NAMIBIA UNIVERSITY OF SCIENCE AND TECHNOLOGY

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A PRAGMATIC STYLISTICS STUDY OF FRANCIS SIFISO NYATHI'S *'TEARS OF FEAR IN THE ERROR OF TERROR'* AND '*THE ORACLE OF CIDINO'*

BY

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22 APRIL 2022

Declaration of original work

I, **Aletta Malakia**, hereby declare that the work contained in the thesis, entitled **A Pragmatic Stylistics Study of Francis Sifiso Nyathi's 'Tears of Fear in the Error of Terror' and 'The Oracle of Cidino'**, is my own original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

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Prof. Haileleul Zeleke Woldemariam (Supervisor)

Dedication

I dedicate this thesis to my mom, the one person who believes in me and continually encourages me to carry on and never give up. It has taken me more than the given 2 years to complete this study, that at times I felt I could not carry on but she kept pushing me. Thank you for your never ending support. This is for you!

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ABSTRACT

The study is a pragmatic stylistic analysis of speech acts in two texts by Francis Sifiso Nyathi. The study of pragmatics is concerned with how language users interact, communicate and interpret linguistic behaviour (Chapman & Clark, 2014). During communication, speech acts are created. When the exchange of utterances in the speech event is misconstrued, it becomes a problem. Locustical deeds can be subdivided into three categories; the illocutionary, the intelligible, and the perlocutory. Locative and illocutionary functions are examined as well as their influence on the selected texts. One of society's most misunderstood phenomena is the act of speaking aloud. Both texts, "The Oracle of Cidino" (Nyathi, 2003) and "Tears of Fear in the Error of Terror" (Nyathi 2001), are full of verbal exchanges and commissive threats between the Namibian black guerrillas and South African white soldiers as they battle for control of pre-independent Namibia. The Namibian freedom fight is depicted in the following novel. The speech act theory was used to analyse the two texts in the study. The research used a qualitative technique. Sentences are "tokens," according to the study, which may be deciphered through the use of stylistic pragmatic codes. Analysis of utterances forming sentences can reveal the hidden meaning of what the addresser wishes to convey to the recipient, according to the conclusions of the study Locative analysis of conversational texts can be used to describe how two people convey their needs, wants, and persuasion to one other. When employed to make a promise or project a demand, for example, the illocutionary and perlocutionary speech acts have a causative effect. To sum up, the findings of the research show that conversations between two or more individuals are richer when they are held in conducive environments. It is the playwright's job to convey the effect of speaking acts in the plays through the utilisation of felicitous circumstances. Namibian playwrights, according to the study, effectively educate Namibian readers about their defamed past heritage. Studying plays can also help pupils enhance their ability to communicate effectively. This study's texts should be subjected to a functional stylistic analysis to better understand society's workings. Speech acts have been shown to be a useful approach for analysing conversational texts in this study and may be used to analyse Namibian-authored fiction, drama, or prose. Modern literature, such as speeches and debates in the House and Senate, should be studied as part of the study's recommendations. Using this method, Namibians at large can better comprehend the problems that concern them as

they are debated in parliament in simple terms. It is also possible to carry out a quantitative analysis of the same conversational texts in order to determine how frequently certain utterances occur during a discussion.

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Language is a tool for human interaction that allows us to exchange information and coordinate actions (Hurford & Hurford, 2012). As a result, the Speech Acts Theory (Austin, 1962) enables language addressees to convey information embedded in the words they speak. This theory emphasises the significance of distinguishing pragmatic language use from linguistic meaning from a philosophical standpoint (Oishi, 2016). Linguistic and addresser-reference distinctions are made in order to determine how much linguistic phrases are used and referred to by language addressers separately (Oishi, 2016). The addressee and the addresser must engage in a complete exchange of a speech event that successfully delivers information between two or more people (Ilyas & Khushi, 2012). It is the goal of this research to examine how speech acts are expressed in the two chosen languages. The purpose of this paper is to analyse how a lack of understanding of the communicative acts that transmit an intended language function can lead to failures in communication by examining Francis Sifiso Nyathi's Tears of Fear in the Error of Terror and The Oracle of Cidino.

As recently as 31 years ago, Namibia declared English as its national language (Sabao & Nauyoma, 2020; Simataa & Simataa, 2017). Before independence, a significant number of texts were published in indigenous languages like Oshiwambo, Otjiherero, Damara/Nama, and Afrikaans; only a few books in English by black Namibian writers were published because literature writing at the time was poorly run as Namibia did not advocate the study of literature in English. ""' (Vale, 2000, p. 93). It's surprising that Namibian literature in English has recently achieved significant importance within the country and across borders where fundamental subjects include neo-colonialism and corruption, poverty, gender-based violence and HIV/AIDS, alcoholism reply to adversities and other social issues (Vale, 2003). Popular Namibian writers including Neshani Andreas, Joseph Diescho, Keamogetsi Joseph Molapong and Erna Muller have written extensively on these issues.

Pragmatic competence is a difficulty that can be linked to the socio-cultural environment in which the speakers are used to, as is the misreading of statements during a conversant speech event between two or more persons (Hussen & Woldemariam, 2016). Speaking, behaving, and understanding what others are saying and doing in a particular linguistic situation are all necessary components of mastering a language (Kecskes, 2015). Among these abilities are those of reading, hearing, and writing. In a separate study, Kamati and Woldemariam (2016) investigate the reasons behind the underachievement of Grade 12 English learners in rural Namibian schools. To summarise, socioeconomic issues, insufficient teacher training, topic material, outdated teaching methods and students' low self-esteem and motivation are all to blame for the low grades of students in the 12th grade. Speech acts are an important tool for studying linguistic texts, and this fits in nicely with our current research.

Due to this historical context, the current research on speech actions was sparked. Sets of activities carried out by utterances such as apologising, requesting, complaining, and demanding are known as speech acts (Hidayat, 2016). Speech acts are commonly employed and can be found in newspapers, periodicals, scripts for movies and plays. This study, therefore, will conduct a pragmatic stylistics analysis of two of Francis Sifiso Nyathi's plays. For example, the independence movement is shown in the dramatic tale, Tears of Fear in Error of Terror, while land grabs are discussed in the Oracle of Cidino. Speech acts can be seen and analysed naturally when they are exchanged on the performative platforms provided by the chosen texts.

1.2 Problem Statement

There is an issue with misinterpretation when two or more people involved in a conversation hear the opposite of what is intended. In a similar vein, the reader of a play may potentially misread a play. Actors might readily change their minds regarding the meaning or purpose of a utilised statement while reading a conversational text that is being read aloud. To a large extent, players in conversational texts rely on their own expectations to judge whether or not the exchange is going as smoothly as it should. A misconception might occur when a character addresses the audience in a play in a way that is inconsistent with what they expect to hear. When a reader misses a misunderstanding between two characters in a story. In other words,

one reader might interpret something as a proclamation, while another interprets it as a request. A pragmatic and stylistic investigation into the two chosen plays, The Error of Terror and The Oracle of Cidino, is warranted in order to better understand and address the reader's concerns about this issue.

1.3 Research questions

This study sought to undertake a pragmatic stylistics study of *Tears of Fear in the Error of Terror* and *The Oracle of Cidino* by Francis Sifiso Nyathi and it was guided by the following specific research questions:

- How are the locutionary speech acts used in the two plays?
- How do illocutionary and perlocutionary speech acts impact communication in the plays?
- In what ways does the playwright capture the effects of speech acts in the plays?

1.4 Significance of the study

Studying Namibian literature, especially in the realm of practicality is expected to benefit individuals who want to learn more about it. This study will reduce the difficulty of misinterpretation of speech acts and provide a better understanding of the contents of texts by analysing their textual architecture. In addition, future academics interested in Namibian literature and pragmatics will be able to use this study's findings as a resource for further research.

1.5 Delimitation of the study

A pragmatic stylistics analysis of two plays, Tears of fear in the era of horror and the oracle of Cidino, is the only goal of the study, which focuses on two plays. In addition, the study will focus on the plays' use of speech acts and the degree to which they are complicated.

1.6 Limitations of the Study

The elements of the research design, techniques, theoretical or methodological approaches that affected or influenced the interpretation of the findings from a study are referred to as study limitations (Kumar, 2014). While all of these constraints were limits, there are others that could prevent the study from being completed. The absence of literature review data sources, particularly internet sources on prior Namibian pragmatic stylistics studies, was a

significant restriction in the research. Another obstacle was the researcher's inability to contact with the institution due to his location in a rural area of Namibia with limited access to the internet. Delays in practical submissions of chapters that required supervision and review were caused by email issues with the supervisor.

1.7. Definition of Technical Terms

- **A perlocutionary act**: is a speech act that produces an effect, intended or not, achieved in an addressee by an addresser's utterance (Searle, 1965).
- **Felicitous conditions**: are expressions of truthfulness in an utterance. They to the conditions that must be in place and the criteria that must be satisfied for a speech act to achieve its purpose (Toumi, 2015).
- **Illocutionary speech act**: is the addresser's intention in delivering an utterance (Searle, 1965).
- **Implicature**: refers to an indirect or the action of implying a meaning beyond the literal sense of what is explicitly stated or said. For example, one saying "the dress is beautiful" and implying that it doesn't look good on her (Yanow, 2015).
- **Locutionary speech act**: is the act of making a meaningful utterance (Searle, 1965).
- **Performative:** Shows that each utterance produced by the addresser carries out a certain action for example, giving a command, giving information, declaring something, etc. and it is the performatives that paved way for the Speech Act Theory, a theory that personifies three acts, namely the locutionary, the illocutionary and the perlocutionary act (Lassiter, 2012).
- **Play:** is a dramatic performance on the stage consisting mostly of dialogue between characters and intended for both theatrical performance and reading (Pavis, 1998).
- **Presuppositions:** defined as conditions that must first be in place and the criteria that must be satisfied for a speech act to achieve its purpose, and also known as the Felicity condition (Lassiter, 2012).
- **Speech Act**: An utterance considered as an action, remarkably with regards to its objective or effect (Yanow, 2015).

1.7 Chapter summary

 The introduction chapter's primary goal was to provide an overview of the study's subject matter and goals. Discussion of the context, problem statement and study's importance were included in this section. The introduction serves as a foundation and urges readers to continue on to the main parts, which include the techniques, results, and debate. Following this, a review of relevant literature and an analysis of the theory underpinning this investigation are presented.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

The primary objective of performing this literature review is for the researcher to obtain a greater grasp of the existing research and new discoveries related to the study of pragmatic stylistics in a broader sense. In addition, a literature review aids the researcher in gaining expertise in the subject matter (Kothari, 2014). The major goal of this study is to review literature connected to many aspects of the Speech Act Theory, as pragmatic stylistics is so broad. Speech acts, speech situations, speech events, and felicity conditions are all included in the Speech Acts Theory. The theories of Austin and Searle, among others, were studied and critiqued in the context of this theory.

2.2 Weaving speech acts and the elements of a play

A play is conversational in nature, with speech that resembles real-life discussions. The Speech Act Theory has been claimed to be the best method for analysing conversational texts. As a result, this research examines two Sifiso Nyathi plays within the theoretical framework of the Speech Act Theory. The following table summarises the components of a play. Melodrama is a good term to describe the plays we're looking at right now. To appeal to the audience's emotions, melodrama involves over-the-top portrayals of characters and events, frequently accompanied by music and song.

Table 1: Elements of a play

Plot	These are the order of the events that occur in the play.
Dialogue	This is when two or more characters in the play engage in a conversational exchange of utterances.
Characters	The characters form a crucial part of the story and are interwoven with the plot of the play.

Setting	It refers to the time and place where a story is set. It is one of the important parts of the play.
Conflict	It refers to the challenge main characters need to solve to achieve their goals.
Resolution	It is the unfolding or the solution to a complex issue in a story.

2.2.1 Classification of plays

The classification of plays is significant because it helps the reader grasp the nature of the text's genre. In addition, the reader is familiar with the play's essential features, such as its plot and character development. We will therefore examine a wide range of plays in order to gain a deeper insight into the themes and characters of the two plays by Francis Sifiso Nyathi that we have chosen to focus on in this study, namely "Tears of Fear in The Error of Terror" and "The Oracle of Cidino". It also aims to classify these two performances. Literature shows that there are a variety of play kinds. Tragedy and comedy are the two most popular play types. Compositions that combine tragicomedy and melodrama are known as tragicomdies. A play is a type of work that includes these examples. It is critical to define a play before discussing the difference between a play and a piece of drama. In the world of theatre, a play is a piece of dramatic writing that is meant to be performed rather than read aloud (Pavis, 1998). To put it another way, while a play is a stage production, drama is a prose or verse literary piece in which conflicting dialogue is depicted and the central character seeks to resolve it (Nelson, 2013). According to our definition, a play is a theatrical production on stage primarily comprised of dialogue between characters and meant to be performed on stage as well as read aloud.

Aristotelian tragedy is the most popular form of drama. Using poetic language, dramatic presentation, and "incidents eliciting pity and dread" to achieve "the catharsis of such feeling," it is defined as "the reproduction of an activity that is serious and also as having magnitude, complete in itself" (Storey and Allan, 2014). (Storey & Allan, 2014).) Tragedy is a major component of this definition, as is the audience's emotional response, which causes them to shed a tear or two in the process of catharsis. This sort of drama was most popular

in ancient Greece, when tragedy was a highly prized form of entertainment (Storey & Allan, 2014). Aeschylus, Antigone, Euripides and Oedipus Rex (also known as 'Oedipus Tyrannus' or 'Oedipus the King') are some of Sophocles' most famous works, as are Oedipus at Colonus (also known as 'Oedipus the King' or 'Oedipus the Tyrant') and Philoctetes (Woodard & Taplin, 2021). Despite the fact that Aristotle is credited with coining the term "tragic," he only published philosophical works, such as Nichomachean Ethics, Politics, Metaphysics, Poetics, and Prior Analytics (Barnes, 1995). Tragic plays were not among his endeavours. To address their apprehensions about the mythic past, the Greeks used the theatre to repeatedly confront it, according to Moore (2014). To put it another way, the Greeks were a people that believed in the power of mythology, and hence wanted to have it dispelled visually. Sophocles' 'Oedipus Rex' is an example of a tragedy. As a result of this, it's also known as "Oedipus Tyrannus" or simply "Oedipus the King." As a result, the character and audience come to a sad realisation in a tragic scene, environment, and mood, as well as a tragic character with tragic hamartia (Storm, 2019). A further well-known example of a tragedy is "Romeo and Juliet," from William Shakespeare. At the end of a heart-breaking drama, the two protagonists are both killed.

Plays that are comedic are the other option. When it comes to fiction, a comedy is a subgenre comprised of pieces meant to make people laugh, especially when performed on stage (Dynel, 2013). The characters in a comedy can have near-death situations, but they always come out on top (Dante, 2017). Irony, jokes, and fun-filled humour are all contained within them. The Merchant of Venice, by William Shakespeare, is an example of a comedy. A tragicomic play, according to some experts, while others argue that the fall of Shylock and his subsequent surrender of all his wealth, as he converted to Christianity, renders the play merely tragic (Ludwig, 2021). No characters die in all five acts, which makes this a comedy according to the current study. The plot revolves around Shylock, a Jewish usurer, and Antonio, a Christian adversary who lends money without interest. In response to Antonio's actions, Shylock gets enraged. As a punishment, Shylock devises a plan. Upon Antonio's inability to promptly return the 3000 Ducats he borrowed; he offers to lend him the money. Shylock binds Antonio to a contract that allows him to cut a pound of flesh off his body as he sees fit. The bond was forfeited since Antonio failed to return the 3000 Ducats as required, much as in a comedy routine. In the end, the dispute had to be taken to court because of this. While the advocate

seemed to be a male persona, she was actually a female figure by the name of Portia. A pound of flesh would have been removed from him had she not prevailed in the lawsuit. The tragicomedy aspects of a conflict-and-resolution drama are met by this action. As if this weren't enough, she appears in court wearing a man's suit and wig. There are a number of stories and subplots that are intertwined and complicated. Bassanio is mistaken for someone else during the "Ring plot," which adds to the tale's comedic elements of mistaken identity.

Tragedy and humour can be found in a tragicomedy, which combines the two styles. Tragedy and comedy coexist in this view of emotional reactions, but one emerges from the other rather than simply following it (Pavis, 1998). Even though the events are exaggerated in a tragicomedy, there is often a joyful ending to the bad sequence of events. To lighten the mood, it is used in conjunction with jokes throughout the story (Bradley, 2018). There are several examples of tragicomedy, such as William Shakespeare's drama "The Tempest." It is located on an island off the coast of Italy. Love and forgiveness are at the heart of the story. "Prospero, the one-time Duke of Milan, and his lovely daughter Miranda, with an elf called Ariel and a peculiar Wildman called Caliban, who is reputedly the native owner of the Island but enslaved, dwell on that island." The play begins with Prospero conjuring up a tempest, which he uses to his advantage as a magician. We see a plot to kill the King of Naples, a drunken plan to kill Prospero, and a romance between the King's son, Ferdinand, in the events that follow. Each one of them sets ship for home after being forgiven (BBC Bitesize, 2014 as cited in Stone & Ashton, 2021). As previously established, these occurrences meet the criteria for tragicomedy.

When events, storyline, and characters are sensationalised to evoke intense emotional reactions from the spectator, they are called melodramas (Mercer & Shingler, 2013). According to Aniago (2019), many traditional, religious, and practical rituals in Nigeria are thought to be connected to melodrama. In the same way that melodrama has been done in Africa for generations to conduct rituals in different cultural situations, the current study shares this sentiment. It was during the French Revolution that the melodrama genre first appeared in the country (Frank, 2013). Nigeria, according to some Western experts, is where theatre began and has since expanded throughout Africa (Roy-Omoni 2020). Even after reading 'Tears of Fear in The Error of Terror and The Oracle of Cidino' by Francis Sifiso Nyathi, the present study may now categorise these two works as melodrama. The African

ceremonies, the King's function, the ancient social justice system, the status of women, the distortions brought about by colonialism, and the magical abilities bestowed upon the African King are all deeply reflected in the texts' oral traditions.

Table 2.2: Summary of the characteristics of various types of plays (Morrison, 2021).

Type of play	Characteristics
Tragedy	- Mimetic - Action that is serious - Pity and fear - Tragic flaw - Dramatic language that is poetic - Causes the audience catharsis - Audience emotionally attached - Chorus
Comedy	- Humorous - Disguise of characters - Mistaken identity - Jumping to conclusions - Exaggerated events - amusing by inducing laughter - No character dies
Tragicomedy	- Combines elements of tragedy and comedy - Satirical - Universal themes - Blunt inconclusive ending - Realistic characters
Melodrama	Exaggerated plots

2.3 A review of past Namibian studies

Research gaps and context are provided via a review of previous stylistic and discourse studies undertaken in the Namibian context. Prior Namibian literary stylistic studies can help the researcher comprehend what previous scholarship has discovered and how speech acts have been investigated within the studies. Uises (2018) investigates how Khoekhoegowab speakers' speech act realisation methods and probable consequences of translation into English when learning the language as a second language are studied in this study. The study's goal was to learn more about the Khoekhoegowab language's usage of speech acts. This study found that Khoekhoegowab language utterances rely heavily on speech acts to accomplish a variety of linguistic tasks. Namibian lawmakers come from a variety of linguistic backgrounds as a result of the country's multilingualism. This means that when politicians convene in parliament to address national issues, they often use a combination of written and spoken language, including their own dialects. Using the Namibian National Assembly as a case study, Amakali (2016) aims to explain and show the persuasive impacts of speech actions in legislative discourse. Rhetorical devices can be used by parliamentarians to persuade the public, according to the findings of this study.

Similarly, Shankule and Woldemariam (2015) found that textbooks fail to give students with appropriate pragmatic information to help them enhance their pragmatic competence in high school. There is a shortage of pragmatic competence among students because textbooks provide explanations of metalanguage that are simplistic and insufficient to meet their practical demands. Thus, a favourable conclusion is drawn from this study, which emphasises the need of teaching literature to close the gap in pragmatic ability. According to Krishnamurthy (2010), the education of literature in Namibia could produce future literary figures. Because English is a second language, but pedagogically it is considered a foreign language, there is a lot of confusion about how to teach it. When it is difficult to determine whether English is a foreign language, the use of the communicative technique as a short-term solution has been used as a quick fix. As a result, the students are more inhibited. This means that a large percentage of students at university level are unable to communicate well in English and demonstrate a lack of interest in reading and writing despite their ability to communicate verbally. As a result, the question arises as to where Namibian writers who write about Namibian literature will come from.

And Vale (2011) asserts that English-language works by Namibian authors are only a very recent development. As a result of the large number of works written in indigenous languages such as Oshiwambo, Damara/Nama, Otjiherero, and Afrikaans before independence, this is the case. People in Namibia were not motivated to learn and publish literature in English because English was only made the official language at the beginning of independence. According to Chapman (1995), Namibian literature has not made much of an impact both within and outside of the country as a whole. Indeed, some of our best writers, like as Joseph Diescho and Francis Sifiso Nyathi are more recognised for their non-writing occupations, which is why their inclusion in our list of successful Namibian writers may come as a surprise. As a result, it's reasonable to ponder if this is due to a lack of quality writing or if Namibians aren't very ardent readers or writers. Namibian literature is largely post-colonial because the country has been under a variety of colonial governments and earned independence just 31 years ago, according to Buschfeld and Kautzsch, (2017). "Writing is all about putting down what you're fascinated about, what worries you, or things that you can never and will never forget," she says of Namibia's post-colonial works.

As a Namibian writer, Andreas (2001) argues that a number of Namibian literary works, look at pride, suffering and spousal abuse. Several authors, including Kasanda (2016), have pointed out, draw inspiration for their work from their own life experiences and obsessions. The Purple Violet of Oshaantu, Shalulile, Okanona mondhikwa yemwanka, God of women, and other Namibian English and Oshiwambo novels and plays have all dealt with the issue of power abuse, which is common among African men. Rather than being the voiceless subalterns of colonial and African male literatures, women are given agency in these writings, according to Kasanda (2016). According to Chukudi (1981), literature and social institutions have a direct relationship. According to him, the major job of writing is to transform the society and that literature has the power to do so. In The Other Presence, for example, the author urges people to get tested for HIV and AIDS through Doctor Castro.

He believes that "a writer must lead his society and assist educate it, regain its... defamed... previous heritage, be the critic and mentor" (Chukwudi, 2010, p. 18). Using the grammar of fiction, the author, in works like The Other Presence, raises awareness of social issues while also addressing some of those issues directly. As a result, the author employs a diverse cast of characters to convey his or her ideas throughout the narrative. An example of this may be

seen in Achebe, who explains that there is no way a writer can separate himself from society. This is due to the fact that they write about their own communities, for which they are responsible, and that they actively seek out and write about subjects they believe are important.

Using information gleaned from the Namibian High Court, Katsvara (2021) tries to figure out how speech acts might be used to decipher the meaning of legal documents. The Windhoek High Court's threat text message database was the primary focus of the research. The Speech Act Theory was used as a theoretical framework for the investigation. The locutionary, illocutionary, and perlocutionary parts of the Speech Act Theory are also considered. Data from the threat text message documents were evaluated based on a text selection criterion technique. The data was organised and analysed using qualitative research methods. Text messages that include threats can be deciphered using forensic linguistics, according to a study. Phonetic acts can also be used to transcribe threats in text messages, according to the study. In order to ensure that texts are read the same way around the world, they can be transcribed phonetically (Reetz & Jongman, 2020).

Courtroom-to-courtroom communication is made easier and less likely to be misinterpreted by this method. Exactly the same message can be deciphered from a phonetic transcription. An alternative explanation to the Speech Act Theory is suggested for a follow-up investigation. Studies of language could benefit from a variety of linguistic theories, including Feminism, Interactionism, and other morphological theories. The Speech Act Theory was consequently selected as a theoretical framework for analysing Namibian-authored conversational texts in this study.

Pragmatic Stylistics, according to David (1998), can be easily understood by first recognising the importance of keeping language interesting. A speaker or a writer must go beyond the sematic meaning of words in order to avoid boring a listener or reader, for example, by being lifeless or uninteresting in his/her language choice. So we (addressers or writers) try to find linguistic means to make a text more purposeful, personal, engrossing and relevant by finding new ways to express ourselves through language. According to Austin (1969), in Pragmatic Stylistics, consideration is given to created utterances, which are considered to be actual acts. As a result, all of their attention is focused on the addresser's language and the listener's

behaviour during the discussion. Furthermore, he notes that languages are used to communicate ideas and thoughts. Furthermore, we are reliant on the proper use of language in order to participate in the society in which we live.

As explained by Yule (1996) in a text, the speech act and the speech event work hand in hand. In a text, the speech act and the speech event allow both the addresser and the listener to usually be helped by the circumstances surrounding the utterance. Yule (1996) gives the following example,

> If an addresser says "He is evil'' the utterance "He is evil'' is an obvious speech act while at the same time, a speech event of warning is set out and alerting the participant in the conversation of the dangerous being he is. It is also worth noting that within every speech event is a speech situation and if one says, 'the baptism dinner is on'. The baptism dinner is a speech event and the baby that got baptised is a speech situation. (Yule1996, p. 126)

As an added bonus, Grice (1967) describes an approach to Pragmatics stylistics known as "conversational implicatures," in which he believes the study of how addressees decipher the full message when the addresser intends more than they say. There are three critical things to consider while analysing implicatures, which Grice (1967) describes as follows:

1. The usual or the plain linguistic meaning of what is said.
2. Contextual meaning – information which he referred to as the shared general knowledge.
3. The assumption that the addressor is obeying what Grice (1967) calls the cooperative principle.

Direct and indirect speech acts are examined by Searle (1979), who argues that it is not always possible to recognise the language we employ in the appropriate form, and it is the addresser's purpose that reveals the use that language is put to. The material may be intended to provide guidance, solicit information, provide information, express feelings, or any combination of the above. Speaking in an unambiguously direct manner is an attempt to maintain a clear and unambiguous connection between the form and the content. A direct speaking act has only one function, while an indirect one has multiple functions at once.

Searle (1979) goes on to say that the cooperative principle, like Grice's (1972) maxims of quality, relationships, and manners, is always observed since there is always a straight answer to any direct question. Thus, any possible misinterpretation is readily missed.

Because there are no ambiguities or inconsistencies in direct interactions between hearer and addresser, the hearer does not have to search for what the utterance is trying to convey because the meaning is plain and the interaction is directly expressed. Searle (1979) analyses indirect speech acts and argues that, while direct acts simplify the text, indirect speech acts complicate the text since they are unclear. It is suggested by Searle that these types of interactions are widely utilised in order to increase one's message's impact and to provide an explanation or a refusal, for example. According to him, indirect speech acts in a text can serve multiple purposes at once, and this is supported by the research. Because of this, it is widely employed in association with politeness (formulated by Leech in 1983), because it can reduce the disagreeable message in the utterance.

In support of the above with regards to the issue of indirect speech acts Bach and Harnish (1984, p. 95) observe that,

> As a result of widely accepted conventions controlling widely accepted sorts of people and situations, people not only expect one another to act in a specific way, but they also expect others to do the same. As a way to avoid offending the listener or embarrassing himself, the addressee compromises his or her assumption (maximum) of manner. In other words, if the hearer's intent can be discerned, the listener will shift to indirect acts.

Speaking acts and a speech event, according to Yule (1996), are inextricably linked. Participant interaction is key to a speaking event's success. "An occasion whereby the addresser generally believes that his or her commutation purpose would be recognised by the hearer" (Sharon & John, 2019, p. 333). The context in which an utterance is made usually aids both the speaker and the listener. An addresser's declaration that "He has wicked intentions" is both an obvious speech act and a warning to the other participants in the discourse, as the addresser sets out to warn them of the danger he poses. If one says, "The baptism supper is on," then Searle (1979) argues that every speech occurrence is a speech

situation, for example. The baptism feast is a speaking occasion, as is the baptism of the newborn.

Leech (1971) provides a theory of Politeness as a contribution to the study of Pragmatics Stylistics To achieve politeness between the addressee and the listener, and even third parties who may or may not be in the room, he explains the theory. According to him, the idea also plays a role in reducing the expression of impoliteness views so that a positive version can be presented in their place. Using the notion of politeness, Kasher (1998), for example, studied the production and comprehension of language. Researchers hope their work will help people feel more connected to one another. Because of this, it focuses on the interpretation process for the benefit of the listener rather than the speaker, thus making it more effective.

In Pragmatics Stylistic, Grice (1975) also discusses the cooperative principle, which he asserts can help a conversation run smoothly. He goes on to say that in a regular conversation, both the addresser and the hearer share a cooperation principle because the addresser structures their utterance in such a way that the hearer can understand it for good communication to occur through conversation. These four unrevealed laws, known as Gricean Maxims, can be used to explain this idea, according to him. They include the maxim of Quality, the maxim of Quantity, and a maxim of Relevance. To understand a conversation, David (1998) strongly feels that maxims like this one can be highly helpful because they can reveal goals that neither the addresser nor the listener was previously aware of.

In Pragmatics Stylistics, we focus on the spoken language, dialogue, or how people speak or express their desires as they communicate with others. There is a wide range of topics that people discuss, including their culture, society, and more. There are numerous causes behind this, such as fear, inferiority, insult, and so on, but the most common is that they are unable to articulate their feelings. Accordingly, David (1998) concludes that Pragmatics attempts to understand human beings at many levels of characterization, sentiments, needs, attitudes, volitions, or dynamic personalities via language. As a result, pragmatics is defined as the study of language in its actual usage by real people in real communication circumstances.

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2.4 The use of speech acts in conversational texts

Locative acts are those in which one or more words are pronounced in a meaningful way that is preceded by quiet or silence and followed by silence or a change in speaker (Santoz, 2018). At the time, Austin had coined the phrase "locutionary act."

Students at Indonesia's SMPN 2 Wungu university were motivated by locutionary speech acts in a study conducted by Santoz in 2018. The study's goal was to describe the type of locutionary act that is employed to compel students to learn. The data were gathered through an observational and interview-based qualitative technique. Participants three teachers provided the study with their data. A triangulation of data and methods was utilised to verify the veracity of the data Interactive models were used to analyse the data. SMPN 2 Wungu teachers employed indirect speech acts to compel their pupils, as seen by the findings, which showed that 52% of the students' utterances fell into this category, whereas only 48% fell into the direct speech act category.

As part of her research into The Croods, Kumala (2018) undertook an investigation into the meanings attributed to the various types of locution, illocution, and perlocutionary acts that were used in the film. There was a qualitative data collection method applied. It was mainly based on books and the internet. Procedures for this study involved watching the film, transcribing and identifying each line of conversation, and then classifying the meaning of locutionary acts, illocutionary acts, and perlocutionary acts. The results of the research demonstrate that the movie The Croods contains a wide variety of speaking acts. An actor's utterances are considered to be the locutionary act in this study. When it comes to illocution, The Croods Movie uses a lot of questioning and demanding. Perlocutionary act is frequently used in a non-literal sense.

Rismayanti (2021) studied the sorts of speech actions such as locutionary, illocutionary, and perlocutionary acts, as well as the influence of the speaker's intention on the hearer in the Five Feet Apart movie. Descriptive qualitative methods are used in this study to explain the data. The primary characters were determined to have three sorts of speech acts: locutionary, illocutionary, and perlocutionary. The act of speaking is fundamentally based on the locutionary act; this is the substance of the spoken word. Aside from representational and directive types, the illocutionary act also includes expressive and declaration types. In spite

of this, there are four types of illocutionary acts found in the data. In order to carry out a declaration, a specific set of circumstances must be met, and the major characters' utterances do not include this type of action. It implies that the speaker must be in a certain posture in order to carry out this action. The speaker's illocutionary act can serve a variety of purposes, according to this study, including asserting, surprising, questioning, and refusing. Perlocutionary acts in this study also have varying effects on the listener depending on the context of each discourse. The listener has the opportunity to respond to the speaker in a suitable and effective manner.

Efficacious communication in task-oriented circumstances necessitates high-level interactions, as Hanna and Richards (2019) found. Coordinating work between humans and robots is essential for a successful human–robot partnership. Using the Speech Act Theory (SAT), researchers sought to learn more about the role that words play in getting things done. Locative, Illocutionary, and Perlocutive Acts are all part of the SAT. A human-agent collaboration is examined in this research to see how effective the agent's verbal communication is. Analysis of the agent's speech acts (locutionary acts), the agent's intentions (illocutionary acts), and their impact on the human's mental state (SAT) were performed using the SAT tool (perlocutionary acts). As a result of this research, it has been determined that the agent's speech acts have a beneficial effect on how people perceive their collaborative performance.

Rakasiwi (2019) explored filmic speech acts in another study. A primary goal of this study was the identification of the many locutionary acts used in Gnomeo and Juliet's film. It was decided to use the descriptive qualitative method for this investigation. Using subcategories of locutionary acts, the data was first collected and then categorised and analysed. Phonetic Acts accounted for 21.73 percent of the film's total utterances; Phatic Acts accounted for 78.27 percent and Rhetic Acts accounted for none, according to the findings of this study. Phonetic Acts were shown to be the most prevalent type of locutionary act in the film.

In this study, Habibi, (2014) argues that the language used in a literary work is the most critical consideration. Due to the way words are used to express the researcher's or speaker's intended meaning in literary works. Literature is featured in a film. There are several ways in which the speakers' utterances reveal their specific meaning, the context in which they are

spoken, the intended meaning (illocutionary acts), and the intended consequence (locutionary acts) (perlocutionary acts). The speaker's words, in turn, convey their actions, which are known as speech acts. Since there is an established meaning in most of the utterances made by prominent characters, this study focuses on their speech and on the film Man of Steel. Relationship and similar experiences in word views unite the two protagonists. Thereby catching the meaning that one of them was trying to convey. Speech actions theory by Yule, Clark, Kempson, and Short was utilised in the research project. Speech acts are a part of pragmatics, according to all of them. There are three types of speech acts identified by this theory: locutionary, illocutionary, and perlocutionary. Data were gathered and analysed qualitatively in this investigation. The study found that the most common locutionary actions used by the major characters are declarative, whereas the most common illocutionary acts are representations, in which the circumstances of the period also play a role. According to the findings of the study, the speaker has an ulterior motive when they speak.

In a third study, Sbisà, (2013) focused on the question of whether an utterance token can perform more than one speech act, which was brought to the attention of philosophers of language by Cappelen and Lepore's (2005) defence of plurality in speech acts. Using Austin's concepts of locutionary, illocutionary, and perlocutionary acts, some claim that pluralism of speech acts is already presupposed in his work. Perlocutionary acts, as defined by Austin, only make sense in a pluralist framework where no additional behaviour on the part of the speaker is required to conduct a perlocutionary act, besides those of the locutionary and illocutionary acts. Speech act pluralism and its application to illocutionary actions are discussed in the paper's core section in light of the author's earlier Austin-inspired perspective of illocution and of Levinson's examination of conversational practises involving multiple actions ascription. Cappelen and Lepore suggest that plural ascriptions are significantly more numerous than they indicate, if they exist at all. According to Austin's studies in philosophy of action, all of the viewpoints on speech act pluralism discussed in this paper (Cappelen and Lepore, Levinson, and Sbisà) necessitate an ascription-centered notion of action.

Verbs of speaking and quotation have new meanings in Moltmann, 2017 that are based on Austin (1962) difference between the several levels of linguistic acts (illocutionary, locutionary, rhetic, phatic, and phonetic acts). Rhetoric is defined in the study as a rhetic act that is well-represented in plain language semantics. Using these findings, the researchers

developed a new, unified, and compositional semantics for quotation. There are two aspects to the meaning of quotations: first, they convey the properties of lower-level (phono- or phatic-level) language acts; and second, these meanings of quotations are only possible because of the syntactic structure of quotations, which is the syntactic structure that is input to semantic interpretation. As a result of the research, it was determined that these lower-level linguistic structures contribute in some manner to the semantic composition of the sentence.

2.5 The interpretation of the main speech acts in the plays

Speech acts do not only function and do not only get analysed in written literary works that are conversational but can also be studied in genres of creative work of art such as in films. Dewi, Kardana and Muliana, (2020) conducted a study that examined speech act functions found in a film. The study identified several functions of speech acts that were used in utterances in the film which are the representative, directive, commissive, expressive, and declarative. Each function was then analysed according to how it can be used. The representative function was used to perform utterances of witnessing an event, acknowledging, and stating. Asking questions and arguing were used to perform directive functions. The study concludes by identifying five types of speech acts that can be used in the function of language. This study is relevant to the present study because it helps to identify the functions of speech acts that can be applied to the study. This is because, "Speech acts provide us with means of digging beneath the surface of discourse and establishing the function of what is said." (Cook, 1992, p. 52) This means that speech acts play a significant role in explaining how addressers use language to fulfil or to achieve intended actions. Speech acts also play a role in explaining how hearers infer intended meaning from the addresser's utterances.

Searle (1975) states that the reason why aspects of speech are called "speech acts" is because of their functionality or performance – meaning that they are not mere artificial linguistic constructs as they may seem, but speech acts enable one in a conversation to understand dimensions of communication. He further asserts that it is the speech acts that enable the understanding of intended messages together with the acquaintance of context in which they are performed, the decoding of the whole utterance and its proper meaning.

Airish (1981) supports Searle's view by also submitting that it is through the use of speech acts that one gets to understand the explanation of the character's intentions and the situational context. Hence, they are part of the standard day-to-day exchanges. In the same breath, Austin (1965) posits that the use of speech acts makes things happen, as human beings have a wide choice of linguistic expressions which they try to make as effective as possible. He further explicates that speech acts allow one to identify utterances and turns as actual actions. Their thorough understanding enables one to observe and study change in the state of behaviour of the addresser as well as the listener at the time of communication.

As outlined by Searle in Austin's book "*How To Do Things With Words'* (1965) each instance in which we speak within a language, a speech act is being performed. These speech acts include acts such as making statements, making promises, giving instructions, requesting for information etc. From the above it can be concluded that speech acts allow people to express their feelings but most importantly they allow one to reveal their intentions for communicating. Arguing on the same notion Lewis (2013) notes that speech acts are classified into different categories for reasons centred on the function they perform. These functions give information, express feelings and direct among other things. The function determines the speech act category in which the utterance will fall and it is the category that will enable the hearer to easily recognise the addresser's intention.

Wittgenstein (1958), x in agreement with the latter, also argues that utterances are explicable in relation to the role they play in different activities. Austin (1962:120) adopts a similar position to that of Wittgenstein and points out that "the total speech act in the total speech situation is the only actual phenomenon which, in the last resort, we are engaged in elucidating". Austin (1965) thus defines speech acts as expressions of physiological states in social interactions. Bach (1990) also submits that in real language use situations, a speech act can either do something or make others do something. Accordingly, he believes that the basic assumption of the Speech Act Theory should be that the smallest unit in communication is the implementation of certain types of acts.

2.6 The use of locutionary speech acts used in pragmatics

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2.7 The impact of illocutionary and perlocutionary speech acts as communicative tools

American and Asian TV series America's Next Top Model and Asia's Next Top Model were the subject of a study by Putri, (2020). Judges' illocutionary behaviour was examined in this study since they are considered the last arbiters of a competition. The study's findings are bolstered by a comparison of American and Asian cultures that goes into great detail. American Idol Session 21 Episode 5 and Asia's Next Top Model Session 6 Episode 1 were used to get the data. Orthographic transcription was used to extract the data from each utterance. Searle (1979)'s theory of illocutionary speech acts was used to analyse and categorise the data collected in this study. Thereafter, conclusions and recommendations for additional study emerged from the interpretation of the dada. The study found that there were 146 illocutionary speech acts in all (72 from America & 74 from Asia). Assertive and declarative (33.33 percent) were the most common types in America's Next Top Model, whereas expressive function was the most common in Asia's Next Top Model. This study found that Asians were more expressive than Americans in terms of cross-cultural pragmatics. In addition, there was an apologetic statement in the American context whereas there was no declaration of apology in the Asian context. Americans were seen to be more direct and overt in their communication style than Asians, but Asians were deemed to be more "careful."

Widyaka (2014) investigated the language of communication in another study. They asserted that language is always tied to acts. When people are doing communication, they are not just delivering the message, but also doing an action from the utterance. This phenomenon is termed speech acts. There are three sorts of speaking acts: locutionary, illocutionary, and perlocutionary. There are many examples of speech acts in everyday communication, such as in a slogan. The author of this study examines the use of speech act in the slogans of vehicle ads in the Jawa Pos newspaper. Because it was primarily concerned with the statements

written in slogan, the research employed a qualitative approach to document analysis. From December 2013 to February 2014, Jawa Pos newspaper's slogans for vehicle commercials were used to compile the statistics. Searle's theory of speech act and Yule's type of sentence theory were used to analyse the data. In a study of 26 statements, it was discovered that slogans use speech acts such as locutionary and illocutionary ones. There were three types of illocutionary acts found: representational, directive, and declarative. Declaratives, which provide information, and imperatives, which compel someone to take action, are the phrase forms most commonly found in auto advertising slogans. Representative illocutionary acts are the most common in the slogan utterances of vehicle advertisements. According to the author, the next researchers should look at other slogans in order to determine what the slogan writer intended when they created the slogans. Next-generation researchers should look at various media, including speech, movie scripts, comics, and everything else they can think of.

Students at FBMB Undikma were asked to undertake a pragmatic analysis on how each type of illocutionary act is performed by Kamarudin (2020). This assessment focused on the types, functions, and application of speech acts in interlocutors' communication. Locative, illocutionary, and perlocutionary acts are all types of speech acts. Illlocutionary acts serve a variety of purposes, including those of representation, directive, commissive, expressive, and declaratory. In order to analyse the descriptive data, a descriptive qualitative method was used. To describe the research phenomenon in terms of words, clauses, phrases, and sentences, content analysis was also used. A total of 24 fragments were examined. Locutionary acts were the most frequently used, followed by illocutionary acts (223), then perlocation acts (215), according to their classification. Declarative sentences were used the most (131 times), whereas representative sentences were used the most (164 times). Asserting, explaining, agreeing, recommending, asking, reporting and informing were the most often used representative verbs by the speakers, according to the study.

The pragmatic competency of Iran's 2013 presidential election contenders was examined by Soleimani and Yeganeh, (2016). The Fararu news site filmed a live TV show and sampled the third debate for the data. Austin's (1962) theory and Searle's (1975) theory were initially used by the researchers to identify the speech act methods adopted by the applicants. Once the frequency of speech acts had been determined, Pearson's chi-square formula was employed

to analyse it. To further demonstrate that speech acts may have a significant impact on election outcomes, this study examined the speech acts utilised by candidates and the poll results provided by the press media. Declarative, imperative, and interrogative locutionary acts were identified. Also, tt discovered that certain candidates utilised five types of illocutionary acts: declarative, representational, directive, expressive, and commissive. Although they all used locutionary actions to a similar extent, the candidates were vastly different in their use of illocutionary acts. For perlocutionary acts, the candidate's claim, explanation, clarification, and argumentation were all aimed at informing the listeners.

Analysis of speech acts utilised in the Harry Potter and the Goblet of Fire films was conducted by Iapadp (2019) and Ramendra (2019). Descriptive qualitative research methodologies were employed in this study. Research was primarily based on quotes from the Harry Potter and the Goblet of Fire films. As a secondary source, the research team also consulted the film script. A variety of data collection and analysis procedures were used to gather the information, including traditional methods such as direct observation and written documentation. Results of the study demonstrated that locutionary act was employed to express the direct or indirect illocutionary act of declaratory and representational utterances as well as interrogative and exclamatory ones. In addition, the perlocutionary acts of belief, annoyance, surprise, enlightenment, confirmation, rejection, obedience, information, happiness/satisfaction, and action were brought about by the forms and their illocutionary acts. It adds to the body of knowledge and understanding of how language functions, structures, influences, and classifications in society as a whole.

A speech act, as defined by Christianto, (2020), is a functional unit in the form of an act that helps humans comprehend or accomplish things using words in communication. Teachers and students in English as a Second Language (ESL) schools were studied to determine and analyse the sorts of speech acts they used. The outcomes of the study were analysed and interpreted using Cruse (2000)'s speech act theory. As a result of the data coming from classroom activities in naturalistic settings, this study relied on qualitative research methods. Teachers and students in REAL Equivalent English classrooms were the subjects of this study. Locutionary acts, illocutionary acts, and perlocutionary acts were all observed in the interactions between teachers and students, according to the results of the study, which found three categories of speech acts. There was also an illocutionary act in which the

utterances had specific intentions for the listeners. Listeners engaged in a perlocutionary act when they responded to the speakers' statements by acting as a type of feedback. The researcher expects that by carrying out this study, readers will gain new insights into the pragmatics field's study of speech act theory.

Alsohaibani (2017) explored the language of religion in a related study. It has long been considered that language and religion are distinct and influential components of culture that interact and influence each other. In an attempt to comprehend the relationship between religion and language, the study aimed at evaluating the influence of religion on language as a communicative tool, focusing on the effect of Islam and Islamic values and beliefs on the everyday language of Saudi speakers of Arabic. Religious expressions in speech acts are the topic of this study, which investigates how religion affects language use. Following questions are posed in an effort to demonstrate how religion has affected language use: How prevalent are religious expressions in the speech acts of the interlocutors? Are the interlocutors' religious expressions employed for pragmatic or sociopragmatic purposes? Do the interlocutors' speech acts contain any religious motivations for the employment of religious expressions? How are the religious expressions used by the interlocutors influenced by factors such as age, gender, and religious affiliation? Through the analysis of specific speech acts, this empirical study aims to answer these concerns by examining religious expressions and the daily speech of Saudi Arabic speakers (i.e. greeting, responding to greeting, thanking, complimenting and responding to complimenting).

This research relies heavily on SAT (Austin, 1962; Searle, 1969) and Brown and Levinson's (1987) facework approach for qualitative analysis. Theological and ideological factors were also taken into account by the researcher. Statistical representations of the linguistic phenomenon were also generated using quantitative methodologies to measure the actual presence and frequency of religious statements. Using a combination of role plays, ethnographic interviews, and the experimental evaluation of participants' linguistic awareness, the study collects data on religious expressions and how they are perceived and used. Religion plays an important part in the performance of certain speech acts and has a substantial impact on the three levels of certain speech acts: locutionary, illocutionary, and perlocutionary actions. The degree of positive facework of various speech acts is also

influenced by religious statements. Participants' responses also reflect an understanding of the religious and ideological (theological) motivations for the usage of religious language.

Juvrianto, (2018) explored how teachers and students' speech acts play an important role in the entire teaching and learning process. For this reason, the goal of the research was to better understand how teachers and students in an EFL (English as a Foreign Language) classroom interact orally. According to this study, the teacher and pupils engage in three distinct types of speech acts: locutionary acts, illocutionary acts, and perlocutionary activities. Austin, who studied speech acts and pioneered their application, has backed up these claims with his hypotheses. The study's findings show both teachers and students utilise speech acts in their classrooms, and an extract from the study explains more about this use of speech acts in the classroom. An example of a locutionary act is when the teacher and pupils are only expressing themselves without any special goal behind it. Illocutionary acts, on the other hand, are committed by them when they are conveying a specific message to the listener. There are several ways in which a teacher and pupils can use perlocutionary acts when they are expressing expressions to the listener. Teachers and students alike can benefit from the outcomes of this research.

Language used in commercials can entice consumers to want to buy or consume a product because of the intriguing way it is presented or described in them. Using data analysed by Ridlwan, TV commercial for cigarettes; this is the first cigarette advertisement to employ a current and appealing method to introduce the product. The pragmatics theory was used in this investigation. "Pragmatics is the study of speaker meaning," says Yule (1996, p. 3). It can be claimed that every word or phrase that is spoken or written by a person has a purpose. In fact, context has a significant impact on a variety of factors, including the location, time, and person they are speaking to. We are dealing with a verbal performance in this instance. In a speech act, the locutor (speaker/writer) gives an apology, greeting, request, complaint, invitation, complement, or denial to the interlocutor (listener/reader) by performing a certain action in expressing anything. Researchers found three distinct types of acts: lexical, illocutionary, and perlocutionary ones. They named these three types of behaviour. It is the act of uttering anything in the full sense of the word, the act of uttering something. A perlocutionary act is one that occurs as a direct result of an illocutionary act, both of which occur when anything is said.

Messages can be conveyed by using language, according to Laksono (2014). Language and social interaction are the focus of pragmatics, which is concerned with how people use language. Speech act theory is a branch of pragmatics that examines the relationship between language and meaning and behaviour in social contexts. Study of locutionary and illocutionary activities based on utterances of main character in Robin Hood (2010) film. There are two issues with this research study: What is the main character's locutionary and illocutionary acts in the Robin Hood 2010 film? Qualitative research was employed in this study to identify and analyse the Robin Hood movie's use of speech acts. The primary character's utterances were analysed for this study. Making a table and drawing conclusions were all steps in the process of analysing data, which also included identifying and classifying the data. 27 utterances contained speech acts in the scenes 59 through 68, with declarative sentences being used 16 times, interrogatives being used 10 times, and imperatives being used eight times. Illocutionary acts employ expositives (16 times), verdictives (10 times), behabitives (3 times), commissives (1 time), and commissives just once. Readers and future researchers will benefit from the author's recommendations. It helps to learn more about the importance of comprehending the speech act theory, as well as how the other items in the film were analysed.

Political speech can be analysed through written writings. According to Arsith, (2015) the theory of speech actions, which is governed by the use theory rule of meaning, relates to human behaviour and the context of communication. It's not just the use of words that matters, but the context in which the utterance is made, and not just a straightforward statement of what the speaker is saying. Constitutive statements, which only say something, are established facts and truths; while performative statements, which really perform an action, say something. There is also an illocutionary act, which is to commit something by enunciation, which reveals a certain value and "force," alongside the locutionary act, which manifests itself as utterance and as the formulation of sentences. The perlocutionary act, produced by the fact of having to say something and then the effects on a locutionary, either on the speakers or on a locutionary themselves. Speech acts can be extended to political discourse, where they take on a new meaning based on the similar meaning of the statements that make them, on the illocutionary power that distinguishes them, and on their consequences on how they are delivered.

Speech act is the study of the intended meaning of the words of the speaker or writer, according to Kusumawati, (2014). This includes locutionary actions, illocutionary force, and perlocutionary effects. There are numerous sorts of illocutionary force, including declaration, representational, commisive, directive, and expressive. Media entertainment can benefit from the theories. A movie is an excellent illustration of how media can be used to amuse people of all ages. Directive speech acts in a film are the focus of this investigation. illocutionary force, or directing speech, is the centre of this study's investigation. The research was qualitative in nature. An analysis of documents is one type of study. The researcher watched the 5cm tape and downloaded the scripts to classify utterances into direct or indirect directed speech acts. After that, the author will create tables and perform analysis. As a consequence of the study, 39 direct directed speech acts were found to be used. The indirect directed speech acts in 16 of the utterances are grammatical in nature. A few examples: 17 utterances advising-directive, 15 utterances requesting-directive, 3 utterances requiring, 4 utterances urging, 5 utterances asking, 1 utterance of pleading, 2 utterances allowing. Advice directive utterances are the most common type of directive utterance, appearing in 5cm movies as direct or indirect speech acts that advise the main characters and the audience on how to achieve their dreams, be spiritual, and have their wishes come true. One of the most common types of speech acts is a direct one that gives instructions.

The primary characters frequently use blunt language to convey their emotions. In general, movies are produced to be easily understood by the audience, in order to convey some of the themes that the movie wishes to convey. The author wishes to offer advice to the next generation of authors. Illocutionary force is the only sort of constraint on the research's data. It is recommended that future authors look into various forms of entertainment media.

Parris McKay, Emma McKay, and Nana Cora's speech acts in Donna Hill's novel What Mother Never Told Me were explored by Citra Lara, (2017) in terms of the types and functions of speech acts. Austin's theory of speech actions and Searle's theory of speech acts were the two main hypotheses employed to analyse the data. Locative acts, illocutionary acts, and perlocutionary acts are all types of speech acts. Speech acts serve a variety of purposes, including those of representation, direction, compensation, expression, and affirmation. Because the data being analysed is descriptive in nature, a qualitative descriptive method was employed. In order to describe the research phenomena in terms of words, phrases, clauses

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and sentences, content analysis is utilised. Locustary and illocutionary acts are the most common, followed by perlocutionary acts (98 times each), according to the classification of speech acts used. And the total number of times each type of speech act has been used is 202. Representative is the most frequently used speech act, with 68 occurrences. This study found that speaking in the following manners is the most frequently performed by speakers: stating a claim or assertion; stating an agreement or disagreement; suggesting a course of action; requesting information; informing others; stating a belief or disbelief; concluding; calling; answering; introducing oneself; greeting; and elaborating.

Researcher Fiana, (2022) studied the categories of speech actions uttered by the main characters in Maleficent (2014) to identify, describe, and analyse the types of speech acts utilised in Locutionary Act, Illocutionary Act, and Perlocation. The primary characters' dialogue served as a data source for the study's findings. Qualitative descriptive methods were then used to examine the data. According to the data, the movie screenplay had 4.770 words, 449 phrases, and 96 statements with 88 spoken dialogues and 8 spoken monologues. There were 89 utterances in all, however only 89 were used as analzyed data because 8 of them were monologues rather than conversations. This study's findings reveal that the locutionary act is primarily comprised of declaration (69.7%), interrogatives (15.7%), and imperatives (14.7%). (13 utterances, 14.6 percent).

Only 54.8 percent of the illocutionary act is made up of representatives (40 utterances, 54.8 percent), while the rest is made up of instructions (26), directives (9) and expressives (9). (2 utterances, 2.7 percent). There are 10 utterances of the perlocutionary object and the remainder of the perlocutionary sequel in the perlocutionary act (6 utterances, 37.5 percent). The Declaration type of utterances accounts for 69.7 percent of all utterances in the Locutonary Act type. Meanwhile, interrogative (with 15.7% of the vote) and urgent (with 14.6% of the vote) are tied for the runner-up spot. Representative utterances comprise 54.8 percent of all utterances in Illocutionary Act type. In second place are Directive (26 percent), Expressive (12.3 percent), Declarative (4.1 percent), and Committed (2.7 percent). Finally, in the Perlocutionary Act type, the Perlocutionary object (62.5 percent) dominates over the Perlocutionary Sequel type (37.5 percent).

The speech actions hypothesis can be used to study the conversational language employed in movies (Fadhilah, 2021). A movie is one of the most popular forms of media for conveying a message to the general public. Tilik is a short film made by Ravacana Films and the Culture Department of Yogyakarta's Special Region in collaboration with the Ministry of Culture (DIY). In 2020, the movie became viral because it depicts our society's current state of affairs and is relatable to people's daily lives. Language is used to carry out a spoken act. Speech acts can be used to command, request, and so on. The study's goal was to examine Bu Tejo's speech performance in the Tilik movie, one of the film's central characters. Bu Tejo's utterances in the Tilik film were the primary source of information. In addition to the movie script, this study also used it as a secondary source. Locutionary, illocutionary and perlocational speech acts are all three forms of speech acts in the context of speech acts. The Tilik's protagonist, Bu Tejo, is the focus of this investigation, which focuses on his illocutionary acts. For the purpose of describing and analysing the script, the researchers used the descriptive qualitative method. Based on John R. Searle's and Austin's concepts of illocutionary acts, the Tilik movie script was used to classify the many sorts of illocutionary activities. Researchers concluded that there were 70 illocutionary acts in Bu Tejo's utterances, including 41 representatives, 18 commands, and 11 expressive acts.

Jannah et al. (2014) investigated the types of speech acts and utterances used in advertising for the Axis mobile cellular service provider. An investigation into how Axis mobile cellular carrier characters use locutionary, illocutionary, and perlocutionary behaviours and utterances was the goal of this study. The study used qualitative approaches. People hear and understand data in the form of words or sentences that are stated by the producer and then interpreted. 16 (sixteen) locutionary acts, 16 (sixteen) illocutionary acts, and 16 (sixteen) perlocutionary acts were found. Speech acts are employed by the characters in the "Axis" mobile cellular service commercials. As a result, speech acts can be separated by the utterances they create and the manner in which they are shown through their use in a discussion.

According to Nurhayatun (2019), both presidential candidates used communication methods and speech acts that were similar in the 2016 US presidential debates. The research also looked at the specific speech acts used by male and female presidential candidates to indicate their gender. For this aim, Yule's theory of adjacency pairs and Austin's theory of speech acts

were employed as the theoretical framework in an effort to investigate the communication methods and the acts that pronounced by both candidates. The outcomes of the investigation were analysed and described using a qualitative descriptive research design. Using YouTube and other websites, we obtained 3 videos of presidential debates and 3 transcripts of debates. When it comes to attacking and defeating their opponent during debates, both presidential candidates used a variety of adjacency pairs, including blame/denial, assessment/agreement/disagreement and invitation/acceptance/refusal. They also used requests/granting/rejection and questions/expected answer/unexpected answer as communication strategies. Moreover, the locutionary acts were the most often employed speech act by both presidential candidates. Finally, the study found that locutionary acts and representative illocutionary acts are the speech acts that identify gender.

The study's second objective was addressed in the literature review above. Speech acts were better understood by the researcher thanks to this study. A distinction was made between locutionary, illocutionary, and perlocutionary speech acts in the study.

2.8 Playwright effects of speech acts in the plays

Using pragmatic speech acts, written texts can be deciphered. For instance, corporation purpose statements, literary works, and even text message exchanges among friends are all examples of texts that can be considered. From the standpoint of linguistics using the Speech Act Theory and the Adaptation Theory, Mengqi, Zhanghong, and Muchun (2018) investigate corporate mission statement texts. According to the data, assertives make up the majority of language tactics, whereas commissives make up the minority, and instructions, expressives, and declarations have no place in the lexicon. Mission statements are succinct summaries of the purpose of an organisation (King, Case & Premo, 2013).

A wide range of texts can be analysed with the help of Speech Act Theory. Indonesian President Joko Widodo's address at the Asia-Pacific Economic Cooperation (APEC) Forum is examined by Umar (2016). illocutionary, locutionary, and perlocutionary speech acts were examined, and their communicative impacts were identified as exhibited in the speech. Illocutionary and perlocutionary acts were seen to multiply in the President's speech, according to the findings. Only two directions and two expressive (thanking) words were used

in the speech. There were no declarations or declarations throughout the speech (declarations not found in this research).

2.9 Proponents of the Speech Acts Theory

It has been credited to two important figures who helped to shape the Speech Act Theory. These are Austin and Searle. In the end, their differing viewpoints were beneficial. Austin proposes that every use of language includes a performative character (Cohen, 2019). (Cohen, 2019). This indicates that a performative action must follow an utterance. On the other hand, Searle contributes to the interpretation of the pragmatic rules of speech acts. For a speech act's meaning to be accurately interpreted, according to Austin (1965) in his book 'How to Do Things with Words,' it needs to be equated with its usage. He believes that one approach to appreciate the unique characteristics of speech actions is to place them in their natural habitat. According to him, all three sorts of actions can be accomplished with a single speech. The listener must be able to decipher the message's literal meaning and the manner in which the speaker interacts in order to respond appropriately or perform as intended. Austin goes on to say that accurately interpreting a speech act hinge on one's ability to comprehend what is being said. The following example was provided to make his argument clear; Austin gave an example of the computer and argues that for a computer to take part in a conversation, it is essential that it has the ability to understand the used speech act, the most crucial part of this capability is to gain understanding of the class situation in which the interpretation is preferred.

Alken and Perrault (1980) assert that in order to follow the general norms guiding individuals in conversation, a listener must comprehend the intended meaning of the speech act, especially the indirect one. Consequently, the listener will not only understand the speech act's intended meaning but will also be able to deduce the addresser's intentions from the utterance. Searle (1969) adds to the discussion of interpretation by stating that Lennert's (1978) two techniques to successfully interpreting speech acts should be followed. The knowledge interpretation rule is one of the most prevalent ways. To test if the listener has an object, Searle points out that this technique comprises one rule that reads as a request for a person to provide an object to another person. When a statement is produced under the right conditions and by the right person, it can lead to the correct perception of its meaning. Austin (1962) adds to this by saying that context plays a significant role. Meaning that a variety of

variables, such as a person's social distance from the addressor, can have a significant impact on how a message is received and understood.

Speech actions are utterances that provide instructions to the listener on how to carry out a certain action (Kissine, 2013). A speaking act will not accomplish its goal if it does not meet the conditions and criteria associated with felicity conditions (Austin, 1962). Immediately following Searle's introduction of the speech act categories, Austin proposed the felicity requirements (1959). There must be requirements that must be met before the speech actions can achieve their goals, which Austin refers to as "felicity conditions" in his book "How To Do Things With Words."

1. In order to have a desired result, there must be an established protocol that includes the utterance of certain words by specific individuals in specific situations.'
2. For the technique to be effective, it must be appropriate for the situation and the people involved.'
3. 'The method must be carried out appropriately and thoroughly by all participants.'
4. The technique is designed to be used by people who have specific thoughts or feelings, or who want to start a new course of action, and those who participate in and invoke the procedure must intend to do so and, more importantly, must actually do so afterward' (Austin, 1962, p. 14-15).

Presuppositions and speech acts are intertwined, according to Austin, because only when circumstances are met can performatives succeed. For example, only a pastor can marry a couple, baptise a child, and so forth. Additionally, only those with the proper training and experience can send criminals to jail. When apologising, sincerity must be shown in order for the apology to be accepted/received by the receiver. Essential, sincere, and anticipatory are all terms used by Austin (1962) to describe different forms of felicitous circumstances. According to Jadhav (2007), many utterances are equivalent to actions since they create a new world when spoken. For this reason, Searle added two additional conditions to Austin's set of three felicity conditions: the general and a content one.

2.10 Research Gap

Pragmatic stylistic studies of fictional writings are significant because they allow readers of literature to objectively evaluate such texts. This is particularly important because of the paucity of research into Namibian literature, particularly in the field of discourse linguistics. This study also aims to fill a gap in pragmatic stylistics, which has received little attention or research in Namibia, and to provide the groundwork for future studies, as well as to improve Namibian readers' critical thinking skills, take them back in time, and help them write better.

2.11 Theoretical Framework

The following section presents the major theoretical explications of the theoretical framework in which the current study is grounded, in this case, the Speech Act Theory.

2.11.1 A summary of the speech acts

The following table presents the major propositions of the speech acts

Locutionary speech acts	Illocutionary speech acts	Perlocutionary speech acts
Are utterances that produce literal meaning or words that are uttered or written	Are utterances which have social functions in mind such as the speaker or writer's intention	Are utterances that give an effect to do something as the intended effect of the speaker of writer

Source: Austin (1965)

Analysis of these literary works was guided by Austin's 1965 Speech Act Theory. Based on Williams James' Harvard University lectures, a British philosopher named John Austin introduced the Speech Act Theory in 1975. People don't just use language to make statements, Austin claims; they also utilise it to perform actions. Those philosophers who were interested in the Austin's idea expanded on it based on this discovery. One of the philosophers who helped establish this theory was John Searle, for example, who worked with other thinkers and philosophers. There are numerous ways to categorise each uttered word according to the author's definition.

The Speech Act Theory, on the other hand, focuses on what we say, how we say it, and what we really mean when we communicate. Speech Act Theory focuses primarily on what the

addressee intends rather than the statement's syntactic or linguistic meaning. Using this approach to language, it is possible to analyse how it is used in relation to its context, the speaker's attitude, and the outcome or effect it has on the hearer. Aside from that, it explains how people's behaviour varies over a conversation. It is based on the idea that the words we use in order to accomplish our aims are, in fact, actions.

According to Searle (1969), all utterances in a speech context "perform or carry out some kind of act." Consider the verbs "ask," "request," "commit," "demand," etc. Studying each act in detail helps to better understand various aspects of communication and how they fit together in a familiar situation is vital for effectively interpreting the complete speech.

The theory further looks at three verb acts which Austin has gone further to identify and which they are studied in relation to what is said by the addresser. These are;

1. The Locutionary Act- The act of saying the literal or the obvious meaning of the utterance.

2. Illocutionary Act- Studies the hidden meaning that has to be worked out and these Utterances have a certain conventional force as it performs illocutionary acts such as ordering, warning, etc.

3. Perlocutionary Act- Looks at what the inferred message urges one to do or what is brought about as a result of the utterance uttered.

Searle (1969) felt that Austin (1965), by just bringing forth the three above discussed acts, had not been exhaustive and thus, he identified five categories into which he classified the illocutionary act namely;

a) **Directive** –This category covers acts in which the words uttered are aimed at making the hearer to something, such as commanding, requesting, forbidding, suggesting etc.

b) **Expressive**- Looks at the acts in which the words uttered state what the addresser feels, such as praising, congratulating, deploring, regretting, etc.

c) **Commissive**- It includes acts in which the words commit the addressor to the future action, such as promising, offering, threatening, refusing and vowing.

d) **Declaration** – Refers to words or expressions that change the world by their utterances.

e) **Representative**- These are acts in which the words state what the addresser believes to be the case.

Finally, the Speech Act Theory examines the presuppositions or felicity requirements, which Austin (1965) describes as prerequisites that must initially be in place and criteria that must be met in order for a speech act to achieve its objective.

2.12 Application of the Speech Act Theory in the present study

The two plays under consideration were studied using the Speech Act Theory to analyse and investigate their language. With the hope of improving communication between writers and readers, this project set out to standardise research into the rhetorical exchange that takes place between the two. Locustary, illocutionary, and perlocutionary speech acts were used in the two plays, according to Austin (1965) and Searle (1986), respectively (1969). Anaphora and rhetorical questions in the two plays were also analysed in light of the fact that pragmatic stylistics studies include speech acts as well. Both texts were analysed in light of this idea in order to deduce any common threads between them. Applied Linguistics' content analysis checklist was then turned into a table from the coded data. As a result of this table, the Speech Act Theory was able to be applied to the research.

2.13 Chapter summary

This chapter reviewed literature related to the study in line with the objectives of the study as established in Chapter 1. Literature related to the functions, types and the felicity conditions was reviewed. The intended purpose was to systemise the exploration of the rhetorical transaction between written text and the reader to make the exchange in written utterances more intelligible. This is because texts must be measured to evaluate whether they provide adequate information.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Introduction

Research methods employed in this study are described in detail within this chapter. The study of how to do research is known as research methodology (Kothari, 2004). Alternatively, it may be described as the method by which a researcher goes about gathering data (Kumar, 2019). There are several aspects to consider when conducting a study; this chapter provides an overview of those aspects.

3.2 Research Approach

When analysing the two selected plays, 'Tears Of Fear In The Error Of Terror' by Nyathi, and 'The Oracle of Cidino,' researchers used the qualitative research method. (Nyathi, 2003). The study also made use of a content analysis checklist to help with the analysis. If you want to know what terms, themes, or concepts are present in a piece of qualitative data, you can utilise a content analysis checklist. As a result, a model was developed to help researchers uncover common threads of communication between the two texts under consideration. The theme approach was also used to analyse the information gleaned from the two texts. In order to address the concerns raised by the study objectives, a thematic analysis is employed to find linked themes and patterns within the Speech Act Theory. In order to do a thematic data analysis, a researcher began by reading the two texts, creating a coding technique to characterise the content, searching for patterns and themes in the coded data, reviewing the speech act themes, and then defining and naming the themes.

3.3 The interpretative research paradigm

When it comes to how problems should be understood and treated, scientists generally agree on a research paradigm (Fick, 2015). This study's qualitative data was gathered and analysed using the Interpretivist research paradigm. Using the Speech Act Theory's subsystems, we organised the data in accordance with the study's goals and functions. Assumed by the interpretivist paradigm, individuals and society are linked (Packard, 2017). An interactive text, such as a play, can help explain this notion more clearly. A fuller understanding of the Namibian society in the play can be gained by applying this paradigm.

3.5 Text selection criteria

Tears of Fear in the Error of Terror (Nyathi, 2001) and The Oracle of Cidino. Plays authored by Namibian authors (Nyathi, 2003) were chosen because they are two Namibian plays. Nyathi is one of Namibia's most accomplished academic writers. The plays aren't dull to read because they're well-written. In order for a text to be truly effective, it must be enjoyable to read. Texts are written in response to the chosen theory and in order to meet the study's goals. Locusts and perlocutions, as well as illocutionary deeds, are all featured throughout the two works. However, despite the fact that the two texts investigated were intended to reflect the pragmatic Namibian environment in the form of conversational plays, the texts provide a wealth of linguistic data. It is also a good thing that the two books are written by a notable Namibian novelist, Francis Sifiso Nyathi. When utterances are made in the form of a dialogue or a conversation in a play, the Speech Act Theory is most useful. According to Namibian linguistic repertoire and speech acts, language employed in these writings reflects the reality of Namibia's linguistic repertoire.

3.6 Content analysis in Applied Linguistics as a research instrument

Applied linguistics' content analysis checklist differs from those used in media studies, journalism, history, mathematics, and archaeology in that it is solely qualitative in character. An in-depth and systematic investigation of a certain body of material is defined by Leedy (2010) as an effort to determine its specific characteristics. A content analysis in Applied Linguistics helped the researcher identify the speech act categories used in the selected plays 'Tears of Fear in the Error of Terror' (Nyathi, 2001) and 'The Oracle of Cidino' (Nyathi, 2003), their functions, and the effectiveness of the felicity conditions within which the speech acts are used.

3.6.1 Content analysis checklist in Applied Linguistics

Figure 1

	Requests	
Locutionary speech acts used in the two plays	Apologies	
	Suggestions	✔

	Commands Offers appropriate responses	
Main speech acts interpretation	**Locutionary speech acts** • asking or answering a questions • threatening • giving a warning • making a criticism (positive and negative)	✔
	Illocutionary speech acts • Directives of ordering • Commissive acts of refusing • expressive speech acts of greeting • declarative speech acts of interrogating • representative speech acts	✔
	Perlocutionary speech acts • Persuading • Scaring • Insulting	✔
Playwright effects of speech acts in the plays	• preparatory condition • propositional content • sincerity condition • essential condition	✔

3.7 Data analysis

In order to analyse data from the selected plays, Applied Linguistics approach was applied. Applied Linguistics' content analysis checklist identified speech act categories and functions in the plays, and the data in the table above reflects this.

3.8 Ethical issues

The American Psychological Association (APA) referencing style was used for all of the sources cited. In accordance with the NUST Ethics Research Committee's research criteria, ethical clearance was granted by the institution. Keeping in mind NUST's tight guidelines, the findings of the study were reported in detail and in accordance with the rules and regulations of the research project.

3.9 Chapter summery

Accordingly, a discussion of research methodologies and procedures was given here. Design, paradigm and approach were all covered in this chapter's introduction. The criteria for picking the two texts that were used in this study were also correct. Content analysis checklist, data analysis techniques, and ethical considerations were also discussed. Results of the study are discussed in this chapter, which follows.

CHAPTER FOUR

MAJOR FINDINGS AND DISCUSSIONS

4.1 Introduction

Nyathi's "Tears of Fear in the Errors of Terror" and "The Oracle of Cidino" are both examined in this chapter for their data (Nyathi, 2003). The data is analysed in accordance with the following research questions, which were formulated in Chapter 1 for the purpose of conducting a pragmatic stylistics analysis of two Sifiso Nyathi texts. As a result, the research tried to address the following issues:

- How are the locutionary speech acts used in the two plays?
- How are the main speech acts interpreted in the plays?
- How does the playwright capture the effects of speech acts in the plays?

4.2 A summary of *'Tears of Fear in the Error of Terror'*

'Tears of fear in the age of horror,' a drama by Sfiso Nyathi, is replete with stylistic cues (unique linguistic features). In addition, there is pragmatic stylistic language use, such as the employment of speech actions in a discussion between two or more people. It's a look back, a piece of history, at the way language was employed during Namibia's struggle for independence from South African rule. The action of the play takes place during Namibia's liberation war and the years leading up to the country's eventual independence. Koevoet soldiers and PLAN soldiers trade story lines throughout the performance. Koevoet was a soldier in the South African military. Soldiers were defined as white men dressed in military uniforms in South Africa's colonial troops. SWAPO/PLAN forces, on the other hand, were referred to as "guerrillas" or "comrades" in the war for Namibia's independence. The latter fought the war with the support of the general populace and sought refuge in the wilderness. It was common practise for the guerrilla combatants to fight in smaller groups and launch unexpected attacks on white settler forces.

4.3 A summary of *'The Oracle of Cidino'*

It was composed by Nyathi in 2003, and it depicts the oracle of Cidino. It is characterised by disagreements between an African community and their leader, known as the King of the Kwena. They're in a bind because they have to hold on to their African cultural perspective despite the pressures of adopting Western values and ideologies. Western political and cultural ideals are contrasted with those of traditional African societies in the play's plot twists. Un-Africans criticise the function of the King in a community because they wish to understand culture in a new way. Dialogues between numerous characters in the play help create the Kwena people's way of life through meaningful discussions.

4.4 Rhetorical questions as pragmatic stylistic devices

The drama 'The Oracle of Cidino' uses a lot of rhetorical questions. Stylistic tactic used to produce dramatic impact or point instead of asking for an answer: the rhetorical question (Khan, Ahmad, Ahmad & Ijaz, 2015). There are times when no true answer can be expected, and that's when rhetorical questions come in handy.

Table 4.4.1: Examples of rhetorical questions

Rhetorical questions	Examples of rhetorical questions
Data 1	Are we going to forfeit our wealth to save your son for the King's daughter?
Data 2	Mr Mbeha, or are you a serpent yourself?
Data 3	God forbid, did I hear you well?
Data 4	Shut up!- Mbeha, is this your daughter whose tongue is so loose and short of measure?
Data 5	What are you getting at, Mwiya?
Data 6	Elders of the village, where are your ears that poised before decision and scented danger on behalf of the palace?
Data 7	A big fire? Why a big fire?

Data 8	Was it about snakes of venom, my Lord?
Data 9	Did you ask? What was your question?
Data 10	Really?
Data 11	Yes, you mean that uncultured nincompoop?
Data 12	Too much you say?

For the sake of illustration, here are some examples of rhetorical questions from "The Oracle of Cidino" (Nathi, 2003). An interrogative speech act, rhetorical inquiries are illocutionary utterances designed to challenge the hearer's previous statement or conduct. It is only through the act of questioning that they are brought into being. Requests can be linked to these questions, as well. " Nevertheless, rhetorical questions don't always call for an answer.

There is a question on the chart above: 'Are we going to lose our wealth in order to preserve your son?' Words appear to be used in a way that conveys some deeper meaning and also aims to convince. This question isn't meant to elicit an answer, but rather to pique the interest of the listeners' emotions, reasoning, or sense of authority. Those were the exact words that the play's character Mbeha used. He is King Lewanika's main opponent, and as such, his words are aimed at swaying the listeners in his favour. 'Was it about snakes of venom?' is an example from the table above. The purpose of this rhetorical question is to request further information in order to gain a better understanding of the subject matter. 'Too much you say?' and 'really?' are examples of rhetorical questions being posed only for the goal of making an argument rather than for the sake of eliciting a response. Requests can also be linked to these queries.

4.4.1 Answering a questions

When someone asks a question, the person usually responds by answering it. Questions are communication events/utterances that are used to interrogate a person in order to obtain information, and in this regard the addressee is expected to answer (Inbau, Reid, Buckley & Jayne, 2013). By "answering," we mean making reasonable attempts in order to offer what the addresser has asked for. The following are instances of speech acts employed in the text when a question is asked or a response given.

Data 13

> **Answer:** Thelma: Father, I don't understand.
>
> Question: **King:** What don't you understand?
>
> **Answer:** Thelma: The luggage and the ferrying news.
>
> Question: **King:** Didn't your mother tell you about it? Mother of the children (Nyathi, 2003, p. 39).

Analysis

The addresser and addressee's communication is complete when queries are answered (Kippers, Wolterinck, Schildkamp, Poortman & Visscher, 2018). Thelma and the King participate in a speech act of questioning and answering in the preceding exchange of a dialogue. The King and Thelma engaged in a speech act in which Thelma sought clarification on an earlier part of the discourse. The King then asks Thelma a question to get a better idea of exactly what she is having trouble understanding. At the start of the sentence, 'what' is used to begin the query. Thelma's response to the question was accurate, as she said what she had inferred. The exchange of questions and answers between the addressee and the addresser is now complete. As a result, in order to carry out a full speech act, replying is an essential component of conversation.

4.5 Pragmatic discourse of anaphora

Appropriate stylistic anaphora can be found throughout the novella "Tears of Fear in the Error of Terror" (Niyathi, 2001). There are stylistic devices known as "pragmatic anaphora" that contain the recurrence of a word or phrase at the beginning of subsequent sentences, phrases, or clauses.

Data 14

> **Soldier 2:** I don't know. Look man … I … we found this … I found this man. You see, I was born in this country … I mean, your country, and I played in the backyard with friends. But when I started school I was taken away … far away from the only good friends I knew … I mean those I played with when I was young. This pained me man, and I cried … I was told that they were cannibals … I was told all the good black friends I played with in all my childhood were cannibals and were endowed with a little lesser and reduced intelligence than myself (Nyathi, 2001, p. 95).

Anaphora was used in the text 'Tears of Fear in the Error of Terror' as seen by the example in Data 14 above (Nyathi, 2001). Anaphora is used at the beginning of each of the following statements. It's a practical stylistic device that grabs the reader's attention. First-person pronoun "I" is used frequently in these lines to emphasise the point. As the speaker, Soldier 2 employs the term "I" to emphasise that even though his skin colour may be different from that of the majority of Namibians, he is also a Namibian. There were no racial differences between the white and black soldiers who fought against each other in the quest for freedom. Because the white soldier is also a Namibian, there was an emphasis on the fact that the fight should not be based on race. The colour of his skin should not be the only factor in determining who he is.

4.4 The use of locutionary speech acts in the two plays.

Using speech acts is a way to express a meaningful exchange of utterances from one person to another in order to be understood by the other person (Tsoumou, 2020). It is the main objective of the addresser to be understood by the recipient.

4.4.1 Speech acts functioning as requests

To make a request is to express a desire to have something (Fitriana, 2012). An illocutionary purpose of this speech act, which is a directive speech act, is to compel the addressee to act in circumstances when it is not evident that he/she will do so (Searle 1969). When an addresser makes a request, he or she assumes that the person receiving it will be able to carry out the request.

Data 15

King: Could you sift the air for clarity of my sight? (Nyathi, 2003, p. 18).

Data 16

Mwiya: Your imperial Majesty, (*bowing down to the King*) oracle of the Kwena people, we, your subjects and children, **beseech** your intervention in this land matter (Nyathi, 2003, p. 1).

Analysis

The speech act above is a request by Mwiya for the King's intervention in a matter of the land that troubles the subjects. The word "beseech" is the word that was used to make the request.

4.4.2 Speech acts functioning as apologies

An apology is a communication method used by humans to express regret over offensive acts (Kreishan, 2018). When an offender recognises that some infraction is perceived by another, he may attempt to put things right, thereby relieving himself of some, if not all, of the associated moral responsibility. An offender must now have to undertake "remedial work." (Fraser, 2011). The following excerpt is a speech act event that functions as an apology.

Data 17

> **Mbeha**: Feed my mouth not with your venomous suspicion, Neo. We all know your intentions of appeasing the King. Are we going to forfeit our wealth to save your son of the King's daughter? (*Laughter and mumbling from the audience*)

Data 18

> **King**: (*In anger*) Enough! (*Pause*) Countrymen, I shall not allow this noble discussion to degenerate to realms of morons. You are the elders of the council and I expect wisdom and guidance from you. I shall not allow scorn and scoff on anybody here. Mr Neo and Mr Limbo, I appreciate your vision. As for you, Mr Mbeha, next time you pour scorn on this sacred chamber, I will hold you in contempt and cast you into a den of correction.

Data 19

> **Mbeha**: (Bowing his head down on his knees) My Lord, I beseech your **pardon**. I implore your **forgiveness** and please allow me to say my part (Nyathi, 2003, p. 2).

Analysis

The above excerpt is an exchange of harsh words that exemplifies the function of the apology speech act between the King and Mbeha. In the events preceding that quoted argument, Mbeha makes an accusation against Neo after which the King quickly intervenes. The King

threatens Mbeha with severe punishment. In this case, Mbeha becomes the offender. Mbeha, on recognising that an infraction has been committed quickly changes his course of action by taking a remedial action. Mbeha bows down on his knees followed by a speech act of begging the King for forgiveness. The two key words that points out at the speech acts functioning as apologies are 'pardon' and 'forgiveness'.

4.4.3 Speech acts functioning as suggestions

A suggestion is an idea, possibility towards action, or action that is mentioned for other people to consider acting on (Bayat, 2013).

Data 20

>**Neo:** Your Majesty, I implore you to invoke strength from your ancestry so that you can triumph over those that desire to dethrone you. But this time, Your Majesty, let your wisdom prevail, just as it prevailed over the Pula people so that we win this war without a drop of blood or tear. That way, Your Majesty, the conquerors shall jubilate on their victory while the conquered shall smile at them with envy devoid of malice. *(Nodding of approval and appreciation by other villagers)* (Nyathi, 2003, p. 1).

Analysis

The excerpt above are utterances made by Neo in a suggestive attempt to exhort King Lewanika to invoke the strength of the Kwena ancestors to prevail over his adversaries who intend to overthrow him from his throne. Neo further suggests that the Kwena King should use his wisdom to prevent the likelihood of a dispute between the Kwena and the Pula people. The manner in which the statement was crafted using words such as '*I implore you, let your wisdom prevail, that way*' is characteristic of how one makes a polite suggestion. However, the most common phrase used to make a suggestion in English is '*How about*' which ordinarily represents as a way of making a friendly suggestion. To make a suggestion means to offer an idea or plan for someone to think about.

4.4.4 Speech acts functioning as commands

A command is an authoritative or peremptory order issued to a person to act upon (Bayat, 2013). An addresser issues a command when he or she wants the addressee to do something directly or indirectly at the behest of the addresser. A command is used to issue a directive.

Data 21

> **Guerrilla:** Don't call me Kaffir!
>
> **Soldier 1:** Shut up! (*Slaps the Guerrilla and paces around*) What do you want to be called, Kaffir? A baboon? You have rejected civility and opted for the *bundu* [bush]. You have drawn yourselves away from all humanity and join the wild. What other name do you think is more fitting for you Kaffir? An animal? (Nyathi, 2001, p. 104).

Data 22

> **Major:** (*to the Woman*) Shut up, little brat! What interest do you have in communists, or are you the one who is said to be harbouring them? Or you think we soldiers are henpecking material? (Nyathi, 2001, p. 107).

Data 23

> **Major:** (*furiously*) Shut up woman. I am not your husband (Nyathi, 2001, p. 107).

Data 24

> **Major:** (*snaps at the soldier*) Shut up! (*after a while he calms down*) Yes, I did. Give it time. Let them breathe for a while. (*As if talking to himself*) At the crossroad I stood, fortune and steak tempting, while scavenging like vultures in a race with others. How foolish for a man who denies gold, oh! How silly is he that has eyes but refuses to see, I thought? The golden city dazzled with those glittering stars. Songs of cicadas muffled the air so that I could hear no more, for the contract of fortune I had already endorsed. For it is written: "If thou taketh a vow, Ye shall be like a Nazarene, for Ye shall be purged and recreated." I was like a new creation just emerging from the river of misfortune. Never was I to be who I was again. So frightened was I again by the songs of the hermit that sang unto us, the muse of inspiration. "Home in Freedom," he

chanted. "Freedom without Fortune?" I asked. But when he went on (Nyathi, 2001, p. 108).

Data 25

Major: (*to soldier 2*) Stop it soldier. Leave the hand of the terrorist. Have you become a traitor, soldier? It tickles in my veins to pull this trigger on all of you. You all deserve death, traitors. (Nyathi, 2001,)

Data 26

Soldier 1: Not me sir, I have not offended at all. (Nyathi, 2001, p. 24)

Data 27

Major: Shut up soldier, none of you are worth trusting. You deserve death. Now get closer to each other and die as a unit of traitors. Come now, move! (Nyathi, 2001, p. 16)

Analysis

That which has been said is an instruction that has been given to another individual to carry out a directive. Major, as shown in the preceding example, employs directive and message-enforcing commands of an authoritative type. Another motive for this form of instruction is for the addresser to instil dread in the addressed and, in the process, solicit respect. It is expected that all of the cadets will obey their senior officer's orders.

4.4.5 Speech acts functioning as offers

To make an offer is to make a proposition and ask for acceptance or rejection from the other party as the situation requires (Cohen, 2019). You can use a speech act to make a promise in any of the following ways: Apology; greeting; request; complaint; invitation; compliment; or no A single phrase, such as "Sorry!" or a series of words or sentences, like the examples below:

Data 28

Woman: (*to GUERILLA*) Go to the hut behind and get into my husband's clothes. Bring your luggage. I shall hide it in the granary (Nyathi, 2001, p. 76).

Analysis

One can see a willingness to work with the addressee in the foregoing speech act. The addressee (Guerrilla) accepts or rejects an offer of clothing made by the addresser (woman) (Hussein, Ad-darraji, Chow, Foo, Abdul & Ismail, 2012). Guerrilla donates her husband's clothes to hide his identity from white soldiers, so they won't recognise him when they arrive.

4.4.6 Speech acts functioning as appropriate responses to those acts.

The King's promise to punish a villager is exemplified in the scenario given above. The preparatory conditions for a promise differ greatly from those for a warning, according to Novanti, (2016). To fulfil a promise, one must first ensure that the event will not happen on its own, and second that the event will have a positive outcome. It is not evident to the hearer that the event will occur, and the occurrence will have no good outcome, when someone issues a warning. Thus, the King's remark above meets the preconditions for a promise. As a result, the words are intended towards a person (Fool) who does not know for sure if the King intends to punish him.

Data 29

Guerrilla: Go around the homestead. Make sure there is no Boer or Puppet around. If you see any, blow the whistle three times to alert me.

Son: Yes Sir.

Guerrilla: Don't call me Sir, call me Comrade.

Son: Yes comled.

Guerrilla: (*correcting the boy's pronunciation*) Com r..r..ade.

Son: Com r..r..ade.

Guerrilla: Good (Nyathi, 2001, p. 78).

Analysis

When the addressee (Son) answers appropriately to the addressee (Guerrilla) in the aforementioned speech event, the event is complete. Guerrilla tells Son to call him if he even suspects the Boers are on their way. The Afrikaans term "Boer" means "African" in English

(Verwey & Quayle, 2012). In Africa, it refers to anyone who speaks Afrikaans and can trace their ancestry back to the Cape Colony in South Africa (Roberge, 2014).

4.5 Interpretation of the main speech acts in the two texts

This section discusses the three types of speech acts identified. They are analysed with suitable examples from the two texts under study. There are three types of speech acts present in the two texts under study. These are the locutionary, illocutionary and the perlocutionary speech acts. They are discussed and analysed below.

4.6 Locutionary speech acts

A locutionary speech-act is the act of making a meaningful utterance through the words that are uttered or written (Reboul, 2012). The examples of performing locutionary acts are discussed below;

4.6.1 Threatening locutionary speech acts

Threats are speech acts which consist of utterances that commit the addresser to a future course of action against the addressee (Liestyorini, 2017).

Data 30

> **King:** … As for you, Mr Mbeha, next time you pour scorn on this sacred chamber, I will hold you in contempt and cast you into a den of correction (Nyathi, 2003, p. 2).

Analysis

The menacing comments above were uttered by the King of the Kwena people during an acrimonious dispute between Neo and Mbeha. The monarch utilises terms such as 'next time' to make his warning intentions towards Mbeha apparent. The phrases 'I will hold' significantly strengthen the upcoming threat actions that will occur from making the same mistake. As it is frequently the case in the African traditional leader's courts and ruling procedures, a villager is not allowed to undermine the authority of the King (Baldwin, 2016). (Baldwin, 2016). The King threatens Mbeha with a warning to punish him by sending him 'into a den of correction' (Nyathi, 2003, p. 2). (Nyathi, 2003, p. 2).

4.6.2 Giving a warning through locutionary speech acts

Speech act of warning is the directive act by which the addresser warns the addressee against doing an action (Rahman & Kurniati, 2021). (Rahman & Kurniati, 2021). That is, to warn someone from committing an activity is to advise that he/she should not do it, and it would be a matter of risk if he/she did it.

Data 31

> **Oracle:** You shall listen – child – (*Pause*). You have violated the spirits of our subjects whose souls rest behind their homesteads. The splinters of their bones displaced by the conquest of aliens haunt your palace. We have sent you signs to warn you against your abomination, but you have received them with mockery and jest. You have poured scorn and ridicule on the custodian of the word. The taste of your yield blindeth you. You reaped without a qualm on who laboured your field. Do you indeed own the field that gives you your yield? (Nyathi, 2003, p. 53).

Analysis

In the above excerpt, the oracle gives a warning to the King for failing to obey and observe the authority of the gods, who are supposed to protect the Kwena people. The oracle expects to be appeased after every harvest by the Kwena people. The King is warned about the consequences of disobeying the ritual that must be honoured after each harvest.

4.6.3 Making a criticism locutionary speech acts

The study identifies two sorts of criticism: negative and positive. An addresser's good or negative views about an earlier condition of affairs accomplished by the addressee are communicated through criticisms (Ghazani, 2016). Only criticisms that reveal something is faulty, untrue, incorrect, illogical, disagreeable or disreputable are considered negative criticisms (Shaw, 2018). In other words, it suggests disapproval or disagreement with the subject matter under discussion. Emphasis is placed on the flaws of something. When someone is critical of another person, it is common for people to see it as an attack on their character (Shaw, 2018). They may not have intended it, but the critic's words can be read in a different manner.

As a result, those being critiqued may feel assaulted or insulted by the negative nature of the criticism and hence either dismiss it or react negatively to it. This is more commonly determined by the amount of negative feedback received and the speed at which it is disseminated. While most people can take a little scepticism in stride, a barrage of it may prove too much for them to bear. Criticism can be harmful to people because it often teaches them what they aren't allowed or allowed to do or believe, instead of informing them what they can and should do or believe (what possibilities or options there are). As a result, rather than facilitating, it may be disabling.

Positive criticism on the other hand, focuses attention to something that has been missed, ignored, or disregarded (Shaw, 2018). It's possible that some people are only able to see the bad aspects of things. Thus, it is crucial and necessary to point out the positive aspects of the situation. A form of self-justification or self-defence, positive criticism can be both. Because of this, his criticisms are meant to be beneficial to the individual they are directed at.

Data 32 (Negative criticism)

> **Queen:** You children are an embarrassment. You have brought shame to your father. (To Kahimbi) Come, my daughter, let us go (Nyathi, 2003, p. 59).

Data 33 (Negative criticism)

> **Neo:** Do not discriminate me, Mbeha. My blood that courses in this young man's (*pointing at the boy*) veins is not of a lesser breed. Your uncultured daughter is so wicked. Look at the rag on her waist (*pointing at the girl's clothing*). My son was seduced (Nyathi, 2003, p. 5).

Analysis (Negative criticism)

The Queen of the Kwena people reacts with criticism directed towards Akapelwa and the Town Clerk. The two broke into a fight that was later stopped by the Queen.

Analysis (Negative criticism)

It is clear in the excerpt above that Neo made utterances only meant to defend his son but at the same time giving merit about the beauty of Mbeha's daughter. Neo uses the words 'My son was seduced' to praise the beauty of Mbeha's daughter.

4.7 Illocutionary speech acts

An illocutionary speech-act is the addressor's intention in delivering an utterance. There are five kinds of illocutionary speech acts; these are: representatives (or assertives), directives, commissives, expressives, and declarations (Searle, 1976). Each one of these performs a different function in a text.

4.7.1 Directive Illocutionary speech acts of ordering

A directive is a speech act that works as an instruction from someone with authority and gives orders (Tanjung, 2019). The instruction can also be given as a guideline that indicates how to perform an action or reach a goal.

Data 34

> **Woman:** (*looks at the Son, draws him closer and embraces him firmly*) Come close. I will tell this song to you. It was passed to us from time immemorial (Nyathi, 2002, p. 87).

Analysis

In the above excerpt, the character named woman instructs Son to come `near her. This directive is performed as an order given to the character Son to obey. The word 'come' signifies the instruction of the directive order given.

4.7.2 Illocutionary commissive speech acts of refusing

Illocutionary commissive speech acts of refusing are speech act utterances that indicate or show that one is not willing to do something (Natkare, 2015).

Data 35

> **Soldier 2:** Don't pretend you have not heard me coming (*paces around*). I have been informed by some of your neighbours that your husband is a communist, I mean a terrorist. Is that true?

Woman: No, my husband works in the city (Nyathi, 2002, p. 79).

Analysis

Soldier 2 demands an explanation about the whereabouts of the Woman because he believes her husband to be a terrorist fighting and plotting against the white colonial forces. The woman uses a commissive in her response to the enquiry by responding with a 'I do not want', which implies she is in disagreement with the soldier.

4.7.3 Expressive Illocutionary speech acts of greetings

An expressive speech act of greeting represents the action of giving a sign of welcome in the form of an utterance (Meiirbekov, Elikbayev, Meirbekov & Temirbaev, 2015).

Data 36

> **Guerrilla:** Good morning. … We are the boys of peace and we have just arrived (*setting his luggage and rifle on the floor*) we shall count on you for the cause of freedom, peace and justice (Nyathi, 2002, p. 75).

Analysis

The phatic function of language is performed by the use of greetings, a type of utterance (Jakobson, 1962). The 'greeting' speech act is a sort of expressive speech act that reflects the emotional state of the addressee described in the propositional contents (Jibreen, 2010). It's Guerrilla who welcomes the mother and her son in the excerpt above. Greetings are commonly used to convey a speaker's excitement upon first meeting or first seeing an addressee. "greeting" is one of the most commonly used expressive activities in our daily lives.

4.7.4 Declarative Illocutionary speech acts of interrogating

A person's personal or private information can be sought out by declarative speech acts of interrogation, which pose questions and seek responses that the person being questioned considers private or secret (Dixon, 2010). It is aimed to extort information through examining through inquiries. The police are usually known to question a suspect.

Data 37

Soldier 3: Where is the terrorist? (*Sees the woman and charges towards her*) Don't lie to me – tell me, where is the terrorist? (*The Son tries to run away*) Young man, don't play with me. I am liberty to kill as I wish and if you try any monkey tricks, I'll blow your brains out. (*The Son stops – to the woman*) Tell me Kaffir, where is the terrorist?

Woman: (*faintly*) I don't know.

Soldier 1: (*Pulls her ears*) Don't lie to us, Kaffir. Remember you are dealing with genius brains. Terrorists don't float in the air – they walk on earth and that makes it easy for us to track their movements. The earth does not cheat us. We followed the footprints and they brought us here. Now, tell us, where have you hidden him?

(*The soldiers beat the woman and she cries loudly, calling for help. The Son is also beaten as the lights fade*.) (Nyathi, 2002, p. 77).

Analysis

Cowardice can be shown by aggressively questioning another person while simultaneously beating them. When a woman is questioned to the point where she can only respond with "I don't know," the declarative speech act of interrogation has been used. Military personnel aggressively interview an unidentified woman for information. That the woman knows where the so-called "terrorists" are located, they claim (black guerrillas during the liberation struggle as portrayed in the play). Because of the roughness of the interrogation, the speech act is a declarative illicutionary act of expression.

4.7.5 Representative Illocutionary (or assertives) speech acts

In representative speech act, the addresser's intention is to assert their own beliefs. One example is "I am alright mother", the intention of this utterance is to demonstrate that the addresser seeks to make the addressee believe that they are ok.

Data 38

Woman: (Dropping firewood abruptly, rushing to embrace her son) My Son! How are you?

Son: I am alright mother.

Son: It is getting better (Nyathi, 2002, p. 88).

Analysis

The illocutionary speech act exchange of dialogue between Woman and Son produces an assertive response from Son when asked by his mother about how he was feeling after being shot by a white soldier. The son demonstrates to his mother the quality of being self-assured and confident without being aggressive.

4.8 Perlocutionary speech acts

Speech acts that have an intentional or unintended effect on an addressee are known as perlocutionary acts. For example, a speaker's utterance is a causal link between two occurrences; the speaker is responsible for the speaker's utterance, which results from saying something (Qiang, 2013).

4.8.1 Persuading perlocutionary speech acts

It is possible to influence someone's actions or beliefs by providing them with a compelling explanation, or by convincing them to do so through conversation and persuasion (Reboul, 2012). The act of persuading another person to do something is referred to as a "speech act."

Data 39

Woman: I beg of you, officer, let go of my hand. No idea what you mean by a more appropriate question (Nyathi, 2002, p. 80).

Analysis

Here, the woman is trying to persuade the addressee to tell who is physically assaulting her and demanding that she divulge where her husband is hiding. So that her husband's whereabouts could perhaps be revealed, this speaking act was designed to instil terror in the woman in order to elicit a response from her that would lead her to potentially betray his whereabouts. The woman pleads with the police to let her go, saying, "Please officer, let me go.

4.8.2 Insulting perlocutionary speech acts

A perlocutionary speaking act that expresses disrespect or scorn is an insult (Moon, 2016). It is possible for an addresser to hurl insults at an addressee that are either intended or unintended. The term "inbred" is an example of a true insult that is also derogatory.

Data 40

> **Soldier 1:** Shut up! (*Slaps the Guerrilla and paces around*) What do you want to be called, Kaffir? A baboon? You have rejected civility and opted for the *bundu* [bush]. You have drawn yourselves away from all humanity and join the wild. What other name do you think is more fitting for you Kaffir? An animal? (Nyathi, 2001, p. 104).

Analysis

'Kaffir? A baboon?' asks the addressee in the excerpt above, using dehumanising language of contempt. This is meant to demean and humiliate those who are referred to as 'Kaffirs'. South Africa, Namibia, Zimbabwe, and other African countries that underwent racial colonialism and its accompanying colonial regimes used the term Kaffir to refer to people of the black race. According to apartheid, a system of segregation was instituted by the South African government in 1948 based on racial origin (Cook, Halsall & Wankhade, 2015). Baderoon, (2012) explains that 'Kaffir' was South Africa's most notorious phrase during apartheid because it was used to justify murder against blacks. Additionally, the narrator uses the term "baboon" to describe a black person. It was and still is used by certain people as a word that is part hate speech and also a racist insult towards the black race (Geldenhuys & Kelly-Louw, 2020).

4.8.3 Scaring perlocutionary speech acts

Scaring is an act of causing great fear or nervousness on another person (Harris, 2016). It is intended to frighten the addressee, especially through frightening utterances.

Data 41

> **Woman:** …Here
> Here on this great village
> Cascades the caskets of them
> That bud us pain in part

To far way unknown spirits

…

Here

Here shall we cry

In fear of them departed

And hate the road ordained

To this village of us all

Analysis

Son: (standing up) I fear the words of your song, mother (Nyathi, 2001, p. 94).

Analysis

The mother performing a scary song to her son is an example of a frightening perlocutionary speech act. She sang while her son listened and when she finished, she disclosed that he was afraid of the song's words. In her description, the mother used phrases like "caskets" and "departed." For obvious reasons, the son is terrified by these remarks.

4.9 Playwright effects of speech acts in the plays

Speech acts in plays can create communicative effects by applying felicity requirements. It is this study's focus on the preconditions, propositional content, sincerity, and the essential condition of happiness that we are examining. an expression that is well-structured and truthful is a felicitous one (Roberts, 2012). Felicity conditions are defined by Yule (2003) as a set of expected or appropriate circumstances in which a speech act can be recognised as intended. Even if the speaker is a specific person in a specific setting, in some situations the performance will be infelicitous (inappropriate). "I sentence you to six months in prison," for example. As long as the speaker is a judge, the sentence is appropriate. However, if the speaker is not a judge, it will be infelicitous. Speech will be ineffectual as a result of a violation of a rule. It is normal to hear phrases like "I'm feeling happy" in everyday conversation. These statements are used in communication to state, to announce, to assert, to characterise, to insist, and to predict. According to felicity requirements, the words or statements that are used express the desired meaning.

4.9.1 Preparatory felicitous conditions for a promise

When an addresser says something to get something done, they're using preparatory circumstances to get it done (Levinson, 2017). Each party agrees that this speaking act is suitable in this particular situation.

Data 42

> **King:** I shall have your words of scorn throw you into a den of correction. Where is my messenger? (Nyathi, 2003, p. 49).

Analysis

The King's promise to punish a villager is exemplified in the scenario given above. The preparatory conditions for a promise differ greatly from those for a warning, according to Novanti, (2016). To fulfil a promise, one must first ensure that the event will not happen on its own, and second that the event will have a positive outcome. It is not evident to the hearer that the event will occur, and the occurrence will have no good outcome, when someone issues a warning. Thus, the King's remark above meets the preconditions for a promise. As a result, the words are intended towards a person (Fool) who does not know for sure if the King intends to punish him.

4.9.2 Propositional felicitous content

A speaking act in the future is implied by propositional content (Levinson, 2017). When a speaker makes an utterance, it becomes a future action that the hearer can perform. These are propositions that indicate a locutionary utterance because the propositional content of the utterance predicts a future action of the speaker.

Data 43

> **Peggy:** We will rush back to the well to draw some (Nyathi, 2003, p. 33).

Analysis

The speaker in the above speech act speaks with the purpose of explain that they will carry out an event in the future. The word 'will' indicate that the event is yet to occur. In other

words, the utterance the sentence the speaker expresses contain a proposition that she and another person will rush back to the well to draw some water.

4.9.3 Sincerity felicitous condition

There are speech acts that indicate what an addresser's words mean and whether or not they are sincere (Levinson, 2017). To put it another way, it is the absence of deception, hypocrisy, or pretence via honesty. Seriousness and honesty go hand in hand to make sincerity. The addressee will have faith in the addresser's words if he or she is sincere (Jacobsen, 2010). The addressor's words to the addressee are assumed to be deliberate. Both the sender's wishes and their awareness that their speech embodies those wishes should be accurately represented by them. Examples of sincerity-condition speech acts include the following ones:

Data 44

> **Akapelwa:** I beseech your forgiveness, Father (Nyathi, 2003, p. 27).

Analysis

Akapelwa reacts to his father with sincerity in the example. He begs his father for forgiveness in a sincere manner. This indicates that he does it with no reservations in his heart. An act must meet a sincerity criterion in order to be considered truly done. The act can still be carried out even if the prerequisite is not met (Levinson, 2017)

4.9.4 Essential felicitous condition

In order for a speech to be considered performative, it must be understood by both the speaker and the receiver. By saying a promise, they mean that the speakers want to create a duty to perform the action in keeping with the promise they have made. To put it another way: The speech shifts the speaker's status from non-obligatory to obligatory (Hadiati, 2019). As with a warning, the speech shifts the speaker's state from non-informative about a bad future event to informing, under the needed conditions. Thus, this necessary condition combines with a specification of what must be included in the utterance's content, its context, and the speaker's intents in order for a certain speech act to be correctly (felicitously) executed.

Data 45

> **King:** I hear you, my Fool, today you utter reasoned utterances. Go ahead (Nyathi, 2003, p. 20).

Analysis

"I hear you, my Fool, today you speak rational remarks," replies the King. In other words, go ahead. This is a conversation between a king in his palace and a villager under the king's command. To put it another way, the speaker is entitled to command, while the listener is obligated to obey. He orders the Fool to continue speaking as the King pays attention to what the Fool has to say.

4.10 Discussions

4.10.1 The use of locutionary speech acts in the two plays

The findings of Tujuba and Woldemariam (2018) show that locutionary speech acts can be used to help English language learners improve their pragmatic competence. Thus, the locutionary speech acts described in the two texts act as a separate war apart from the liberation fight and conflict between western and African culture. Several locutionary speech act functions are demonstrated in the work "The oracle of cidino" (Nyathi, 2003). Mwiya pleads with King Lewanika of the Kwena people to intercede in a land dispute that is troubling his people. In her words, she performs the speech act of a request. The text's second role is to apologise. Mbeha accuses Neo in this case, and the King steps in right away to put a stop to it. Mbeha fears the worst as the King threatens him with a harsh sentence. Mbeha apologises to King Lewanika in a matter of seconds. Speech actions by Mbeha and King Lewanika make it evident that they are adversaries throughout the play. Apologies are used when offenders utilise suitable words and speech acts to demonstrate their remorse for an incident. " (Nakale & Makamani). "I beg your pardon my Lord, I plead your forgiveness," Mbeha says (Nyathi, 2003, p. 2). The characters in "Tears of Fear in the Error of Terror" demonstrate their authority through locutionary command (Nyathi, 2001). Major, a white South African colonial soldier, utilises harsh and arrogant speech actions to order his soldiers and any other individual he goes into a conversation with. The black guerrilla troops Major refers to as "Kaffir and monkey" are his opponents. In order to prove his power, he performs this act. Speech acts such as "Shut up, woman" are used to issue major demands (Nyathi, 2001, p. 107).

4.10.2 Interpretation of the main speech acts in the two texts

As a result of studying speech actions from a variety of materials, such as textbooks, students are left with a lack of practical knowledge (Shankule & Woldemariam, 2015). According to the findings of this study, students need to have a strong grasp of pragmatics in order to appreciate the genre of conversational plays. In this study, three categories of speech acts were found. Three types of speech acts are listed here: the locutionary, illocutionary, and perlocutionary (Cohen, 2019). Each of the three categories of speech acts may be found abundantly in the two texts that were examined in this study. Analysis of locutionary speech actions reveals that they were mostly employed to elicit information, make threats or warnings, or express criticism. During the performance, both favourable and negative criticism was offered. Negative criticism, on the other hand, is aimed at making the speaker's statements unappealing to the listener. Perlocutionary speech acts, on the other hand, were utterances meant to influence, frighten, or offend another individual. Instead, Uises (2018) acknowledges that perlocutionary speech acts are meant to elicit an answer from the listener as a result of their intended effect. When the Soldier insults an accusation that her husband is a terrorist (Nyathi, 2001), the woman responds by vigorously refuting the charge. Perlocutionary speech acts, as suggested by the aforementioned study, are characterised by utterances that elicit a response from the listener.

In addition to the findings above, speech acts can be used to uncover hidden signals in written texts. As Katsvara (2021) found, and as the results of this study show, communication between two or more individuals is likely to be hindered unless it is made explicit enough for all parties to understand, the present study supports Katsvara's conclusions. As a result, uncovering errors that occur during verbal exchanges becomes a primary objective of speech act studies. In this way, it is feasible to create a speech event that can accommodate two or more people engaging in the communicative act. Neo had to intercede to make it clear that the King's message to Mbeha was not one of threat, but rather one of advice. A disagreement may be on the horizon if the conversation is framed in the wrong way. Using speech acts as a pragmatic stylistic tool might help the audience better grasp what the speaker is trying to convey to them.

4.10.3 Playwright effects of speech acts in the plays

There are many ways to study the impact of speech acts on other genres of literature, including short stories and plays (Kardana & Mulina, 2020). Namibian plays, according to Chukwadi (2010), are useful in educating the Namibian readers and aiding them in regaining their defamed past heritage. For this reason, the study of stylistic pragmatism permits speakers to employ speech acts to accomplish felicitous communicative acts.... These are speech acts that are truthful or realistic because they are made in accordance with actual circumstances (Yule, 2003). There are four types of felicitous speech acts in this study: those that are preliminary, propositional, sincere, and absolutely necessary. Preparatory utterances are used by a speaker in order to create utterances like a promise. As Hickey (1996) argued, a promise is an expression that suggests the hearer has no duty to fulfil an obligation. The propositional felicitous is utilised in utterances that predicate/predict future events, and the anticipatory speech act is a felicitous condition closely related to it. When referring to future occurrences, the words "will" and "shall" are frequently employed. Mbeha and Leo are warned by the King to stop fighting in front of him using propositional utterances. The speaker must be honest and sincere in their utterances when the situations are favourable for honesty. It is possible for the listener to follow the speaker's instructions because of the favourable circumstances.

4.11 Chapter summary

In this chapter, Francis Sifiso Nyathi's "Tears of Fear in the Error of Terror" and "The Oracle of Cidino" were examined for stylistic pragmatic speech acts. Research goals were met by identifying and analysing, in accordance with the speech acts theory, specific elements of the texts' communicative and rhetorical potential. All aspects of speech acts were explored in great detail. Analysis of the functions of the speech actions identified functions for making requests, apologies, suggestions and instructions as well as functions for responding appropriately. The locutionary, illocutionary, and perlocutionary speech acts were also examined. To better understand how people utilise locutionary speech acts, researchers classified them as either positive or negative criticism. Analyzed as commands, commissive speech acts, expressive speech acts, declaratory and representative speech actions were the illocutionary speech acts. Using perlocutionary speech acts to persuade, offend, and intimidate a listener were analysed in this study. Preparatory, propositional, sincere, and

essential speech acts were examined in the context of felicitous conditions. The findings and recommendations of the study are summarised in the next chapter, which is based on the research objectives.

CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

The findings and suggestions of the study are summarised in this section of the report. According to Francis Sifiso Nyathi, "The Oracle of Cidino" and "Tears in the Error of Terror" were the two works studied in this study. Specifically, the following three research questions were used to lead the study's analysis:

- How are the locutionary speech acts used in the two plays?
- How are the main speech acts interpreted in the plays?
- How does the playwright capture the effects of speech acts in the plays?

Textual analysis relies heavily on speech acts. For the purposes of this study researchers looked for and studied speech acts that serve as a variety of different kinds of communication functions. In the study, it was discovered that a text's secret meaning may be analysed to expose the addresser's message to the recipient. In other words, the primary goal of pragmatics is to engage with the address or in order to transmit their intended meanings to the target audience (Siddiqui, 2018). It is impossible for the average reader to discern how the functions examined in this paper take advantage of this emerging pragmatic thinking. Researchers believe that sentences are "tokens," which may be deciphered via the use of a code of aesthetic and pragmatic approach (Winer, 2020). This study identifies three types of speech acts. The locutionary, illocutionary, and perlocutionary speech acts are all examples of this type of communication. Asked questions, threats, warnings and criticisms were all examined in the study of locutionary speech acts. According to Tsohatzidis (1994), the analysis of the three speech acts indicated contributes to the improvement of the clarity and comprehension of utterance.

According to the findings, illocutionary acts that effectively portray the addresser's intention while delivering an utterance meant for future events include propositional content. The study concludes that a pragmatic approach to understanding meaning and its connection to reality can be used in all four of the studied felicitous contexts. This is crucial since the two

texts investigated are conversational in nature, and the utterances made represent real-life scenarios utilised by everyday language speakers.

5.2 Recommendations

The study recommends the following observations.

- A quantitative analysis of the same text can be conducted to establish the frequency of speech acts in a conversation.

- Functions of the speech acts can be studied using other theories of language such as the Semantic Theory and syntactic theories for a different understanding of the significances of texts.

- The same texts used in this study can be examined through the stylistic functionalism approach in order to understand how the texts represent society and how society works.

- The same types of speech acts identified in this study can be used to analyse other types of literary genres.

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ANNEXURES

Research instruments

Content analysis checklist in Applied Linguistics

Locutionary speech acts used in the two plays	Requests Apologies Suggestions Commands Offers appropriate responses	✔
Main speech acts interpretation	**Locutionary speech acts** • asking or answering a questions • threatening • giving a warning • making a criticism (positive and negative)	✔
	Illocutionary speech acts • Directives of ordering • Commissive acts of refusing • expressive speech acts of greeting • declarative speech acts of interrogating • representative speech acts	✔
	Perlocutionary speech acts	✔

	• Persuading • Scaring • Insulting	
Playwright effects of speech acts in the plays	• preparatory condition • propositional content • sincerity condition • essential condition	✔