

PRAGMATIC ACT SEQUENCE IN JOHN KOLOSA KARGBO's *LET ME DIE ALONE*

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Abstract

The research is a descriptive qualitative research wherein visual displays of pragmatic interferences determine the interpretation of the utterances from the casts. The data selected for this research were in the form of lingual units. Sampling of texts into twenty was done by the presence of pragmatic acts through the verbal contents in the utterances of the characters in the play text. Mey's (2001) Pragmatic Act Theory served as the theory adopted to drive the arguments in the utterance acts. The research reveals there are different types of pragmatic act and sequences used by the characters in the text, *Let Me Die Alone*. The PRACTs deduced from the play text include requesting, negotiating, sexual advances, informing, reminding, denying, warning, inciting, pacifying, encouraging, orientating, assuring, deciding, announcing, taking charge, complaining, condemning, deriding, wishing, lamenting, revealing, calling to order, instructing, confessing and affirming the characters in *Let Me Die Alone*. Specifically, the sequences observed in the activity and textual acts of the characters in *Let Me Die Alone* include self-interest, gratification, self-encouragement and alertness, self-revelation, self-defence, self-imposition, self-pity, self-pleasing and self-attainment. The characters in *Let Me Die Alone* more often utilized questioning of co-interlocutor's ability and willingness to take decisive actions in the play.

Key words: Pragmatic Acts, Pragmatic Sequence, Speech Acts, Implicature, Presupposition, Self-gratification,

Introduction

Written dialogues or dialogical discourse types such as conversation, court trials, news interview, political debates, classroom lectures, interactions via WhatsApp or Skype, or service encounters consist of sequences of ordered speech acts that convey communicative action and promote the negotiation of meaning in situated contexts. The term, "speech act sequence" was introduced by van Dijk (2004, 2007) as an extension of speech act theory (Austin 1962, Searle 1969) to account for the coherence and function of speech act sequences in conversation.

The phenomena of speech acts do not only occur in real life situation but also in "Texts" since they are a reflection of human's real life. The dialogues in dramatic texts such as *Let Me Die Alone* by John Kolosa Kargbo reflect human communication which consists of speech acts. Characters unknowingly apply speech acts in their utterances to deliver their intended purposes such as when the characters ask someone to do something or when the characters express their feelings.

In conducting the research, the researcher chooses a text as the source of data rather than conducting a kind of field study. Besides, since texts are the representations of human life, the researcher thinks it is acceptable to use a text as source of data. A text titled *Let Me Die Alone* by John Kolosa Kargo is chosen as the object of the research because it reflects the natural African society. In this study, the speech acts will be identified with the intention of bringing out the overall pragmatic acts as indicated in Mey (2001).

Communication that happens in society mostly uses language as its primary means. A language consists of grammatical and structural words that can be used to draw meaning of what people utter in communication. The conversations amongst the characters in texts usually convey speech acts. Knowing that pragmatic acts are indirect speech acts (see Odebunmi 2008) the researcher outlines some problems which are that, context of the utterances determine meanings and not the actual utterances. Context is the physical or social setting of the utterance that becomes the background knowledge to interpret

what the speaker means in his or her utterances. To get a clear interpretation of the speaker's utterances, the hearer must be aware of the context of the dialogues so that it will decrease the possibility of misinterpretation. This context helps the hearer to interpret the implied meaning of the speaker's utterances.

The second problem is the use of language to perform an action or speech acts. An utterance made by a speaker is used to deliver particular purposes. A speaker usually applies various types of speech act to deliver particular purposes. When a speaker produces utterances, he or she also performs an action which consists of three related speech acts. They are locutionary, illocutionary and perlocutionary acts. Moreover, there are five types of the general functions performed by speech acts which are divided into declaratives, representatives, expressives, directives, and commissives (see Austin 1962). The third problem is the request itself. According to Searle (1979) and Leech (1983, p.106), "a request is a directive speech act which is intended to produce some effects through actions by the hearer". According to Trosborg (1995, p.192), there are four types of request, i.e. unconventionally indirect request, conventional indirect request (hearer-oriented condition), conventional indirect request (speaker-oriented condition), and direct requests.

The aim of this study is to identify the sequence of pragmatic acts in *Let Me Die Alone*. The objectives were to assess pragmatic acts uttered by the characters in *Let Me Die Alone*, and examine the sequence of the acts performed by the characters in the text. This is because the pragmatic acts appear to contribute to the plot of the play. Significantly, Odebunmi (2008) has employed Pragmatic Acts for the analysis of Ahmed Yerima's poems. For Allopracts, Mey (2001) has provided a model of pragmatic acts, while Odebunmi (2008) has used Mey's (2001) pragmatic act theory to investigate Pragmatic Functions of Crisis. Etefia (2018) writes on Pragmemes in Outdoor HIV/AIDS Campaign Messages in Benin Metropolis, Nigeria; Radulovic (2020) has written on the Pragmeme of disagreement and its allopracts in English and Serbian political interview discourse. The difference between these

earlier studies and the current research work is in the text. The current text under investigation with a pragmatic approach is John Kargbo's *Let Me Die Alone*. The results of the research are expected to give both theoretical and practical significance. Theoretically, the research findings are expected to enrich the comprehension and understanding of pragmatics, especially about speech acts of requests to other linguistic researchers. Practically, the research is of immense benefit to future researchers.

Synopsis of the Book

The play, "*Let Me Die Alone*" by John Kolosa Kargbo is a dramatic piece which unveils the ancient royal descent of Africans under the colonial imperial system. The play showcases traditional African institutions with their subjects headed by a king (Gbanya) who fought many wars and conquered as a mark of gallantry. The indefatigable armies of Mende kingdom were characterized by untiring and unshakable confidence with which they brought down many chiefdoms. The text sums up the prevalence of betrayal in a typical African traditional society. Its setting in Sehehun and Moyamba villages of the Mende kingdom, the play brings to prominence the evils and disasters, the desperation for power and how the infidelity of one's trusted persons can inflict on the society. There is a reflection of what evil excessive desire for power portends.

The duo of Musa and Lamboi, blinded by their inordinate crave for power (i.e. the throne of the chief), betray two successive chiefs. They are also directly involved in the murder of both Gbanya and Jeneba and by extension, the suicidal death of Yoko. Gbanya is saddened by the intended visit of the Governor and preoccupied by the dreams he has had before now about his father calling him home.

In the light of this, Gbanya has the premonition that something bad will happen to him soon. The knowledge that he sided John Caulker against his brother, George Caulker in an all-white war further confirms his fears and unseats his heart. At first, Yoko tries to dissuade him from engaging himself with negative thoughts. Later when the

latter is unyielding to her advice, she reminds him of his promise to bequeath the throne to her at his demise. Gbanya objects vehemently to such arrangement. He lays claim to the fact that Mende land is in a state of chaos and disorder. It needs a man to right the wrongs.

We encounter Musa and Lamboi next. Those two are presumably members of Gbanya's administration. Lamboi, who wants to become the chief, seeks the cooperation of Musa in killing Gbanya. At first, Musa refuses to oblige to Lamboi's evil agenda. He later accepts to help when Lamboi threatens to reveal his secret of human sacrifices. While he was dying, Gbanya is quick to recognize he has been poisoned and the reason he is poisoned. He attempts to hand over the power to Yoko before he dies. He dies while doing this. The exit of Gbanya as the ruler of Mende chiefdom was masterminded by the colonial forces who not only desecrated his royalty but also flogged him before his people. His unthinkable disgrace negatively serves as a channel through which Musa and Lamboi poison him to death. His death brings about the reign of his wife (Yoko) upon whom he has already vowed to give the throne, Yoko without sparing any chance fights tirelessly until she mounts the throne. Her reign is brought to abrupt end by the Western recourse to her feelings and personality as a queen. In effect, she poisons herself and dies to avert the shame orchestrated by the imperial leader, Dr Rowe

Yoko succeeds power but is accused of burying Jeneba alive to maintain power. She is later vindicated as investigations show that Lamboi and Musa are the cause of Jeneba's death. Yoko realizes she has been overwhelmed by depression, a disease of the mind. She poisons herself amidst pleas from everyone.

Pragmatics

Yule (1996) writes that pragmatics is a study of contextual meaning which involves the interpretation of what people mean in a particular context and how the context influences what is said. Being more detailed, Griffiths (2006:1) states that pragmatics is concerned with the "toolkit" for meaning: knowledge encoded in the vocabulary

of the language and in its patterns for building more elaborate meanings in meaningful communication. In other words, pragmatics is about the interaction of semantic knowledge related to the world, as well as contexts of use. Meanwhile, according to Leech (1983, p.10) pragmatics can be defined as the study of how utterances have meanings in situation. Regarding the definitions and concepts of pragmatics as mentioned above, pragmatics is the study of the meaning of utterances in relation to the context of language which involves how speakers can produce the best utterances to deliver their intention of the speaker`s utterances.

There are different approaches to the study of pragmatics. Some of these approaches include:

- a. Pragmalinguistics: This is the study of pragmatics which focuses on the linguistic features used for a particular task. Thus, it focuses on the types of lexical choices such as the use of ellipsis, conjunctions and reiteration; and syntactic features such as the use of imperatives rather than declaratives, which encode pragmatic meaning.
- b. Sociopragmatics: This is the study of pragmatics from a sociological view where sociolinguistic variables such as speaker's age, gender and social status are brought to bear on the analysis. This area shows an interplay between pragmatics and sociolinguistics. For example, this approach will consider how age, gender and ethnic background may influence the type of utterance that a speaker makes or how a hearer will interpret a speaker's utterance based on the aforementioned variables.
- c. Cognitive pragmatics: This is the study of pragmatics which focuses on how utterance meaning is interpreted through mental effort of processing in a most economical way.

Presupposition

According to Yule (2006) a presupposition (or PSP) is an implicit assumption about the world or background belief relating to an utterance whose truth is taken for granted in discourse.

Examples of presuppositions include:

1. Jane no longer writes fiction.

Presupposition: Jane once wrote fiction.

2. Have you stopped eating meat?

Presupposition: you had once eaten meat.

3. Have you talked to Hans?

Presupposition: Hans exists.

A presupposition must be mutually known or assumed by the speaker and addressee for the utterance to be considered appropriate in context. It will generally remain a necessary assumption whether the utterance is placed in the form of an assertion, denial, or question, and can be associated with a specific lexical item or grammatical feature in the utterance. Crucially, negation of an expression does not change its presuppositions: I want to do it again and I don't want to do it again both presuppose that the subject has done it already one or more times. "My wife is pregnant" or "... is not pregnant" both presuppose that the subject has a wife. In this respect, presupposition is distinguished from entailment and implicature. For example, "the president was assassinated" entails that "The president is dead", but if the expression is negated, the entailment is not necessarily true.

Implicature

According to the Stanford Encyclopaedia of Philosophy, implicature denotes either (i) the act of meaning or implying one thing by saying something else, or (ii) the object of that act. Implicatures can be determined by sentence meaning or by conversational context, and can be conventional (in different senses) or unconventional. Figures of speech such as 'metaphor' and 'irony' provide familiar examples. Implicature serves a variety of goals: communication, maintaining good social relations, misleading without lying, style, and verbal efficiency. Knowledge of common forms of implicature is acquired along with one's native language.

Conversational implicatures have become one of the principal subjects of pragmatics. An important conceptual and methodological issue in semantics is how to distinguish senses and entailments from generalized conversational implicatures into idioms. The Cooperative Principle and associated maxims play a central role. Neo- Grecian theories modify Grice's (1975) principles to some extent, and Relevance theories replace them with a principle of communicative efficiency. Problems for such principle-based theories include over-generalisation, lack of determinacy, clashes, and the fact that speakers often have other goals. An alternative approach emphasizes that implicatures can be explained and predicted in all the ways intentions and conventions can be (see Odebunmi 2006).

Inference

An inference is an idea or conclusion that is drawn from evidence and reasoning. An inference is an educated guess. According to twinkl.com, inference means the process of arriving at a certain conclusion using reasoning or evidence, which makes them more than just assumptions. Making inferences is a valuable skill for children to learn, as it will help them to pick apart texts and uncover meanings, themes and character motivations.

Inference can be thought of as any step-in logic that allows someone to reach a conclusion based on evidence or reasoning. It is an informed assumption, and it is similar to a conclusion or a deduction. In any situation where something is uncertain and there are bits of evidence or clues, we are likely to make inferences while reading. We are using evidence provided by the author to draw our logical conclusions. A writer does not always state certain facts about a character or situation. Instead, we can use the information given to us to figure out for ourselves.

Mutual Contextual Beliefs (MCBs)

The concept of Mutual Contextual Beliefs (MCBs) as proposed by Bach and Harnish (1979) is an "intention and inference" approach

to speech acts. Earlier, Austin (1962) had proposed in his speech act theory that whenever people use words, they use them with the intention of accomplishing certain things. He classified speech act into the locutionary, illocutionary and the perlocutionary acts in terms of what one does in saying an utterance and what one does by saying it. The locutionary act is the production of any grammatically acceptable sentence in the language. As Austin (1962) defines it, it is the act of using words, 'as belonging to a certain vocabulary ... and as conforming to a certain grammar... with a certain more or less definite sense and reference' (1962, p. 92).

Speech Acts

The concept of Speech Acts was first developed by J.L. Austin with the title, *How to Do Things with Words* in 1962. It was elaborated by John Searle in 1969. When we talk, we do such things as greet, promise, warn, order, invite, congratulate, advise, thank, insult, and these are known as speech acts. From a literary critical point of view, Speech Act Theory can be a useful tool for those literary conversations where characters appear to be saying one thing but are really saying another, such as when a character is ostensibly guiding tourists but is actually flirting. Doing two things at once when we speak is normal, of course; there's nothing especially literal about it.

An illocutionary act is one of asserting, demanding, promising, suggesting, exclaiming, vowing-essentially, anything that you can plausibly put the pronoun "I" in front of, "I warn you", "I urge you", "I thank you". Illocutionary acts are declarations of personal view or intent. They are pronouncements from the self to the world. Go! 'I order you to go'; I give thee my troth; I am in the process of marrying you; knit one, purl one. Illocutionary acts don't have an immediate, present, audience. This is my last will and testament. This book belongs to Joe Blogs, etc.

Theoretical Framework

Pragmatic Act Theory is an attempt to explain the way pragmemes are represented in pragmatic acts in relation to speech situations. The emphasis is not on conditions and rules for an individual speech acts, but on characterizing a general situational prototype i.e., a pragememe that can be executed in the situation. Following the tradition of adopting familiar linguistic terminology terms such as phoneme, morpheme etc. Mey coined the term pragememe. A particular pragememe can be substantiated and realized through individual pragmatics acts. For Mey (2001), it is the activity (interactants) and the textual part (co (n) text) of the pragememe that situational prototype to which there may be several pragmatic access routes (practs). For instance, the pragememe of requesting a pen can be realized through the following practs:

1. Can you loan me your pen?
2. Please my pen is bad, kindly lend me yours
3. I don't suppose you'll be able to do this, but could you lend me your pen, please etc.

These are some of the kinds of practs through which this pragememe can be realized.

So pract refers to a particular pragememe in its realizations, when we study practs or ipras (short form of instantiated pragmatic acts). We aren't concerned with matters of grammatical correctness or the strict observance of rules (Mey, 2001). What counts as a practs is determined exclusively by the understanding of the given context. Hence, a pragmatic act is instantiated through a pract which realizes a pragememe, just like a variant of a particular phoneme is allophone, every pract is at the same time an allopract, that is, a concrete instantiated of a particular pragememe (Mey, 2006: 16). Since no acts ever will be completely identical, every pract is also an 'allopract' – that is, a different realization of a particular pragememe. To further buttress this model, Mey came up with the schema below:

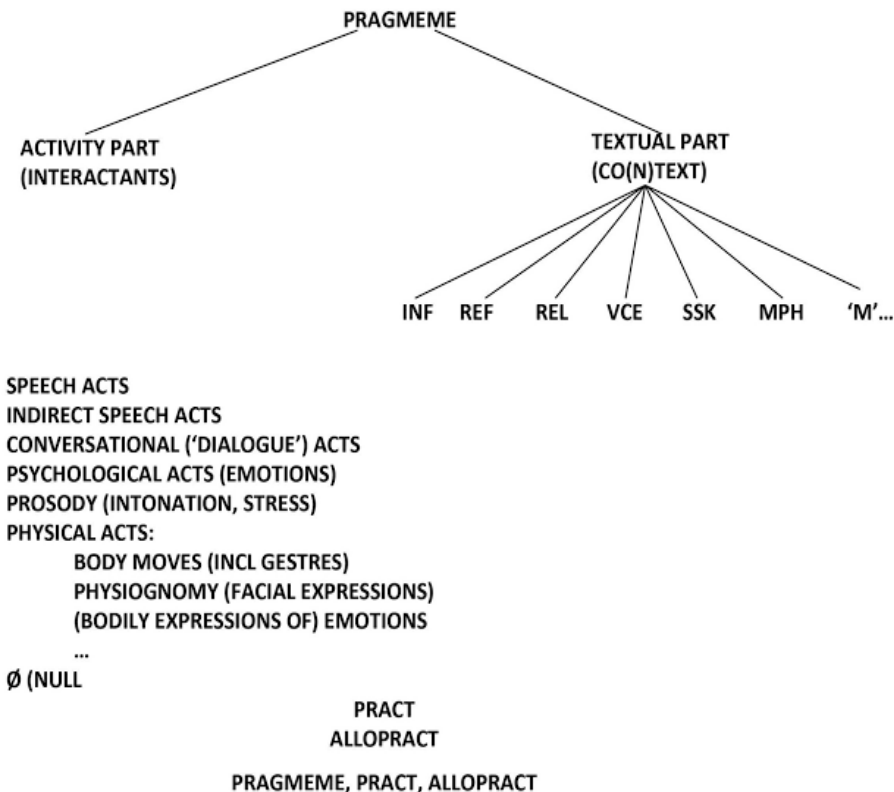


Figure 2: Mey’s (2001) Pragmatic Act Framework

From the model above, a pragemme comprises two parts: activity and the textual parts. The activity part is meant for interactants, i.e. participants, in a discourse, while the textual part describes the context within which the pragemme operates. Now, in an interaction between two or more persons, the interactants draw on such speech acts types direct or indirect speech acts, conversational (dialogue) acts, psychological acts, prosodic acts and physical acts which consists of all form of non-verbal language. These are engaged in contexts, which include INF representing ‘inference’. REL for ‘relevance’, VCE FOR ‘voice’, SSK for ‘shared situational knowledge’, MPH for ‘metaphor and M ‘metapragmatic joker’. The interaction between the activity part and

the textual part of a pragmeme results in a pract or in an allopract. Thus, they are synergized (not necessarily all) to project the intended meaning of the language users. The language users in this study are characters in John Kargbo's *Let Me Die Alone*.

Pragmatic Acts Sequence of *Let Me Die Alone*

The PRACT sequences of the sampled text 1-20 are identified in this section. The utterances of the characters are interpreted using the pragmatic act elements in Mey's (2001) Pragmatic Act Theory.

Sample 1.

Yoko: But my lord, can't you wait till the dancing is over?

Gbanya: When the lions of a husband catch fire, the fire must be quenched instantly. (*He steers Yoko to the bed*)

This is the pract of Requesting...Negotiating and in turn is the sequence of self-gratification. The speaker makes sexual advances

Sample 2.

Yoko: He says the governor is coming? It must be important. (*Drumming stops*)

Gbanya: This might have to do with something with the boys I hired out to John Caulker to fight against his brother, George. A runner came two days ago and spoke of the governor and his soldiers. (*He goes back to bed*)

Pract: Informing...inciting, pacifying ...encouraging and summoning courage to approach the white governor.

Sequence: Self-encouragement and alertness

Sample 3.

Lamboi: (*Enters*) Look Musa, this is not just for your sake, it is for my sake, it is of the people. The people, Musa. Think of the people.

Musa: I don't have his Ngafo, so how do I do it? No, I cannot. It can't be done. You are a Poro man, I'm a Poro man, and he's also a Poro man. How then can I do that to him? Have you also forgotten the allegiance, the oath we took in that bush many years ago?

Pract: Orientating...informing

Sequence: Self-revelation

Sample 4.

Gbanya: Governor, my boys did not fight.

Rowe: If you annoy me, Gbanya, I will cut out that lying tongue. Soldiers! (The soldiers move forward and drag Gbanya from his seat. He struggles. Lavalie, Ndapi and Lamboi move forward. Rowe whips out a pistol and fires a shot in the air) If anyone makes just one false move, I will pump him full of hot lead.

Pract: Denying...

Sequence: Self-defence

Sample 5.

Lamboi: Ndake, nothing is impossible. We must try to assume a position of strength. We cannot afford to take any risks. First of all, I will have to announce to the people that the chief is dead. No, you will have to do that and tell them that I'm the new chief. Warn them sternly that any attempts at subversion will meet with instant death.

Yoko: (comes with machete in hand) And indeed, any attempts at subversion will meet with instant death from me... I don't know the manner of my husband's death, but you heard him when he said I should take charge, and I'm going to do exactly that.

Pract: Assuring. Deciding

Sequence: Self-imposition

Sample 6:

Ndapi: (pause) I wish Chief Gbanya were still alive. At least, the wars he made us fight were honourable, brave ventures. I gladly slaughtered whole villages, grabbed others into slavery for the sake of Senehun survival. Now a woman leads us into vain warfare, the provocative type.

Guard: She is putting her palm kernels into the fire and using our own fingers to pull them out of the flames. (Pause) But she's your Queen and if she says, fight, you fight. Come, Hindo. Don't be so despondent. Let's go find some palm wine while your wife is still cooking; it's good for the appetite. (They start to leave) Yoko should be in bed behind a virile man, not on the throne of Senehun.

Pract: Wishing...Informing ...revealing

Sequence: Self-gratification

Sample 7:

Yoko: I am always suspicious of this kind of quiet in the land. Evil men plot their nefarious deeds in the middle of the night. I feel uneasy. There are even times when I feel lonesome. I would have very much liked to have my own children. Children to hold, to love...

Musu: (Alarmed) Madam!

Pract: Wishing, Lamenting

Sequence: Self-pitying

Sample 8.

Guard: Your Highness, there is a man outside. He says he is a messenger sent by the Governor.

Yoko: Musu, go and make the Governor's messenger comfortable. Put him in the best hut; give him the best palm wine and good food. Find him a Sande girl versed in bed manners. He comes from the Governor and must be treated with due honours

Pract: Announcing, Informing

Sequence: Self-pleasing

Sample 9.

Lamboi: Suppose we kidnap her, take her to the bush and you know... (he makes the death sign) Then we tell the warriors and the people that Yoko has sacrificed her to consolidate her position as Chief. We shall tell them that she buried the child alive. That will cause a lot of trouble. Then the people will force her to give up the chieftom and go into exile. If she refuses, then measures will be taken to depose her. And if she fails, she will definitely be killed.

Musa: And then you take over.

Pract: Plotting...

Sequence: self-gratification

Sample 10.

Lavali: We should discuss that now, your Highness. I don't see any reason why we must pay taxes to the Governor for our huts standing on our own land.

Yoko: It will have to wait, Lavalie. If the Governor says we pay, we pay. I will be in charge of collecting payments for this area and I'll turn over to the Governor any chief who prevents his people from paying. Fanneh, are the bodyguards who should accompany me ready?

Pract: Conspiring

Sequence: Self-servitude

For lack of space, the remaining ten samples have been implied in table 1 below.

Discussion of Findings

Based on the analysis, twenty data samples were selected from John Kolosa Kargbo's *Let Me Die Alone*. Those samples were selected accurately to account for the above topic of the research. Based on the findings, the researcher was able to discover that the characters in the discourse lack common ground in their discussion. Based on the aim of this research, the researcher is to account for what happens when there is no mutual knowledge, mutual beliefs, and shared supposition in a conversation. From the data samples being analysed, the researcher was able to account that there is no common ground among the interlocutors and as a result of this, common ground inference was not achieved. More so, another aim of this research, is to account for how common ground resolves conflict in conversation. Through the analysis, the researcher is able to encode that because there exists no common ground between the interlocutors, their disagreements were not resolved as a result of their different knowledge, different beliefs, and also different supposition.

Without mincing words, the text under study showcases characters in struggle for power, retention of power and treason on the part of the opposition parties who seek to unseat King Gbanya. Yoko his wife ruled without any rest of mind as she struggles to fulfil her promises to her late husband and to contain Lamboi her younger brother who eyes the throne and who connives with Musa, the seer and medicine man in the town trying all means frantically to take over from Yoko. The unfolding of the plot has revealed a number of pragmatic

acts in a sequence. The pragmatic acts appear to be describable in terms of the obvious speech acts from the characters on the one hand and as it affects each character personally on the other hand. The table below summarizes the pragmatic act types in the text.

Table 1. Receptive and Productive Skills in Pragmeme

S/N	RECEPTIVE PRAGMEME	SKILL	PRODUCTIVE SKILL PRAGMEME
	SAMPLE	PRACT	PRACT
1	Sample 1	Requesting	Sample 2 Informing
2	Sample 4	Denying	Sample 3 Orientating
3	Sample 6	Complaining	Sample 5 Assuring
4	Sample 7	Lamenting	Sample 8 Announcing
5	sample 18	Asking	Sample 9 Declaring
6	sample 19	Commanding	sample 10 Conspiring
7			sample 11 Confirming
8			sample 12 Informing
9			sample 13 Re-iterating
10			sample 14 Misleading
11			sample 15 Informing
12			sample 16 Threatening
13			sample 17 Challenging
14			sample 20 Revealing
Percentage	42.6%		57.4%
Frequency			

This chapter comprises the analysis of the data. This chapter also contains the summary of the findings. The findings from the analysis include among others, that self-interest was pursued in the play text by the major characters who eyed the throne. The other sequences of self-aggrandizements include self-encouragement, self-defence, self-gratification, self-pitying, self-pleasing, self-protection, self-face-saving self-consolation, self-attainment, self-revelation, self-imposition, self-servitude, self-responsibility, self-deceit, self-accusation and self-imposition. There is therefore a cycle of self-gratification and

centeredness running throughout the text as the thematic thrust of the play

Conclusion

The conclusion is drawn based on the data analysis and discussions in the research. The aim of this research was to investigate Pragmatic Act Sequence in John Kolosa Kargbo's *Let Me Die Alone*. The specific objectives were to analyse what happened when there was no mutual knowledge, mutual beliefs, and shared supposition in the conversations between the two successive kings, the governor and Musa among others who contributed to the conflicts in the play. The study also sought to account for the ways information inter-relate in conversations; and to account for how self-sacrifice resolved the conflicts in the text. The Queen had to commit suicide to end it all. Based on the aim and objectives, the discussion of the data presentation and its analysis, the following conclusion can be drawn.

Communication tends to flow in the right direction without disagreement when the interlocutors share similar background knowledge, beliefs, and suppositions. This study concludes with the findings from the analysis that self-interest was pursued in the play text by the major characters who eyed the throne. The pragmatic sequences identified in the play are preponderantly of self-aggrandizements including self-encouragement, self-defence, self-gratification, self-pitying, self-pleasing, self-protection, self-face-saving self-consolation, self-attainment, self-revelation, self-imposition, self-servitude, self-responsibility, self-deceit, self-accusation and self-imposition. There is therefore a cycle of self-gratification and centeredness running throughout the text as the thematic thrust of the play. The play ended with a gallant display of self-sacrifice.

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