart is not *fa* (here) in utterance (97) means that Selebi's focus is not in his family any more. This deictic word *fa* may also refer to either Senwametsi herself, which implies that it is a sign that Selebi does not care about her like he used to, nor does he care about their family life. It implies that Selebi seems to have interests outside his family life. In utterances (98) and (99), Senwametsi seems to blame herself for the coldness that is in the house when she says that when she talks to him, it is as if she bothers him. This utterance shows that Selebi is irritable with Senwametsi. In the same utterances the use of anaphoric references *ene* (him) refers to Selebi whom she has already mentioned by name. Senwametsi uses these anaphoric references to emphasise her point of view to Moratwa. She describes how Selebi behaves towards her, which she presumes in utterance (101) to be because she is barren.

When Selebi enters the house, he ignores Senwametsi by not greeting her and requesting a chair from Moratwa. Senwametsi is not happy with this. She flouts the maxim of quantity when she is irritated by his behaviour and immediately vexes him with six successive questions to enquire why he is behaving so strangely. She scolds him and nags him – reproaching him instead of showing him warmth and concern. The significance of the use of these questions is to indicate her concern and frustration at her husband's condition. All six questions are directed to Selebi, which implies that Senwametsi is deictically oriented towards him because she draws his attention by referring to his behaviour. The image of a person *o swetsweng* (who is bereaved) that Senwametsi uses to describe how Selebi looks, suggests that Selebi is sad, and his sadness is caused by something very painful. Selebi responds to the questions as follows:

- (102) Selebi: Tota ga ke itse gore o bua eng!
 (103) O a bona fa mosadi a bua diphirimisi o a ntena!
 (104) O ntebe tlhe mma!
 (105) Nna ke itekanetse sentle fela! (p.2)
 (102) Selebi: *Really I don't know what you are saying!*
 (103) *You see, when a woman talks nonsense she irritates me!*
 (104) *You should please look at me!*
 105) *Myself, I'm just well!*

In the first utterance of his response Selebi is orientated to himself and Senwametsi. He refuses to accept what Senwametsi is telling him, namely that he has changed and is behaving strangely. He violates the maxim of relation because he is irrelevant, he does not answer any of the questions asked by Senwametsi. On its own, this utterance is impolite to Senwametsi because Selebi knows well what Senwametsi is speaking about.

Selebi is orientated to Senwametsi in the next utterance (103). His exclamation is more impolite to Senwametsi when he tells her that she is speaking nonsense. By this impoliteness Selebi wants to prevent Senwametsi intruding into his space because if she does, he will not be able to propose love to Mmapitsa. Though Selebi uses the noun *mosadi* (woman), he refers to Senwametsi. This shows that Selebi shies away from calling her by her name because what he is saying to her is very impolite for a husband to say to his wife. In the utterance (104), Selebi is still impolite and his

impoliteness creates tension. He is orientated to himself and Senwametsi again. He exclaims again that Senwametsi should observe him well. His use of the noun *mma* (madam/mother) shows that he does not want to name Senwametsi by her name because what he is saying to her is wrong. He, in a way, calls her to order when he commands her to look at him, meaning that he demands that Senwametsi must stop saying things that he regards as “wrong”. In the last utterance (105), Selebi is orientated towards himself, the significance of which is to show that he is normal and healthy as he says. Selebi violates the maxim of quality because he has been speaking to himself about his ill-health just before he enters the house, and here he answers Senwametsi dishonestly. He pretends to be well to Senwametsi, not realising that his way of answering her reveals his strange behaviour even more.

In the above speech, Selebi violates the maxim of manner. His utterances do not correlate, he is being incoherent. This is understandable because Selebi is also puzzled about what is happening to him. He uses the violation of these maxims as a defence mechanism, especially since his utterances are impolite. His impoliteness to Senwametsi is an indication that he does not speak to her with respect like a husband should to his wife. Selebi is only trying to defend himself because he realizes that Senwametsi is aware of his emotional turmoil. Now he wants to turn around the blame and to make out as if Senwametsi is implicating him in things that do not exist.

In continuing to answer the six questions asked by Senwametsi, Selebi is arrogant and still lies to Senwametsi. He says:

- (106) Ga ke tshwenngwe ke tsa lelapa le.
 (107) Ke tshwenngwa ke tsa kgotla le tsa motse.
 (108) Fa o bona ke riana ke thotobolo ya matlakala. (p.2)
 (106) *I am not worried about the issues of this family.*
 (107) *I am worried about the court and the village.*
 (108) *When you see me like this I am a dustbin.*

In the first utterance (106), Selebi is orientated to himself and his family issues. He denies the fact that he is bothered by the issues that are related to the family. He violates the maxim of quality because he is lying. The truth is that he is worried that Senwametsi is barren and as a chief he must have a successor. On the other hand, he

is also troubled by his lust for Mmapitsa. In utterance (107) Selebi is orientated to himself, the council and the village. His assertion that he is worried about the council and village matters is also lies. And as a matter of fact, he violates the quality maxim. Still orientated towards himself, his reference is general because he wants to convince Senwametsi that he is well and it is only the council and village matters that worry him.

He also breaks the condition of sincerity because he is not sincere to Senwametsi. Also, he flouts the essential condition because he does not intend to share his frustrations with Senwametsi. Selebi flouts all these maxims and conditions as a defence mechanism against the truths that Senwametsi tells him about. This speech behaviour reveals Selebi as a liar. Selebi is defending himself against his wife's intrusion; he is excluding her from his troubles, and he does not confide in her. Senwametsi avoids breaking the Gricean maxims or felicity conditions by her polite utterances, by remaining modest and respecting him as is demanded of her as his wife. She also shows him her willingness to help him deal with his inner conflict or to overcome it. He wants to keep Senwametsi away from him so that she does not see what is happening to him. Figuratively, Selebi turns his back on Senwametsi. He does not want to see her because she will disturb his plans. He does not allow her into his personal space as his plan may be jeopardised if Senwametsi gets involved in what frustrates him.

While Selebi is worried about the love he has for Mmapitsa and the barrenness of Senwametsi, Senwametsi, on the other hand, is worried about the behaviour of Selebi. In their other dialogue in the same scene Senwametsi tries to make Selebi understand that she is worried about him. She explains by saying,

- (109) Senwametsi: Kgosi ga ke boulele sepe.
(110) Ke tshwenngwa ke tidimalo ya gago.
(111) Ke tshwenngwa ke kotlomelo ya pelo ya gago.
(112) Ke tshwenngwa ke tobekano ya maikutlo a gago.
(113) Pelo ya gago, kgosi, ga e a thanya jaaka ke e itse.
(114) Matlho a gago, kgosi, ga a thanya jaaka ke a itse.
(115) A leutu, a tlhoka boitumelo. (p.3)
- (109) Senwametsi: *Chief, I am not jealous about anything.*
(110) *I am bothered by your quietness.*
(111) *I am bothered by your downheartedness.*
(112) *I am bothered by your mixed feelings.*

- (113) *Your heart, chief, is not as alert as I know it.*
- (114) *Your eyes, chief, are not as awake as I know them.*
- (115) *They are heavy, they need happiness.*

In the above duologue between Senwametsi and Selebi, Senwametsi is the speaker while Selebi is the listener. Shown by the copulative particle *ke* (I), she is orientated towards herself while the context of reference is the unacceptable behaviour of Selebi. Senwametsi is orientated towards herself because she does not want it to seem as if she is picking a fight. She is expressing her own feelings, and does not blame or accuse him of anything in order to prevent conflict.

In utterance (109), Senwametsi asserts explicitly to Selebi that she does not have a jealous love for him. This assertion is the denial of Selebi's claim that she is jealous. It is indicated in the above discussion that Selebi is impolite to Senwametsi but Senwametsi remains calm and modest because she wants to understand what actually worries Selebi.

In her assertion in utterances (110), Senwametsi clarifies her concerns by using expressive language. Senwametsi is worried that Selebi is quiet, meaning that he does not care about her, or maybe he is quiet in the sense of sexual involvement with her. This point is made again in act 3 scene 4 on page 65 when Lefifi, Selebi's traditional doctor, is called in by the kinsmen and the councillors to find out whether Mmapitsa has bewitched Selebi. When Selebi tells Lefifi that he has failed to prepare Senwametsi to bear a child, Lefifi tells him that Senwametsi cannot bear children because he (Selebi) does not care for her.

In utterance (111), Senwametsi asserts that she is worried by the downheartedness of Selebi. In his opening soliloquy Selebi explains that his heart burns and becomes weak with love for Mmapitsa and this is what Senwametsi is realizing now. Also, in his soliloquy in act 2 scene 1 Selebi mentions that he is crying for the child and that he wants somebody who can console him. It implies that the two issues that Selebi raises in his soliloquies have changed the condition of his heart and they make him appear sick in the eyes of Senwametsi.

The assertion by Senwametsi in utterance (112) that she is bothered by the mixed feelings of Selebi, implies that Selebi is not stable. Maybe his irritation for Senwametsi

confuses him because he knows that what he wants to do is wrong and unacceptable. In all three utterances (110) to (112), Senwametsi flouts the maxim of quality as she repeats the same words in all three successive utterances. She flouts this maxim because Ntsime gives her poetic language in order to help her express herself so that Selebi and the reader can understand the intensity of her worry. Therefore I agree with Short (1996:16) when he says that parallelism is one of the devices that a writer can use to control our understanding of, and reactions to, what is written.

The assertion that his heart is sleepy or weak in utterance (113), further shows that Selebi is weak and helpless with the love that he has for Mmapitsa, and by Senwametsi's barrenness. He is torn between two decisions – that he must go on with his affair with Mmapitsa. Also, he is fully aware of the obstacles that are there for that love. Senwametsi asserts that Selebi's eyes are sleepy which may imply that he is sick or he looks unhappy. The image of the eyes that Senwametsi uses in utterance (114) implies that Selebi has, as it were, been overpowered by something unpleasant, which Senwametsi does not know. Ironically, Selebi would not agree with this image because by using his eyes people would realize his power and dominance whereas Senwametsi sees weakness in his eyes. The truth that Senwametsi tells Selebi makes him more arrogant and he ends up calling Senwametsi *lekgalagadi* (an illegitimate) in turn, which is a very painful scolding name to be called by. It makes it even more painful if a husband calls his wife by this name. This is evidence enough that Selebi does not love Senwametsi any more. If not, it means that his frustrations are confusing him so much that he does not know what is right and what wrong. The above speech reveals Senwametsi as a unhappy wife who is disrespected by her husband.

One of the strange ways in which Selebi acts towards Senwametsi is that he does not eat food prepared by her. He comes home late at night and he calls her scornful names and Senwametsi is at a point where she cannot tolerate it. She asks Selebi's aunts, Moserwa and Tshegofatso (in act 1 scene 2) to intervene because she does not see that Selebi realizes the damage and trouble he is causing himself, her and the tribe. In her dialogue with Moserwa and Tshegofatso, Senwametsi says,

(116) Mmangwane, pelo ya me e hupile bothoko.

(117) Go bitswa lekgalagadi ke monna a go nyetse go bothoko.

(118) Fela ke belaela gore kgosi e dira jaana,

(119) Ka go bone ke sa tshwane le basadi ba bangwe;

pronoun *e* (this) to refer to the punishment Senwametsi is speaking about, she speaks of it as if she can touch it or closely point at it. In the same utterance she also uses the absolute pronoun *nna* (me) to show that this punishment is especially painful to her. It has to be painful especially to her because according to her culture, as the wife of the chief, she is expected to bear children for the tribe so that there can be a successor to the chief.

Senwametsi is orientated to herself in the next utterances (123) and (124) when she uses the absolute pronoun *nna* (me) again to further stress her pain. Her assertion that it is simple to commit suicide implies that she has given up on her wish to have children. It means that Senwametsi cannot handle the punishment she is going through. She has lost hope, especially because her husband does not support but rather scorns her.

Eight days after her meeting with Moserwa and Tshegofatso, the kinsmen call a meeting (act 1 scene 4) at the house of Selebi and Senwametsi. The purpose of the meeting is to reprimand Selebi about his behaviour. Senwametsi says:

(125) Ga ke tlhole ke le mosadi, ke lekgalagadi.

(126) Bosadi jwa me bo rogakilwe. (p.16)

(125) *I am not a woman any more, I am a servant.*

(126) *My womanhood has been cursed.*

Senwametsi is orientated to herself. She regards her womanhood as meaningless because she is unable to bear children. This concern is expressed by the use of the semantic incongruity that exists between the nouns *mosadi* (wife) and *lekgalagadi* (illegitimate) in utterance (125). This use of incongruity identifies Senwametsi as a wife who falls short of being a mother. The connotations of “wife” and “mother” make her uncomfortable because of her status as the chief’s wife. She knows that her cultural obliges her to bear a child who will succeed the chief.

In act 3 scene 2 Selebi is madly in love with Mmapitsa, as was indicated above in section 4.3.1. The villagers know about this affair and find it unacceptable. The councillors intervene in act 3 scene 4 by calling a meeting at the chief’s court with Selebi, Senwametsi and the kinsmen. In her dialogue with the kinsmen and the councillors during the meeting Senwametsi still presents herself demurely. She is not

arrogant or angry like Selebi is when he has to talk about his problem. Senwametsi explains her frustrations as follows:

- (127) Selebi: Fa o re ke setlhogo ke go dirile eng?
- (128) Senwametsi: O a itse se o se ntirang.
- (129) Ke tlhantse sefatlhogo ka go balabala ka pelo.
- (130) Kutlobotlhoko e tlhantshitse le madi a me a segosi.
- (131) Kutlobotlhoko e dirile gore ke hutse lenyalo le la me,
- (132) Gonne mosadi wa motlhanka o ikgantlha ka nna.
- (133) A re o ntseetse monna dinaleng ,
- (134) Ka ke se mosadi ke le sekopa.
- (135) O sotla bosadi jwa me ka go mpua le mosadi yo mongwe.
- (136) Lerato la lelapa la me le ka se tlhole le lotana sentle.
- (137) Le onetse ga le na go ntšhwafatswa.
- (138) Le jelwe ke mouta le marose.
- (139) Le jelwe ke tshole le marobana.
- (140) Lerato le le ntseng jaana ga le na go lotaganngwa.
- (141) Sa lona ke go latihelwa kwa ntle ga lelapa;
- (142) Mme lelapa lona la tswalwa ka mfiko la lebalwa.
- (143) Selebi ga a na sepe le nna.
- (144) Ga a je dijo ke di apeile.
- (145) Ga a robale fa lelapeng.
- (146) Letsatsi le letsatsi o tla masa a rwaletse.
- (147) Selebi: Senwametsi o a bo o simolola ka maaka a gago! (p. 61)
- (127) Selebi: *When you say I am cruel, what do you mean?*
- (128) Senwametsi: *You know what you do to me.*
- (129) *My face is sour because of the worries.*
- (130) *The broken heart has soured my royal blood.*
- (131) *The broken heart has made me rue my marriage*
- (132) *Because the woman of a servant made me a laughing stock.*
- (133) *She says she took my husband from me,*
- (134) *Because I am not a woman, I am fit-for-nothing.*
- (135) *You condemn my womanhood by discussing me with another woman.*

- (136) *The love of my family will never be whole again.*
- (137) *It is old, it cannot be renewed.*
- (138) *It has been eaten by mould it has aged.*
- (139) *It has been eaten by moths it has holes.*
- (140) *This kind of love cannot be made whole.*
- (141) *It must just be thrown out of the family;*
- (142) *And the family be closed with a big stone to be forgotten.*
- (143) *Selebi does not care about me.*
- (144) *He does not eat the food prepared by me.*
- (145) *He does not sleep at home.*
- (146) *Every day he comes home late at night.*
- (147) *Selebi: Senwametsi, you have started with your lies.*

The listeners to the above speech by Senwametsi are Selebi, the kinsmen and the councillors. In the first utterance 128, Senwametsi does not want to flout the Gricean maxims or the felicity conditions by answering the unnecessary question asked by Selebi in utterance (127). This question reveals that Selebi is a cruel husband. Senwametsi's deictic orientation shifts rapidly. In utterance (128) she is orientated to Selebi; in utterances (129) to (134) to herself as she expresses her emotions; utterance (135) to Selebi again; while utterances (136) to (142) towards the love of her family and her family life. In utterances (143) to (146) her orientation shifts to talking to the councillors and elders, accusing Selebi publicly of neglecting her when the context of reference is how she feels and looks with regard to the way her husband treats her. The assertion in utterances (129) to (131) that her face is sour with worry implies that worry has damaged her looks. For her it is embarrassing because people can see in her face that she is troubled because she is treated with contempt. Senwametsi uses the deictic word *le* (this) to refer to her marriage with Selebi. At least there is still hope that the damage can be mended because this deictic word shows that she has not distanced herself from the marriage by using the distal demonstrative pronoun 2 *leo* (that) or 3 *lele* (that). She again asserts in utterance (130) that the broken heart has soured her royal blood: she does not look like a queen anymore. This is one of the utterances that reveals to the reader that Senwametsi is the queen. Her assertion that a broken heart has caused her to give up her marriage implies that she no longer hopes that the damage caused by Selebi by treating her with contempt will ever be repaired. In

utterance (132) the woman she refers to is Mmapitsa. According to her Mmapitsa is full of pride about her affair with Selebi because he takes care of her while ignoring his wife, Senwametsi. The assertion in the next utterance (133) confirms that Selebi and Mmapitsa`s affair is a kind of flirting affair, just a fling without meaning because neither Senwametsi nor the kinsmen or the councillors have agreed to the affair. The semantic incongruity of the nouns *mosadi* (wife) and *sekopa* (fit-for-nothing) in utterance (134) reveals that Senwametsi belittles herself because her image has been degraded. She actually brings out clearly what she is supposed to be (a woman) and what not (a useless person). The connotation of the noun “woman” entails all that a woman is supposed to be able to do – to be married, to bear children and to cook for one`s husband. It also implies that Mmapitsa does not have the proper respect for Senwametsi as queen of the tribe, because she is useless, and especially because Selebi discusses Senwametsi`s weaknesses with her. Thus, she laments her weakness, reminds her audience of her status as queen; laments the damage to her family life; and finally accuses her husband regally and officially of neglecting her.

Senwametsi is also disparaging herself in act 2 scene 4 when she and Selebi have a meeting with the kinsmen to ask Selebi to amend his behaviour. Here she asserts that it is better to die. Seen by the anaphoric reference *O* and the adjectival noun *mosadi yo mongwe* in utterance (135), Senwametsi`s orientation shifts towards Selebi and Mmapitsa respectively when she asserts that Selebi scorns her womanhood by discussing her with another woman.

Her deictic orientation shifts towards her family love that she says has been damaged and will never be repaired. This is an indication that Senwametsi has lost hope, she does not see any chance of fixing what has been damaged, as she indicates with the images of *mouta*, *marose*, *tshole* and *marobana* (mould, age, moth and many holes). Senwametsi is deictically orientated to the love of her family in lines (135) to (139), appealing to Selebi`s love for her as his wife. She asserts that the love that Selebi used to have for her is torn apart and it will never be whole again, meaning that it will never be the same. She asserts that the kind of love that Selebi gives her is so worthless that it should be thrown out of the family, meaning that they are left with no other option but divorce because there is no hope that their love will make sense again. The use of expressive language in utterances (143) to (146) not only states but explicitly accuses Selebi of behaviour that worries Senwametsi. Senwametsi`s speech reveals Selebi to

be an irresponsible husband who illtreats and disrespects his wife. Her speech reveals her as a wife who lives with pain because her husband treats her with contempt. In the last utterance (147) of the above dialogue, Selebi violates the Gricean maxim of quality when he exclaims that Senwametsi is starting with her lies again. Selebi is impolite to Senwametsi because he accuses her of lying when he himself is lying. This is one mechanism that Selebi is fond of using when he is faced with a situation where he must account for his deeds.

Senwametsi confesses her self-contempt later in the events of the play in act 4 scene 4 when she is with the kinsmen at her house when Selebi calls a meeting to complain that Senwametsi did not tell him that she is pregnant. In her dialogue with the kinsmen and Selebi, Senwametsi says:

- (148) Ke na le mabaka a le mabedi.
 (149) Le a itse gore ke kgobilwe thata ka go sa tshole bana.
 (150) Ke bidiwa lekgalagadi le le sa thuseng sepe.
 (151) Ke bidiwa moopa o o se nang mosola wa sepe.
 (152) Ga be ga batliwa mosadi yo mongwe
 (153) Go tla go tsholela kgosi bana.
 (154) Jaanong ka gore ke ne ke ipelaela ke inyeneyefatsa,
 (155) Ka tshaba go bolelela ope wa lona, (p. 92)
 (148) *I have two reasons*
 (149) *You know that I have been humiliated too much because of my barrenness*
 (150) *I was called a useless illegitimate*
 (151) *I was called a worthless barren.*
 (152) *And another woman was looked for*
 (153) *To bear children for the chief.*
 (154) *Now because, I doubted and belittled myself*
 (155) *I was scared to tell any of you.*

Before Senwametsi discloses the reasons why she did not tell Selebi that she is pregnant she is orientated towards herself so that the kinsmen can understand how Selebi has treated her. The subjectival concord *le* (you) in utterance (149), refers to the kinsmen whom Senwametsi addresses. She reasserts that she has been treated with

contempt because of her barrenness. She does not mention the name(s) of the people who have been contemptuous of her because she does not want to point a finger at anybody, but the kinsmen and the reader know that she is referring to Selebi and Mmapitsa. In utterance (152) the object of discourse is Mmapitsa, referred to as the other woman. This utterance implies that, according to Selebi, Mmapitsa can fulfil his needs better than Senwametsi can. Her assertion in line (153) reveals to what extent she was humiliated by her husband finding another woman to bear him a child. For the Batswana marriage is primarily designed for child bearing but if the wife is barren, there must be an agreement between the wife and the husband to get a *seantlo* (surrogate mother) to bear children for the husband. According to Schapera (1977:155), if the woman fails in this important duty, the husband has the right to ask the family of his wife or she herself would request them to provide him with another woman. Senwametsi confesses in utterance (154) that she does not trust herself, she belittles herself. This is an interesting move; she is using her weakness and barren state as an excuse for not telling her husband, she is reminding them of their contempt for her; at the same time she now is pregnant and no one can any longer look down on her. Everybody now owes her the full respect she is due as queen.

In the same dialogue with the kinsmen, Senwametsi is devastated and hopeless because Selebi is so arrogant that he does not want to listen to his uncles. Senwametsi tells them that she has been taunted by a dream of her in-laws and her parents. She says,

- (156) Bosigo fa ke robetse ke utlwa lentswe la matsalake le nkgomotsa.
 (157) Ke utlwa lentswe la ratswalaake le re ke itshoke.
 (158) Fela ke utlwa la mme le re ke itshokile go lekane.
 (159) La ga rre le re se, ga se lenyalo ke tshotlego. (p.17)
 (156) *In the night when I am asleep I hear the voice of my mother-in-law
 consoling me.*
 (157) *I hear that of my father-in-law saying that I must be tolerant.*
 (158) *But I hear my mother`s saying that I have tolerated it; it`s enough.*
 (159) *That of my father says this is suffering.*

In this speech, she is talking to the kinsmen and Selebi, appealing to their respect for her ancestors. Senwametsi asserts that her mother-in-law consoles her while her father-

in-law tells her to be tolerant. The voices of her in-laws bring hope for Senwametsi because it means that she will bear the fruit of her tolerance. Maybe they can see that Senwametsi will soon turn out to be the winner. Hence, her name Senwametsi (That which drinks water). It implies that she will be revived. The voices of her parents encourage her to resist the present state of affairs. It is understandable that the parents seem to be encouraging her. It is because they are protective, they love her, she is their daughter and they do not want to see her tortured this way. For the reader/audience, this dream becomes a sign with two meanings. The one side of the dream represents hope for Senwametsi while the other side represents lifelessness. Actually the dream should be a vision of peace for Senwametsi but because she does not understand what the problem is with Selebi, she cannot foresee the future. Maybe the in-laws want her to stay because Senwametsi is the queen of the tribe as she is married with the cattle of the tribe, also because she should bear children for the tribe so that there is a successor.

Further down in her dialogue with the kinsmen in the same scene on page 19 Senwametsi cries that the gods do not care about her. Her hope is in the gods because she believes that whatever happens to her is because of the gods. She says,

(160) Badimo ba me ba ribegile difatlhego.

(161) Badimo! Badimo! Badimo le ntatlhelang! (p.19)

(160) *My gods have looked down on their faces.*

(161) *The gods! The gods! The gods why do you not care about me!*

Senwametsi is orientated to the gods. Her assertion in utterance (160) that her gods are looking down with their faces implies that her life is bad; she experiences too many problems that she cannot solve herself. The exclamations in utterance (161) indicate the emotional turmoil and frustration that Senwametsi finds in her marriage. The reader imagines Senwametsi screaming for help from the gods. In the Batswana culture the gods are the most respected entities because they are said to be nearer God. Our elders usually say, if things are not well with us we should talk with the gods to help us deal with the problem. Alternatively, if one has a dream while there are problems that cannot be solved, it is believed that the gods give guidance for the solution of that problem. In this dialogue Senwametsi is believed to be a strong believer in traditional religion.

In act 4 scene 3, Moserwa and Tshegofatso visit Senwametsi to see how she has fared since their last meeting with Selebi and the councillors. Senwametsi asserts that she will pray to her gods and she hopes that they will hear her cry and that they will protect her. She also hopes that they will intervene on her behalf. Now that she is three months pregnant, Senwametsi can tell the kinsmen that she has prayed to her and Selebi's and the kinsmen's gods and that they have answered her prayers.

- (162) Ke ne ke rapela badimo baetsho le baeno ka mowa o o tlhoafetseng.
 (163) Badimo ba ribolola difatlhego tsa bona,
 (164) Ba bona ke le sekgapha se matlhong.
 (165) Ba bona marama a me a elela dikeledi tse di mogote;
 (166) E bile matlho a me a setse a hibitse;
 (167) Mme ba nkaraba ka karabo e o e bonang e. (p.93)
- (162) *I was praying to your gods and mine earnestly.*
 (163) *The gods lifted up their faces,*
 (164) *They saw a tearful face.*
 (165) *They saw my cheeks stream with hot tears;*
 (166) *And my eyes were already blood-shot;*
 (167) *And they answered with this answer that you see.*

Senwametsi is addressing Moserwa and Tshegofatso in utterances (162) to (165), and explaining that she has prayed to the gods with a broken spirit, hoping that they will hear her cry. She uses the anaphoric reference *ba* (they) to refer to the gods as she continues to be orientated to them and asserts that they have answered her prayers. She does not tell Moserwa and Tshegofatso the god's answer, but demonstrates it deictically by pointing out that she is pregnant.

One can further show that Senwametsi is superstitious. Before Mmapitsa kills Selebi with poison, Senwametsi starts to dream about a corpse and she believes that her gods were showing her that something bad is going to happen in her life. She believes that they are predicting Selebi's death. She takes it as a warning.

In act 5 scene 3, when the events of the play are moving towards the resolution, Senwametsi calls a meeting with the kinsmen to complain that Selebi has moved in with Mmapitsa. She is worried that Mmapitsa is going to bewitch or kill her son,

Kebotsaletswe. In one of her speeches she expresses regret that she got married to Selebi because she has not realised that he does not truly love her. She asks the gods,

(168) Ke go reng badimo ba me ba ntlogetse ka nyalwa ke moitimokanyi?

(169) Ke go reng badimo ba me ba ntlogetse ka nyalwa ke motho yo o sa rekegeleng maikutlo a batho ba bangwe?

(170) Ke go reng badimo ba me ba ntlogetse ka tsietswa ke ramaaka ka loleme lo lo borethe lwa lerato lee seng lona? (p.112)

(168) *Why did my gods leave me to be married to a deceiver?*

(169) *Why did my gods leave me to be married to a person who does not care about other people`s feelings?*

(170) *Why did my gods leave me to be deceived by a liar with a smooth tongue of false love?*

Senwametsi asks three successive rhetorical questions in which she blames her gods for allowing her to marry the type of person that Selebi is. She is orientated to the kinsmen and Selebi whom she does not mention by name. In these directive questions Senwametsi reveals Selebi to be a hypocrite, self-centred and a liar. Senwametsi continues to show that she has always put her trust in the gods: she is strongly superstitious. Even after Bankgoditse dies of the poison that killed Selebi, Senwametsi believes that it was the gods that helped her and she asks them to kill Mmapitsa as well.

In most of her speeches Senwametsi uses poetic language to express her agony. Ntsime gives her this poetically charged language to reveal the personality of Selebi and to let the reader understand better what she is going through. This causes her to violate the maxim of quantity consistently because she repeats words to express one thing. Also, most of her speeches are orientated to herself and Selebi so as to make the reader/audience and her interlocutors understand the agony that Selebi causes her. A point worth noting is that she tells the reader about herself in most of her dialogue through the wording of her speeches. Unlike Mmapitsa who is orientated to the future, Senwametsi is orientated to the present. Senwametsi wants the present unpleasantness in her family life to end immediately.

Senwametsi is really an unhappy woman who feels unworthy in the world because her husband disrespects her for the reason that she is barren and has an affair with a

servant, a woman of lower status. Selebi belittles Senwametsi and in turn Senwametsi also belittles herself. Senwametsi also uses her weaknesses very well rhetorically, while maintaining her status as queen and reminding everyone of that.

Ntsime gives Senwametsi poetic language, especially parallelism, to express her frustration about the behaviour of Selebi. Senwametsi lives an unpleasant family life with Selebi. The object of discourse in most of her speeches is Selebi. Senwametsi prefers to be orientated to herself as a strategy to defuse the conflict because she does not want it to appear as though she attacks Selebi about his behaviour. She also uses representative speech acts, for example claims, assertions and statements to express herself when she speaks with Selebi, the kinsmen or the councillors.

A point worth noting is that though Selebi appears to be loving Mmapitsa more than Senwametsi, that is not the case. Actually he loves Senwametsi despite his affair with Mmapitsa because after Mmapitsa accepts his love he tells her that it does not mean that he will divorce Senwametsi. Again, when Mmasera suggests that they should bewitch Senwametsi's pregnancy so that the baby does not live, Selebi refuses and tells Mmasera that it is not necessary to do that. Lastly, before Mmapitsa gives him the charm, Selebi denies all the accusations that Senwametsi makes about his bad behaviour. This is so because Selebi does not realize that he has been overpowered by love for Mmapitsa. It is only after eating the charm that he starts to be arrogant when he is called to order to behave himself and to take care of Senwametsi.

Selebi is always impolite to Senwametsi because he uses arrogance as a defence mechanism, but Senwametsi is always polite and modest. When Selebi is in pain with the poison he ate at Mmapitsa's home, Senwametsi flouts the Gricean maxim of quality and relation when she is irritated by Selebi as he screams for her help, which is another way of getting back at him.

4.3.3 Mmapitsa

The speech behaviour of Mmapitsa is analysed in this subsection to see how it creates her identity. In the drama Mmapitsa interacts with Selebi, Seremane, Tselane, Mmasera and the villagers.

It has already been indicated in section 4.3.1 that Selebi proposed love to Mmapitsa in act 2 scene 1, which she accepted. Selebi explains to Mmapitsa that he loves her

because she is the only person who can give him the type of love he needs. He also asks her to bear him a child because Senwametsi is barren, but that does not mean that he will divorce Senwametsi. Just after she accepts his love proposal, she wants to be in control for the reason that she does not want to lose the chief. She therefore calls the traditional doctor, Seremane, to give her traditional medicines to strengthen Selebi's love for her. After having accepted the chief's love, the chief leaves for his home and the villagers, Mmasera, Kedisaletse and Sedralapa, come in to enquire what the chief has been doing at Mmapitsa's house. In her dialogue with them Mmapitsa is happy and boasts about her affair with Selebi and that she will bear him children. Kedisaletse and Sedralapa are against the affair but Mmasera encourages it.

Mmapitsa has seen an opportunity to find someone who will take care of her. She now wants to latch on permanently to Selebi. Unfortunately for Selebi, Mmapitsa's desperation drives her to use Seremane's traditional medicines in order to strengthen Selebi's love for her, and this implies witchcraft. The reason is that Selebi's kind of love might vanish quickly. In her duologue with Seremane in act 2 scene 3 when she calls Seremane to her home to give her the traditional medicines, Mmapitsa expresses her wish as follows:

- (171) Rra, ke ratana le kgosi Selebi.
 (172) Mme ke batla gore o mphe meratiso.
 (173) Ke raya meratiso e e popota,
 (174) E e tla dirang gore fa a nkgopola
 (175) Pelo ya gagwe e šwegešwege e be e hibile.
 (176) A iphitlhele a setse a le fa a sa ipone.
 (177) Ke batla gore fa a nkgopola maikutlo a gagwe a kgabakgabe, a be a
 tsimoge sethitho.
 (178) Lerato le mo hudue maikutlo a be a tsewe ke madiopo.
 (179) Lerato le gotetse pelo ya gagwe gore a be a tsewe ke sedidi.
 (180) Ntsha dipheko, rra, ke tla go direla.
 (181) Ga ke batle go fetwa ke dijo mo ganong. (P. 31)

- (171) *Sir, I am in love with chief Selebi.*
 (172) *And I want you to give me the charms.*
 (173) *I mean the most powerful charms,*
 (174) *The ones that, when he remembers me,*

- (175) *His heart should mellow and be envious*
- (176) *He should find himself here without realizing it.*
- (177) *I want that when he remembers me his feelings should boil over and sweat.*
- (178) *Love should mix his feelings up until he is delirious.*
- (179) *Love must burn his heart until his is dizzy.*
- (180) *Take out the traditional medicines, sir, I will work for you.*
- (181) *I don't want to be passed by food while it's in the mouth.*

Seremane is the listener in the above duologue while Mmapitsa is the speaker. They are at the house of Mmapitsa, where they cannot be seen or heard by passers-by. The object of discourse in the whole speech is Selebi whom Mmapitsa is orientated to and the context of reference is her love affair with him. She asserts to Seremane that she is in love with chief Selebi. Her deictic orientation shifts towards herself and the traditional medicines in utterances (172) and (174) as she orders Seremane to give her the strongest possible traditional medicines that will turn Selebi into a person without a will. The verb *batla* (want) is a sign not of requesting but of demanding. Her imposition on Seremane forces her to flout the condition of manner. It is impolite because she does not request his help but demands it. She sounds as if she will refuse to hear from Seremane that he will not be able to give her the traditional medicines.

In utterances (171) to (176), Mmapitsa dictates to Seremane what type of traditional medicines she wants from him. She is strongly deictically orientated towards Selebi and to her wish as she is careful not to flout the maxim of quality when she spells out clearly what she wants from Selebi in utterances (172) and (177) and what she does not want, in line (181). She does not give Seremane unnecessary information. As she continues to explain to Seremane, Mmapitsa is still deictically orientated towards Selebi and the state in which she wants him to be in future during their affair. The deictic word *fa* (here) in utterance (176) refers to herself or her house, the place where she wants to keep Selebi for her good. To her her house is a safe place to run her affair with Selebi without anybody interfering.

In the previous scene, act 2 scene 1, Mmapitsa suggests to Selebi after she has accepted his love that their affair must be a close secret but here she is flouting the maxim of quality by not being honest to Selebi. She lies to Selebi and in turn lies to

herself as well when she reveals to Seremane what she has promised to keep secret. She violates this maxim again when she discloses the secret about their affair when she boasts about it to the villagers, Kedisaletse, Mmasera and Sedialapa in scene 2 and tells them that she is going to have Selebi's child. The violation of this maxim is evidence enough that Mmapitsa is dishonest and a liar while on the other hand it is a sign that she is just a woman ecstatically in love, and she is unable to keep it to herself. On the other hand, she violates this maxim because she is over excited about her love affair with the chief. In her social context the affair with the chief will boost her self-esteem and economic standing but will unfortunately degrade the chief's reputation as they are engaged in an immoral act that undermines Selebi's integrity. When she wants to use traditional medicines to keep Selebi, Mmapitsa is already starting to violate Selebi's trust that she will create a space where he and she can live safely. By so doing Mmapitsa creates for herself an immoral space. She opens this space to Seremane also because she trusts that Seremane will give her what she wants.

The implied image of fire that Mmapitsa uses in utterance (179) when she explains to Seremane that she wants the heart of Selebi to burn with love until he is dizzy, suggests destruction. Unintentionally, Mmapitsa will destroy Selebi because she wants him to see things not as they really are, and being the leader it also foreshadows conflict between him and the tribe. This is the feeling Selebi predicts in his soliloquy when he expresses surprise at the strange feeling he experiences when he passes the house of Mmapitsa. The traditional medicine that Mmapitsa refers to in the duologue also seems to have been predicted by Selebi in his opening soliloquy. One can say Selebi's instincts have warned him against Mmapitsa. Mmapitsa unintentionally destroys his inner being so that he loses his normality. Dizziness suggests ill health which implies that Mmapitsa wants to see Selebi in an unhealthy state doing wrong things which are against his status as a chief. This means that Mmapitsa wants to drive Selebi crazy so that his judgement becomes clouded and he does not see, for example, that the foundation of their love is material gain as Mmapitsa only wants economic support from him and he wants a child from her. This speech further reveals that Mmapitsa is a greedy person who wants to be in control Selebi's life.

In utterance (180) Mmapitsa impatiently demands that Seremane takes out the traditional medicines and promises him that she will work for him. Mmapitsa promises to compensate Seremane because she does not want Seremane to refuse or regret

helping her. She sounds desperate when she says that she does not want the food passing her by. By implication she wants to be comfortable economically, materially and otherwise. The reason for Mmapitsa's rush to use traditional medicines on Selebi lies in the fact that she is more interested in his status and would like her son to be the chief of this village. Interestingly enough, when Selebi asks her to bear a child for him who will be his successor, Mmapitsa agrees, but she does not ask herself what if the child is a girl. This shows that Mmapitsa is very sure of herself, and she is so sure of herself that she is blinded and cannot reason constructively. More than anything, this duologue reveals Mmapitsa to be a selfish person, selfish because utterances (174), (176) and (181) are an indication that she wants to own Selebi for her own benefit. As a woman Mmapitsa should have better understood that to fall in love with a married man is like stealing something that rightfully belongs to another person. This is an act of selfishness because she is only concerned with satisfying her narrow needs to the disadvantage of Selebi's marriage.

She makes demands without considering the possible consequences. As a chief, Selebi is wealthy and Mmapitsa hopes to share in his wealth when they are in love. Her use of directives reveals her as being pushy. This side of her character is also delineated in her duologue with Tselane when she forces Tselane to pour the traditional medicines onto Selebi's food even though this is against Tselane's principles. Also, when she hammers it (page 72) into Selebi's ears that their child will be Selebi's successor, irrespective of the conflict that may arise and the cultural values that should be their guide. Looking at some of her other speeches on pages 49, 68 to 80 and 104 to 105, she gives more orders than her interlocutors, and this further reveals her as being manipulative and dominating since she also takes more turns and talks longer than her interlocutors. In her demands, Mmapitsa is oriented to the future because she wants the traditional medicines now in order to bring about future effects.

As indicated in section 4.3.1, Mmapitsa has achieved what she wanted – to bear Selebi a child that Selebi promised will inherit the chieftainship. The play is at its climax that has been suspended until the eighteenth year after Kebotsaletswe and Bankgodiste had been born. Bankgodiste and Kebotsaletswe are now eighteen years of age and they are old enough to be declared the successor to the chief. Mmapitsa has waited for a long time and she cannot wait any more to see Bankgoditse as the heir of Selebi, while on the other hand Kebotsaletswe is entitled to the position. It is then that Mmapitsa starts to

doubt whether it would be possible for Selebi to fulfil his promise that their son, Bankgoditse, will inherit the chieftainship against the will of the tribe. On the other hand, Selebi continues to assure Mmapitsa that Bankgoditse will inherit his chieftainship, despite the fact that both the kinsmen and the councillors told him that he wants the impossible because Bankgoditse is not his legitimate child and he did not marry Mmapitsa. When she realises that Selebi cannot do as he wants because of his status, Mmapitsa is heart-broken, bitter and jealous and plans to kill Selebi and Kebotsaletswe so that Bankgoditse can take over the chieftainship immediately. Mmapitsa is at her house with Mmasera and Bankgoditse. She says to Mmasera,

- (182) Mmasera, pelo ya me e botlhokotlhoko
 (183) Kgosi Selebi a ka se kgone go diragatsa tsholofetso ya gagwe.
 (184) A ka se kgone go itatola ngwana a tshwana le ene.
 (185) Kebotsaletswe o tshwana le ene gotlhegotlhe.
 (186) Fela itse gore Senwametsi o nyetswe ka dikgomo.
 (187) Bankgoditse o tshwana le ene gotlhegotlhe.
 (188) Fela nna ga ke a nyalwa ka dikgomo.
 (189) Jaanong ka tshwanelo mojaboswa ke Kebotsaletswe
 (190) Ka gore mmaagwe o nyetswe ka dikgomo tsa morafe;
 (191) E bile ke ngwana wa madi a segosing.
 (192) Phoso e kgolo ke bona mo go Selebi.
 (193) A ka bo a sa dira gore a tshole ngwana le Senwametsi,
 (194) Ka gore o ne a mmita moopa;
 (195) A mmita lekgalagadi le le sa thuseng sepe. (p.103)
 (182) *Mmasera, my heart is broken.*
 (183) *Chief Selebi will not be able to fulfil his promise.*
 (184) *He will not be able to deny the child who looks like him.*
 (185) *Kebotsaletswe looks completely like him.*
 (186) *But know that Senwametsi is married with cattle.*
 (187) *Bankgoditse looks completely like him.*
 (188) *But myself I am not married with cattle.*
 (189) *So Kebotsaletswe is rightly the inheritor of the chieftainship*
 (190) *Because his mother is married with cattle of the tribe;*
 (191) *And he is the chieftainship`s child.*
 (192) *I see a big problem lying with Selebi.*

(193) *He should not have given Senwametsi a child,*

(194) *Because he called her a barren woman;*

(195) *He called her a useless illegitimate.*

The participants in the above dialogue are Mmapitsa as the speaker and Mmasera and Bankgoditse as the listeners. The context of reference is the fear that Selebi will fail to fulfil his promise that Bankgoditse will inherit his chieftainship and the reasons that might lead him to fail in his promise. Mmapitsa is deictically orientated towards her own heart in utterance (182) as she expresses her emotional agony that Selebi has taken food out of her and Bankgoditse's mouths, while the object of discourse is Selebi. Mmapitsa draws the attention of Mmasera by calling her by name to show that she directs her concern to her because she is the one who knows all the promises that Selebi has made. She calls her as a witness, she confides in her. Selebi had in the past made a promise to Mmapitsa, which he cannot fulfil, therefore as a matter of fact, his perlocutionary act did not succeed because he did not expect that Senwametsi will fall pregnant. It is not surprising that Mmapitsa realizes only eighteen years later that cultural values will not allow Bankgoditse to be Selebi's successor because she has been blinded by greediness to own Selebi and turn him into a useless thing and she also did not want to listen to the villagers, the kinsmen and the councillors when they warned her that only Senwametsi's son will be the chief of their village.

The lament in utterance (183), that Selebi might not be able to fulfil his promise, implies that Mmapitsa has lost confidence in the traditional medicines. As if she does not agree with what she says, she asserts that Selebi will not deny the child who looks exactly like him. She more or less expresses her fears. By a child she refers to Kebotsaletswe. She further asserts in the utterance in line (185) that Kebotsaletswe looks completely like him. It should be ringing in her head that Kebotsaletswe is the only child who is entitled to his father's chiefship and she asserts this in utterance (189). Her assertion to Mmasera that Senwametsi is married with lobola, is also a reminder to her, which she asserts in utterance (188), that lobola was not paid for her and therefore it does not make her a legitimate wife to Selebi and the queen to the tribe. The possibility that Selebi will not be able to fulfil his promise is a blow to Mmapitsa as she has been confident that the traditional medicines would help her fulfil her wish. That is why she did not push Selebi to marry her legally.

Mmapitsa changes the context of reference in the utterances (186) to (189) when she blames Selebi for making a mistake by having a child with Senwametsi. Her retrospection implies her regrets and disappointment. Mmapitsa has been too naïve when Selebi tells her that he does not love Senwametsi, especially that he calls her with scornful names like *lekgalagadi* (servant), *moopa* (barren) when they have been still strongly in love and that he has perceived her as a useless person because she could not bear him children.

In her speech, Mmapitsa seems to distance herself from Selebi when she uses the status marking vocative *kgosi* (chief) to refer to the chief. This shows a distant relational social deixis. This implies that Mmapitsa is starting to see Selebi from his status point of view and not as her lover any more. She is converting their relationship from a romantic relationship to an official one, as a chief/servant relationship.

Her deictic orientation shifts rapidly and repeatedly from Kebotsaletswe to Selebi and Bankgoditse, to Senwametsi then to Kebotsaletswe and Senwametsi. This changing of deictic orientation suggests that Mmapitsa is in a state of anger and denial, she does not believe what she sees coming, viz. that her son will not inherit his father's chieftainship after their long wait. This state drives her to violate the maxim of manner because she ends up not being orderly and her context of reference changes throughout this dialogue. It is clear from the assertions in utterances (184) to (191) that Mmapitsa fully understands the cultural values at stake. She has been only blinded by the greed she has developed from the beginning of her affair with Selebi.

As the dialogue between Mmapitsa, Mmasera and Bankgoditse continues, Mmapitsa's anger intensifies. The play is still at its climax. Mmapitsa feels that she hates Selebi with all her heart. She says to Mmasera,

(196) Mmasera, Kgosi Selebi o ntenne.

(197) Tota o ronisitse morwaake bogosi.

(198) Ke selo se a se dirileng ka bomo.

(199) Pelo ya me e phuka lefulo la kilo.

(200) Lefulo le le babang go gaisa mogaga o o

(201) gagaolang setopo se fitlhetswe mo nageng.

(p.104)

(196) *Mmasera, Chief Selebi has angered me.*

(197) *He has really made my son lose the chieftainship.*

- (198) *It is something that he did on purpose.*
 (199) *My heart is filled with a fuming hatred*
 (200) *The bitter hatred that is more than the embalment*
 (201) *Of the corpse that is found on the field.*

In the above speech Mmapitsa addresses Mmasera and Bankgoditse. The object of discourse is Selebi while the context of reference is still his failure to make Bankgoditse his successor. In utterance (196) Mmapitsa directs her assertion that Selebi has upset her specifically at Mmasera. She implies that Selebi should not have fathered a child with Senwametsi so that Bankgoditse could be his heir. In line (198) Mmapitsa asserts that Selebi wants to prevent her son from inheriting the chieftainship on purpose. Selebi knew beforehand that it would no be possible to let her son succeed him as chief but insisted on having a child with her. Selebi knows that to have a child with a concubine will not entitle that child to inherit the chieftainship. Her deictic orientation changes towards herself as she expresses her strong bitter hatred for Selebi. The expression of her strong hatred is emphasized by the use of poetic language by the repetition of the sound *g* in utterances (200) and (201), *Lefulo le le babang go gaisa mogaga o o gagaolang setopo se fitlhetsweng mo nageng.*

Mmapitsa expresses the intensity of her anger when she asserts that her heart is fuming with hatred and anger. It implies that she is very angry because of the promise that cannot be fulfilled. Mmapitsa is orientated to the past as she refers to the hatred and anger that are caused by the promises from the past. Again, the perlocutionary act of the promise is not effected. Selebi saw, as he said in his opening soliloquy, that his love with Mmapitsa was going to cause hatred and conflict, but little did he realise that the woman he loved was implicated in the hatred he referred to as well. He knew that his cultural values would not allow him to have a concubine and have a child outside matrimony who could legitimately aspire to the chieftainship. In her hatred that Mmapitsa has for Selebi she thinks that she has to kill both him and Kebotsaletswe so that Bankgoditse can inherit the chieftainship, ironically making it impossible for Selebi to declare her son his successor.

Further in their dialogue, when Mmasera asks Mmapitsa who the person is that she wants to kill, when she says that she has decided that somebody must die, Mmapitsa violates the maxims of quality and quantity when she does not answer Mmasera but

directs her speech, which does not even answer Mmasera`s question, to Bankgoditse. Mmapitsa makes use of appellative language as she addresses Bankgoditse to explain the situation between him, herself and the Selebi`s and the reasons she is angry with Selebi. Her speech is full of commands as if all that she orders is within her power. She speaks to Bankgoditse, saying,

- (202) Utlwelela fa, Bankgoditse.
 (203) O ngwana wa ga kgosi Selebi ka botlalo.
 (204) Mme ka gore Senwametsi o ne a sa tshole,
 (205) A ntsholofetsa gore wena o tla nna kgosi ya motse o,
 (206) Ka gore le wena o morwae tota.
 (207) Jaanong ka gore Kebotsaletsw o teng
 (208) O ka se tlhole o nna kgosi.
 (209) Mme nna ke tla go dira kgosi. (p.104)

- (202) *Listen here, Bankgoditse.*
 (203) *You are chief Selebi`s child in full.*
 (204) *Because Senwametsi could not have children,*
 (205) *He promised me that you will be the chief of this village,*
 (206) *Because you are also his son.*
 (207) *Now that Kebotsaletswe is present*
 (208) *You will no longer be the chief.*
 (209) *But I will make you the chief.*

The proximal deictic device *fa* (here) in utterance (202) refers to what Mmapitsa is about to tell Bankgoditse. Mmapitsa is ordering Bankgoditse to listen to what she has to tell him. She intends to change Bankgoditse`s understanding of why she is angry with Selebi. To draw his attention she even calls him by name. Also, it implies that she is closer to Bankgoditse as she talks to him. In utterance (203), the use of the subjectival concord *o* (you) refers to Bankgoditse whom she is deictically orientated to. She speaks with him out of anger, bitterness and disappointment. The object of discourse in utterance (204) is Senwametsi to whose fertility status in the past Mmapitsa refers. Mmapitsa gives Bankgoditse the reason why she had him with chief Selebi when the chief already had a wife. She wants to justify herself in the eyes of Bankgoditse so that he should not see her as an irresponsible mother. Her context of reference in utterance

(205) changes when she explains the promise that Selebi has made to her eighteen years ago. The anaphoric reference *A* (he) in utterance (205) refers to Selebi whose name has already been mentioned in utterance (203). The use of the pronoun *wena* (you) in utterances (205) and (206) successively indicate that Mmapitsa is talking specifically to Bankgoditse and to show that her orientation is stronger to Bankgoditse. Mmapitsa also uses the demonstrative pronoun *1 o* (this) to refer to the village which she regards as close to her. Using these two pronouns in one utterance is an indication of the anger of Mmapitsa.

Mmapitsa asserts to Bankgoditse in utterance (206) that he is also the son of the chief. This implies a conflict because both Kebotsaletswe and Bankgoditse are both Selebi's sons. The context of reference changes in lines (207) and (208) when she uses the speech act of a verdictive as she informs Bankgoditse that he will no longer be the chief. In her next utterance there is a shift of the context of reference as she promises Bankgoditse that she will make him chief. Therefore she violates the felicity conditions by being insincere to both herself and Bankgoditse by promising the impossible. Also, the essential condition is flouted because the intention of making Bankgoditse chief comes from Mmapitsa's side only; the villagers will never agree as it is against their cultural values. She does not have the authority to make Bankgoditse chief; it is only the tribe that has that authority. This implies that if Bankgoditse is to be chief, the present obstacles will have to be done away with. Mmapitsa emphasises this fact to Bankgoditse by referring to herself by the first person pronoun *nna* (me) when she is deictically orientated towards herself. She, in a way, shows her confidence that she will achieve what she wants and in turn she wants Bankgoditse to believe her.

Mmapitsa's anger intensifies as she continues to explain her position with regard to the Selebi, now taking for granted that he will fail to fulfil his promise to make her son the chief of the village. Her context of reference shifts immediately when she takes a stand that they must kill Selebi. She says,

- (210) *Re tshwanetse ra bolaya kgosi Selebi.*
 (211). *Morago ra bolaya Kebotsaletswe.*
 (212) *Jaanong go tla bo go setse wena fela mo bogosing jwa ga Selebi*
 (213) *Morafe o be o re o tseye bogosi.* (pg.104)
 (210) *We must kill chief Selebi.*
 (211) *After that we will kill Kebotsaletswe*

(212) *Therefore you will be the only son left in Selebi's chieftainship*

(213) *The tribe will then say you inherit the chieftainship.*

In this dialogue with Bankgoditse, Mmapitsa uses the subjectival concord of the person plural *re* (we) and the *ra* of the objectival concord in utterances (210) and (211) to show that she also includes Bankgoditse in the undertaking to kill Selebi – an undertaking with an unsure outcome. The implication is that Bankgoditse should not see the act of killing Selebi as her task alone but he should see it as one facing both of them because it will benefit both of them. The context of reference is the killing of Selebi and Kebotsaletswe. She hopes that if they kill both Selebi and Kebotsaletswe, the tribe will return to Bankgoditse to succeed the chief as he will be the only blood son who is alive to Selebi. The above speech of Mmapitsa to Bankgoditse reveals that Mmapitsa's ambition for her child as a mother makes her a bad mother who is not exemplary to her child. She is confident that her plans to make sure that Bankgoditse becomes the successor to Selebi will materialize because she has prepared a mixture of traditional medicines to poison Selebi. In utterance in the (212), Mmapitsa promises Bankgoditse that he will be the only successor in the kingdom of Selebi and that being the case, the tribe will have no alternative but to have him as chief. Culturally it is not possible. This is the reason why Comaroff (1974:37) says the primary rule is that the heir must be the eldest son of his father's principal wife. In the case of Selebi, he married only one wife, Senwametsi. Therefore Kebotsaletswe, culturally, is the only child who is entitled to the chiefship of Selebi. Blinded by ambition and greed Mmapitsa fails to realize that the kinsmen are still alive and that, if Selebi dies, culturally one of the uncles will take over the chiefship. Her perspective does not allow her to see beyond her horizon to realize that Bankgoditse is an illegitimate child because his mother is not married to chief Selebi.

As the dialogue between Mmapitsa and Bankgoditse progresses, Mmapitsa's anger intensifies. Ntsime gives her poetic language to express her bitterness and to make Bankgoditse understand her anger, jealousy and the strength of killing that she inherited from her mother. Though Short (1996:257) maintains that repetition is a violation of the maxim of quality, as I have already indicated, Ntsime still uses parallelism to help Mmapitsa drive her point home and to force the idea into Bankgoditse to make him relax and not fear that she may fail. She says,

- (214) Ga o nkitse ngwanaka!
- (215) Nna ke tsetswe ke mosadi yo o pelo e thata;
- (216) Pelo e ditshika tsa yona di gwaletseng go gaisa dintha tsa poo;
- (217) Pelo e e hupileng bothole jo bo galakang;
- (218) Ka ga moo ke antse mašwi a a tlhwelefetseng.
- (219) Mme one a tlhwelefatsa botho jotle jwa me.
- (220) Ke antse mašwi a a galakang ngwanaka;
- (221) Mme one a galakisa botho bothole jwa me;
- (222) Ka ga moo go tshelera motho bothole gore a swe;
- (223) Go bonolo thata mo go nna. (p.105)
- (214) *You don`t know me, my child!*
- (215) *Myself, I was born from a woman with a hard heart;*
- (216) *Whose heart is as strong as the bull`s muscles;*
- (217) *A heart that contains a bitter poison;*
- (218) *Therefore I have sucked sour milk.*
- (219) *And it soured all my being*
- (220) *I have sucked bitter milk, my child*
- (221) *And it bittered all my being;*
- (222) *Therefore to kill a person with poison*
- (223) *Is a very simple thing to me.*

In the above dialogue the play is still at the climax when Mmapitsa`s anger has intensified. She tells Bankgoditse how she had been brought up by her mother and how hard and bad she can be. In utterance (214) she exclaims that Bankgoditse does not know her. It implies that she has another hidden character that Bankgoditse has never realised since he was born. The first person pronoun *nna* (I) reveals that she is self-centred, orientated predominantly towards herself. The context of reference is her identity, what type of person she is, but she describes metaphorically in utterances (216) and (217) how bad she can be. The image of the muscles of a bull she uses shows that she is very strong and hard hearted, she is not scared to engage in something that is horrible to other people. The context of reference in utterances (218) to (219) describes how she has turned out to be as bad as she is. She uses the image of milk to further convince Bankgoditse. This image suggests that she has received this evil inheritance from infancy and that because she was brought up with it, she can bring

him up like that as well. She has been taught to use traditional medicine to make a killing poison and was made hard hearted from childhood. Her exclamation and assertions reveal her as a bad, cruel person. On the other hand, Mmapitsa seems to confess that she is a witch who uses strong traditional medicines. She is evil and cruel. Mmapitsa is orientated towards the past because she refers to things that have happened in the past and wishes to use them in the present. This is the point where Mmapitsa most truly reveals herself as a witch and as evil.

In the same dialogue Mmapitsa refers to Selebi as a fly - an image used to belittle him. She says,

- (224) Selebi ene ga go na sepe mo go ene.
 (225) *Ke ntsi ke mo phaila fela a wela kwa.*
 (226) Ka mme yo o neng a tlola dipota bosigo,
 (227) Selebi o tlile go swa tadi e amusa. (p.105)
 (224) *There is nothing in Selebi.*
 (225) *He is just a fly, I throw him there.*
 (226) *By my mother who jumped the walls in the night,*
 (227) *Selebi is going to die at midday.*

The object of discourse in utterance (224) in the above dialogue is Selebi. Mmapitsa uses the pronoun *ene* (him) to emphasise that she is talking about Selebi no matter where he is. The assertion that there is nothing in Selebi in line (225), implies that he is weak, therefore he will be no threat to Mmapitsa and she will not need to panic and think that because he is a chief he is strong. Hence she uses of the image of the fly, something that can be killed easily. This fact is also emphasised by the use of the distal pronoun *kwa* (there) which indicates that he will be made worthless. This image suggests that Selebi is very weak and that he has been trapped in her spider`s web. This implies that no efforts or fears are necessary if she wants to kill him because he is very light since he has not been strengthened with the traditional medicines. And since he is weak, Mmapitsa will not hide herself and do it in the dark but she is going to kill him at midday when everybody will see him dying.

In the dialogues between Mmapitsa and her interlocutors, Mmapitsa uses directive, representative and declarative speech acts. Selebi promises Mmapitsa that if she bears

him a child that child will inherit his chieftainship. Interestingly enough it is she who is very conscious of cultural values that will be obstacles to her son to inherit the chieftainship, but despite that she still believes that Bankgoditse will inherit Selebi's chieftainship. Her dialogue with Seremane, Tselane and Mmasera reveals her as a person who is pushy because most often she wants to be listened to. Her dialogue with Selebi reveals her as a person who seems to be a warm lover who does her best to please her partner, but as a hypocrite on the other hand.

According to Mmapitsa's relationship and interaction with Selebi, her name is significant in the creation of her character. Therefore her name can be classified as charactonym or attributive name. In using the finer linguistic signs that Ferdinand de Saussure employs for interpretation, it becomes clear that Mmapitsa is an arbitrary name because its meaning changes with the context in which it is used. In act 3 scene 2, after eating the food that contains the charm, Selebi praises Mmapitsa by saying,

(228) Utlwa gore di balola jang.

(229) Ruri ke lantlha ke ja dijo tse di apeilweng jaana.

(230) Ruri monate wa tsona o tswa ka ditsebe.

(231) Mmapitsa: Lebi, o itse kwa o tla nne o ja teng. (p. 51)

(232) Selebi: Pitsa, ke jele ke itumetse. (p. 52)

(233) Selebi: Nta ke ikele kwa go Pitsa,
Ke ye go fodisa tlhogo teng.

(235) Senwametsi: A ke re le a utlwa gore ene o a retwa.

(236) Ga tse Pitsa, ga go tse Mmapitsa.

(237) Selebi: Ee, ke ya kwa go Pitsa! (p.114)

Feel how delicious they are they.

Really, it is the first time that I have eaten food that has been prepared like this.

Really, they are very delicious.

(231) Mmapitsa: *Lebi, you know where you will eat, always find food.*

(232) Selebi: *Pitsa, I have eaten, I am happy.*

(233) Selebi: *Let me go to Pitsa.*

To go and cool my head there.

(235) Senwametsi: *Can you hear that she is praised*

(236) *It is said Pitsa, not Mmapitsa.*

(237) *Selebi: Yes, I am going to Pitsa!*

Utterances (228) to (232) are a dialogue between Selebi and Mmapitsa. Selebi is orientated to the food prepared by Mmapitsa. In praising Mmapitsa for her delicious food, he encourages her to continue to cook for him and it is also a confirmation for Mmapitsa that her charm is working perfectly. In pure linguistic terms the name Mmapitsa means a woman who has something to do with cooking, as it is formed by two nouns *mma* (woman) and *pitsa* (pot). Her name is a result of being able to cook or as a result of cooking delicious food or a result of Selebi who starts eating her food and ignoring the food prepared by his wife. Her name, Mmapitsa (Woman of the pot) can be interpreted to refer to one who can cook very well and on the other hand, one who uses the pot for evil purposes by pouring poison in the food that she prepares for Selebi.

Later, when Bankgoditse is eighteen years of age, Mmapitsa uses representative and declarative speech acts most often. This is so because she is orientated to the past, her propositions express her regrets, anger and disappointment at the promises that cannot be fulfilled. Her dialogue with Bankgoditse also reveals her as cruel as a witch and as a hard-hearted woman.

4.4 CONCLUSION

In the preceding discussion of the different characters, it has been shown that verbal utterances can create the identity of the character. This is realized by the prominent use of speech acts, the breaking of the felicity conditions and Gricean maxims, their politeness or impoliteness and deictic orientation.

The discussion of the verbal behaviour of Selebi in this chapter shows that he is status conscious, authoritative and likes to be respected without respecting others, not even his own culture. He is supposed to be the guiding figure in the tribe by respecting his cultural values but he engages in an immoral extramarital affair with a villager. Selebi as chief knows that his culture will not prohibit him from marrying another woman who will bear him a child if his concern is that Senwametsi cannot bear him children. Instead, he resorts to this affair which he knows is not right, especially as he is chief. That is why his speeches have many questions and exclamations as though he is uncertain of what he really wants. A point to note is that Selebi does not have a friend to show him that no one agrees with his immorality. It is only Mmasera who is actually a friend to Mmapitsa who encourages him because she is also immoral. Nowhere in the soliloquy does Selebi mention the name of Mmapitsa, probably because he is ashamed of her. He only speaks of "this house" or the "woman of this house". It is interesting to note the changing role of traditional medicines in the plot of the play. In his soliloquy, the feeling that Selebi has about the traditional medicines seems to indicate that he has been bewitched and as the conflict intensifies, Mmapitsa uses them as a charm, while after the climax she starts to use them to kill Selebi.

Senwametsi's utterances reveal that she is a respectful person who is sensitive to the happiness of her husband. Ntsime uses poetic language to reveal Senwametsi's frustration that is caused by her husband. Her speeches are longer when she speaks to Selebi in the presence of the kinsmen or both the kinsmen and the councillors and are very short when she speaks to Selebi as the only object of the speech. This shows that she respects her husband and does not want to engage in an argument with him but she becomes free in the presence of others. Analysis of her speech acts also shows that she is a deceptively complex character, able to use her weakness as well as her royal status to get what she wants. Ntsime has made her use very interesting rhetorical strategies. She emerges as a very clever woman, and in the end perhaps also vindictive in not trying to help Selebi while he is dying

Mmapitsa uses orders and commands most of the time. She uses these speech acts because she pushes her agenda to achieve what she wants – to have an affair with Selebi and bear him a child. In the course of the drama Mmapitsa is revealed to be a witch and an evil woman who is hard hearted. She does not care about the conflict that may arise in the village as a result of her affair with the chief. She violates Selebi's space of trust by using the charms to bind him to her. Selebi engages in the affair with Mmapitsa, not knowing that she will cause his downfall. Mmapitsa betrays him by allowing Seremane into her space. When she calls Seremane to give her the traditional medicines, she immediately opens the space of trust to Seremane. Interesting to note is that when Selebi proposes love to her she is fully aware of the cultural obstacles. At that time she is orientated towards the future, because she is living in a space of promises. She is full of regret and hatred when she realises that Selebi cannot fulfil his promise and at the end of the drama she is orientated to the past and has forgotten about the cultural obstacles. Mmapitsa should have realised the significance of lobola because if Selebi had married her with lobola, her son would have stood a chance to inherit his father's chieftainship should Kebotsaletswe die. Kebotsaletswe would always be entitled to the inheritance because his mother is the principal wife of the chief, married by lobola by the tribe. Mmapitsa, unlike Senwametsi, prefers to call people by their name. When her object of discourse is Selebi, she mentions him by name whereas Senwametsi uses the anaphoric reference he or calls him chief – showing him respect while remaining at a distance.

It is clear that dialogue can create identity. Mmapitsa undermined the contract of love between herself and Selebi because she suddenly becomes so greedy that she uses Seremane's traditional medicines to enslave Selebi. She actually violates the boundaries of a space of trust by using these traditional medicines.

CHAPTER 5

CONCLUSION

5.1 OVERVIEW

In this dissertation I set out to establish how dialogue can be used to understand and interpret an African play and how identity is enacted through dialogue, what the title, *Se se jeleng rre* means in the light of this, and lastly what Ntsime`s characteristic ways of using dialogue are. The reason why this study was undertaken was to make readers aware of and to emphasise the importance of utterances both at literary level and at an ordinary conversation level. Knowing that our utterances are also performative is very crucial.

My questions are

- How can dialogue be used to understand and interpret an African play?
- How is personal and cultural identity enacted through dialogue in *Se se jeleng rre* by J.M. Ntsime?
- What does the play mean in the light of this analysis?
- What are Ntsime`s characteristic ways of using dialogue?

I have tried to trace the role of dialogue back to its origins in performance, showing how it creates identity, both on stage and in the written drama text. Exchanging utterances on stage or on paper is one of the important aspects of modern drama. Following the introductory chapter, in chapter two the difference between the performance text and the dramatic text was discussed. Theatre, performance, and drama were differentiated by their definitions, together with dialogue and its role in all three of them. The similarities and differences of the role of dialogue in Western and African performances were discussed. The importance of this discussion was to see whether African performance, including drama, are amenable to certain kinds of analysis. The origins and theories of African theatre, performance and drama were highlighted for the purpose of determining whether dialogue is used differently in Western and African

theatre drama. This research has proved that the two traditions are not drastically different. In a dramatic text the didascalies are as important as the verbal expressions because they help to communicate the meaning of the play.

The nucleus of this research is chapter three which discusses the theoretical framework of the pragmatic theories that are relevant and applicable to the study. There is a wide range of theories that can be applied to discourse analysis, but because of the limitation of the study, only a few of the theories were applied. The reason for the discussion of the characteristics and functions of dramatic dialogue was to arrive at the answers to the last two questions of the study, viz. what does the play mean in the light of this analysis and what are Ntsime`s characteristic ways of using dialogue. The verbal features of dialogue that are very important for the study were also discussed theoretically in chapter three. The speech act theory is specifically important to this study because as Searle (1969:16), states “all linguistic communication involves linguistic acts” and dialogue involves verbal communication between the characters. Accordingly the cooperative maxims and the felicity conditions were discussed as the pragmatic theories that can be used to analyse the character`s verbal behaviour. It is important to note that the violation of these maxims implies a hidden meaning, therefore their application also helps to reveal the meaning of the play. The politeness principle was also under discussion because the play is made more interesting by the conflict between the characters and this conflict is created when the characters utter impolite utterances to their interlocutors. It was found that these theories do not stand alone, but imply one another. The deixis was important to see how the characters are orientated and what the cause might be that is the cause of that particular orientation. The theoretical framework of space and identity was imperative because the two are the backbone of the study. With reference to identity, personal and cultural identity were discussed in the study.

In chapter four the speech behaviour of Selebi, Senwametsi and Mmapitsa was analysed using pragmatics to determine how they create their identities. The three characters were chosen because they are the main characters in the play.

5.2 MAIN FINDINGS

It was found that to study the language of drama is to treat language as action. From the origins of theatre (and in theory) it is clear that performers exchange lines of songs as they sing and dramatise. They are, in other words, engaged in verbal dialogue. In an African context this dialogue was performed in any place where as long as there was enough room for the performance. The costumes and masks that performers wore revealed some of their traits. It is obvious that a character who wears poor and ragged clothes is poor and that the one who wears expensive clothing and maybe also spectacles and a briefcase is a rich person. The question is how can this be shown in the text, because on stage the players give the characters identity. The answer is that these things should be built into the dialogue and that one can use the pragmatic theories that are discussed in chapter three to help you visualise the identity of characters as can be seen on stage. What will be missing will only be the smell of the perfume, what is cooking in the kitchen or the building that is on fire. It is important to note that the performance for the reader remains in the imagination and is less concrete and colourful than a real performance.

To answer my research questions, I analysed *Se se jeleng rre* by J.M Ntsime. But it is important to note that it is hardly possible to generalise my discussion and, for instance, say that the use of questions, exclamations or declarative speech acts is to perform a certain function to reveal a particular personality trait of the character, because the meaning of each speech act is determined by its context. This is supported by Searle (1969:24) when he writes that "illocutionary and propositional acts consist characteristically in uttering words in sentences in certain context, under certain conditions and with certain intentions". The flouting of the conversational maxims will have different implicatures in different contexts. The illocutionary force of a question by a character in a particular context will differ if it is used in a different context.

I have analysed the utterances of the three main characters, Selebi, Senwametsi and Mmapitsa, to answer my last three research questions. In his soliloquy Selebi mostly uses directive questions. This is so because he is puzzled. He does not understand what is happening to him when he suddenly experiences a strange feeling. Senwametsi and Mmapitsa scarcely ask questions but those asked by Senwametsi are rhetorical questions that help her to reveal her frustration. Ntsime gives Senwametsi parallelism again so that she can express her frustration with Selebi. But, as we have said, saying a

similar sentence repeatedly is violating the maxim of quality. Selebi breaks this maxim and that of quantity often when he himself interacts with Senwametsi because he always wants to avoid talking to her, which means that he is being impolite to her most of the time. This reveals that Selebi is dishonest to his wife. In his interaction with Mmapitsa, Selebi often uses representative speech acts because he promises Mmapitsa that because he is a chief, should they have a child the child would inherit his chieftainship. In his verbal interactions with Mmapitsa Selebi is revealed to be an immoral chief who does not respect his position or his family. Also, looking closely at how Selebi interacts verbally with Mmapitsa, we find that Selebi mostly speaks briefly. He does so because he is aware that what he promised Mmapitsa will never materialise and he avoids discussing these promises. Again, most of the time, Selebi is deictically orientated to the village and the tribe because those are his concerns. He is only orientated towards Senwametsi when he scorns her for her barrenness. He is always impolite to Senwametsi but very polite to Mmapitsa because he is looking for love from Mmapitsa. Selebi is in a space of denial, a small space that only he can inhabit. He seems arrogant to Senwametsi because he wants to prevent her from intruding into this space.

Ntsime gives his characters deictic orientations that create their character. For instance, at the beginning of the play Selebi is orientated towards himself and to Mmapitsa's house and the traditional medicines because he wants love from Mmapitsa. When the plot progresses he seems unsure in his deictic orientation, which shows that he does not really understand what he wants in life. He himself does not seem understand whether he only wants sex from Mmapitsa or whether he is genuinely crying to have a child who will be his successor.

In contrast to Selebi, Senwametsi is mostly deictically orientated towards herself and this seems to be the result of her tendency to avoid confronting anyone directly and face to face. Her orientation reveals that she is a clever person because she appears to be avoiding direct conflict, whereas she in fact is fuelling it by expressing how she feels about the way that Selebi treats her in trying to keep Mmapitsa happy. Senwametsi also uses this strategy to have her interlocutors sympathise with her. In most of her speeches Mmapitsa's orientation is to her interlocutors because she is type of person who likes to order and command others. For example, this side of her character is seen when she does not act submissively to Lefifi but rather orders him to give her traditional

medicines that will make Selebi love her more and change his will so that he can ignore his family.

The deictic orientations help the characters to use language that suits the circumstances in which they find themselves. For instance, Selebi does not like to use imagery and poetic language; he only uses it in his soliloquies when he reveals his internal conflict. His impoliteness to Senwametsi is a sign that he does not want to confide his problems to Senwametsi. Mmapitsa uses straight-forward language because she knows what she wants. Ntsime gives Senwametsi parallelism, imagery and expressive language to express her frustrations to her interlocutors. Selebi is good at shying away from what he wants, for instance, he calls Mmapitsa by her house instead of saying by her name. He does this when he knows that what he wants is wrong or unacceptable.

The different motifs in the play are developed well with the help of appropriate deictic orientation and language. For instance, the motif of eating is developed to correspond with the title of the play and with Mmapitsa's name as discussed above. Her strong desire to capture Selebi's love drives her to using traditional medicines in Selebi's food. In the end it is her delicious meal that becomes the poison that kills Selebi. On the other hand, Selebi stops eating his wife's food. Traditional medicines cost three lives in the play, viz. Selebi's, Mmapitsa's and Bankgoditse's. Mmapitsa's greed and Kebotsaletswe's anger led to the use of traditional medicines. Initially Mmapitsa used traditional medicines, not in bad faith but as a means to a good end in her eyes. Unfortunately, because of her greedy character, she ends up using them to poison Selebi as she is angry that he cannot fulfil his promise. In the end, rightfully, Kebotsaletswe is his father's successor. Kebotsaletswe's fight for his cultural rights is made possible by the use of traditional medicines against his competitors or enemies.

Selebi behaves like a person who is out of his senses because he does not seem to know what he wants in life. Selebi has all the powers and cultural rights to marry a second, third or fourth wife if his wife does not meet his needs. He is unnecessarily stubborn when his uncles and the councillors warn him to stop his affair with Mmapitsa. Not that they were against their affair but they were against Selebi's moving in with Mmapitsa especially since Mmapitsa is known to be a witch. They are worried that Mmapitsa will kill him like she did others as has been established. Interestingly,

Mmapitsa also does not insist on Selebi marrying her; instead she decides to use traditional medicines to keep him to herself and to forget his family.

At no stage do we hear Senwametsi discussing her infertility with Selebi. Senwametsi should have addressed this issue after suspecting that Selebi might be troubled because of her infertility. But Senwametsi cannot be blamed for all the mishaps because she is still hopeful that she will bear children. Maybe she does not want to share Selebi with another woman although he was always impolite to her.

Ntsime skillfully uses dialogue to reveal his characters by the situations in which they find themselves as these situations compel the characters to use a particular speech act. Ntsime uses other characters to reveal a character or he uses a character to reveal himself. For instance, Senwametsi reveals herself while Mmapitsa is revealed by others and by herself also. Ntsime uses the first person demonstrative pronoun most of the time to show emphasis and closeness to what is referred to, either physically or emotionally. He uses parallelism to reveal a certain meaning, and poetic language to reveal his emotional turmoil. Ntsime's use of dialogue explores and confirms relationships, creates relationships and confirms the identities that the characters project.

At the beginning of the play Senwametsi is modest and calm but as the action progresses she becomes irritated by Selebi. In the beginning she is mostly deictically orientated towards herself and toward Selebi. When she is orientated to Selebi or Mmapitsa she does not mention their names because she does not want to point a finger and therefore she rather blames herself. By using parallelism and imagery she reveals herself as much as she is revealed by other characters. Senwametsi is always polite to her interlocutors and even to Selebi but towards the end of the play she is impolite because she is irritated by Selebi who only wants her attention when he is sick. Senwametsi lives in a space of scorn and contempt that is largely created by Selebi, while on the other hand Mmapitsa scares her by her sorcery. It is only towards the denouement after the death of Selebi that she feels safe and that is when she is in charge. That it is a point where the second plot of the play starts.

At the beginning of the play Mmapitsa uses commands a lot more than questions and exclamations. These orders reveal her to be a pushy woman who insists on what she wants. In her interaction with Tselane and Mmasera her assertions reveal that she is a

poor unmarried woman. When she reveals her status she is orientated to herself but when she is in dialogue with Selebi her deictic orientation changes towards Senwametsi because she enjoys bragging that she is better than Senwametsi. Before her son, Bankgoditse, is eighteen years of age she is orientated to the future because she is keen to see her son inheriting his father's chieftainship. At the climax of the play she takes more turns than her interlocutors because she wants to express her anger that Selebi cannot fulfil the promise that their son will inherit his chieftainship.

In the light of the events of the play, it is found that the play has two conflicts. The second conflict is created after Selebi dies and when Kebotsaletswe insists on knowing what killed his father. The theme of the play is that living outside the cultural values of the tribe leads to death.

The dialogue of the characters is characterised by verbal and non-verbal codes. For instance, when Mmapitsa and Selebi go to sit where they cannot be seen by passers by, this information should have been given in the directions because the utterance is locutionary and does not drive nor create a character. What is attractive about Ntsime's dialogue is that he uses mellow language and appropriate imagery to make the play more pleasant. He also uses appropriate speech acts to create a character's identity.

It is interesting to note the differences in deictic orientation between Selebi, Senwametsi and Mmapitsa in the light of the creation of their identity. Comparatively, Selebi is most of the time, unlike Senwametsi and Mmapitsa, orientated towards himself, before and after the climax of the play. This is a sign that Selebi is a selfish husband and an authoritarian chief who does not want to listen to any advice from his interlocutors. His deictic orientation is more towards the future, unlike that of Senwametsi and Mmapitsa. Senwametsi's deictic orientation is towards the present because she is concerned about what is happening to her family in the present, which all in all reveals her identity as the chief's wife who is troubled and weak but very clever. If we refer back to the saying "give a dog a bad name and hang him", Selebi's deictic orientation to the future has a bearing to his name because, as we said, the name Selebi comes from the verb *leba* (look), Selebi only looks up to the future and forgets about the present, the present that is the domain of his wife, Senwametsi. In most of the play Senwametsi is orientated towards her husband, unlike Mmapitsa who is orientated towards her interlocutors. This orientation by Senwametsi is the easiest way to show her emotions about how her husband treats her. Mmapitsa is a character who uses or wants to benefit from what is

presently available to her and this is seen by her deictic orientation which is mostly towards her interlocutors. This trait also reveals that she is a pushy person who wants to seize the opportunity that she gets.

In the light of the above discussion, Ntsime`s writing mirrors the violation of cultural values as his characters ignore the resources that their culture offers them when circumstances appear that they don't understand. Selebi has cultural possibilities to deal with his frustration but he decides to take the wrong route of having an extramarital affair with Mmapitsa, a witch. Ntsime`s play can be regarded as an appeal to the Batswana community to maintain the cultural values that define them as unique.

Ntsime wants to teach his readers that extramarital affairs often turn out badly. He seems to indicate that when your spouse does not meet your needs, you have to find a solution to the problem. Extramarital affairs sometimes blow up out of proportion. For instance, Selebi never thought that Mmapitsa would be his killer. It was not Mmapitsa`s intention to kill Selebi but he failed to keep his promises as he underestimated the legal and cultural obstacles that prevent Mmapitsa`s son from becoming chief.

In conclusion, I think this study has demonstrated the value of pragmatic theories for the analysis of dramatic discourse and the creating of characters quite clearly.

5.3 FURTHER RESEARCH

Researchers should see this mini-dissertation as inviting them to explore dramatic discourse and topics that are related to identity in other literary works of art as well. This research should only serve as a stepping stone to the study of discourse as an important way of revealing characters. There are theories like turn-taking and rhetoric that have not been included in the discussion and which can also create a character.

The use of pragmatics in analysing the characters does not only apply to literature but can be used in real life. For example, a person who, when asked a question, gives too little information can be said to be selfish or maybe shy while the one who gives too much can be said to be talkative. In using this approach, the African demonstrative pronoun indicates its closeness to the English demonstrative pronoun. For example, in African languages there are three levels of demonstrative pronouns while in European languages these levels are not applicable. Also, the use of the subjectival concords which are not found to be problematic in European languages give a different orientation.

For example, a European anaphoric can be a subjectival concord in an African language.

In the light of the above discussion, Ntseke's writing mirrors the violation of cultural values as his characters ignore the resources that their culture offers them when circumstances appear that they don't understand. Selebi has cultural possibilities to deal with his frustration but he decides to take the wrong route of having an extramarital affair with Mmapisa, a witch. Ntseke's play can be regarded as an appeal to the Batswana community to maintain the cultural values that define them as unique.

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