

**THE ILLOCUTIONARY ACTS OF THE MAIN CHARACTER'S  
UTTERANCES IN WUMI RAJI'S *ANOTHER LIFE***

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**AN ESSAY SUBMITTED TO THE DEPARTMENT OF ENGLISH AND  
LITERATURE, FACULTY OF ARTS, UNIVERSITY OF BENIN, BENIN  
CITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE AWARD OF BACHELOR OF ARTS (B.A) DEGREE IN ENGLISH  
AND LITERATURE.**

**DECEMBER 2022**

**CERTIFICATION**

I certify that this study was carried out by Abibat Abike ORIMOYEGUN (MISS) in the Department of English and Literature, University of Benin, Benin City, under my supervision.

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**DR AUGUSTINE AIKOROGIE****(Supervisor)**

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**DATE**

## **DEDICATION**

This research is dedicated to God, the giver of wisdom, knowledge and understanding and speed. I owe Him the success of my academic journey because He granted me the privilege.

## ACKNOWLEDGEMENTS

I return all the glory and honour to God Almighty the author and finisher of my faith. Christ is the best thing that has and is still happening to me and my testimony is I that I did not go through my B.A journey without God. I am eternally grateful that a I found and know God.

A huge thanks to Dr Austine Aikorogie, my project supervisor, for your guidance and belief that I could write this research despite the shortness of time. Thank you for how you hastened me up to see that I get it done and putting me through it when I wasn't getting it.

My second acknowledgment goes to my mother, Abidemi Temitope, thank you for sustaining the dream to have a graduate as a daughter despite the discouragement from people around you, families and graduates that betray their educational standard. Thank you for believing in me, helping me and encouraging me. Thank you, Mother.

To my siblings Opeyemi, Pelumi and Haddassah, thank you for cheering me on and helping in the days of discouragement to focus because you look up to me. And to my baby, Jesubamise, I am grateful for the gift of you. Thanks to my daddy too, Nureni Amodu.

I am sincerely grateful for the help of my then Pastors, Mr Peter Akinbo and Mrs Mary Jesumodimu who continuously helped my faith in the face of

challenges. Thank you for being interested in me and for taking me as your own daughter.

A big thanks to Mr John Onole for helping me through decisions and choices in order to facilitate my admission and also for the program of Principles of Success which served as a preparatory guide for my academic journey and stride in life. Thanks to Aunty Josephine who did not only accommodate me for my Post-UTME but also came through for me when I was experiencing the fears of academics. I am glad to have known you ma.

To bro Dipo Olabode, thank you for your consistent and constant financial support including your encouragement and advice. I am grateful sir.

And to my mentor and spiritual father, Apostle Joshua Okorie, I am eternally grateful for all your concern and care to not only me but everyone under you. Your accurate and timely teachings are usually healings to my burdened heart. Thank you for praying for me and for speaking words over me. To Pastor Ross, my mentor too, for constantly checking up on me and helping me through to source for materials, I am grateful sir. Your concern in my growth and personal development means a lot to me. To Sis Adura Adebajji, God used you to allay my fears in 1001, thank you for praying with me and for me. I can't talk about my spiritual growth on campus without mentioning your impact. Thanks to Samuel Ehiguese and Sis Goodness for giving me moral support and being concerned about me. I love you all. Thanks to Pastor Teejay

for supporting and praying for me beyond academics. And to my KPAN family, I am privileged to be surrounded by graces I can draw on for strength and leverage. After Christ, you are the second-best thing that has and is happening to me in Edo State.

I do not forget the awesome people of DLCF that has been a channel of blessing to me one way or the other: GC Nehemiah, Sis Gloria Udeze, Daddy Hosea, and others.

Thanks to my course mates turned friend and sisters, Chisom, Immaculate and Goodness, you are indeed family to me. Thanks also to Oni Faith, you are the least expected person that did the most for me and for that you bought a space in my heart. To my course mates turned brothers, Precious Ekereobong and Bro Austine Agbo, thank you for your brotherliness to me.

To my roommates in 1001, Chioma and Vicky, thank you for giving me a beautiful experience to start with in school and my current roommates, Oluwapelumi and Alheri, thank you for sharing my burdens, for the moral support and cheering. Also, to Ma Ella, thank you for your concern about my academics.

To Christopher Faith my childhood friend, thank you for how you sustain our friendship. I cherish it beyond professing. Also, Courtney, thank you for accommodating when I pass the night in hostel to read. I am happy to have people like you around me as family.

To all my lecturers, teachers and everyone who has directly and indirectly contributed to the completion of my B.A programme. THANK YOU!

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## **CHAPTER 1 INTRODUCTION**

### **1.1 PURPOSE OF STUDY**

This research analyzes the illocutionary acts of the main character's utterances in Wumi Raji's *Another Life* in episode one by interpreting its direct and indirect use to show how it functions in revealing the main character's attitude in relation to the overall thematic occupation of the text. It also examines the frequency of the illocutionary speech acts to arrive at an objective conclusion of how the illocutionary acts function through dominance of use.

### **1.2 SCOPE OF THE STUDY**

The scope of this study is Wumi Raji's *Another Life*. It is a drama work that exposes how the strong and powerful use political position as a tool of vengeance towards their victim who is weak- patriotic citizens- in addition to taking advantage of the society's ignorance of the law to commit impunity and pervert the law. Bundu, the main character, is a newspaper editor who was offered an academic position after a successful academic journey in school but refuses because he believes he will do more for his nation as a newspaper editor by speaking against the ills of the society, exposing the government and inciting the people to hold the government accountable. Being a newspaper editor who

writes against the government, he steps on the toes of political authorities and jealous colleagues. He gets into a clash with his deputy, Mayekogbon who resents Bundu due to Bundu's young age and positional advantage over him. Mayekogbon dies, however Chief Kuye, the chief security adviser to the president, decides to avenge his hatred for Bundu by wrapping a murder case around Bundu instead of being guilty of mistakenly committing the crime of man-slaughter. Chief Kuye also despises Bundu because he goes out with his daughter, Ramou, against his wish and causes the disobedience he suffers from her. Fortunately, Bundu escapes because he got the loyalty of the corporal in charge of him, Bwam who intentionally left the prison door opened carelessly. Bwam abhors hatred against the government's inadequacies, injustice and lack of societal concern having lost his family to a tragic situation caused by a political authority. Bundu's escape and his thrive to live portrays his fear of death and anger towards the wrong accusations he is innocent of which circulates in the country.

It contains three episodes but the scope of data is the utterances of the main character, Bundu in episode one of the text. In Episode one, Bundu is with Ramou, the daughter of Chief Kuye and they devise a way out of Bundu's plight. She is the only one who believes that Bundu did not kill his deputy editor, Mayekogbon Bundu is in a hideout because he escapes a day before judgement. This study analyzes the utterances of only Bundu in episode one in

his dialogue with Ramou contextually to generate the data needed for analysis. Theoretically, J. L Austin and John Searle's proposition on speech acts theory are employed for analysis.

### **1.3 METHODOLOGY**

This aspect focuses on a comprehensive description of the research methods adopted for this research.

#### **1.3.1 Methodological Approach**

The methodological approach to this research is quantitative research method which is interpretive and subjective while qualitative analysis is employed to reveal the frequency of the illocutionary acts used by representing it numerically for an objective conclusion.

#### **1.3.2 Research Methods**

In this research, the process of data collection is qualitative, that is, a textual study of the primary text by making use of the dialogue which are the utterances of the main character for interpretation to reveal his attitude and disposition to the thematic pre-occupation. The text is chosen because it is a drama work which contains dialogues of characters, hence suitable for analysis. The utterances of the main character is studied beyond the literal meaning to

identify how its functions in portraying the sub-themes and the implicit meaning it conveys in relation to the main theme. In essence, this method of data collection is interpretative and subjective.

### **1.3.3 Methods of Data Analysis**

The utterances of the main character in the text are analyzed subjectively as is the feature of qualitative research, however, it is further used to explain quantitative results objectively by way of representing the quantity, that is, frequency of speech acts found in the text in a numerical and statistical form. The textual study of the text aids in the interpretation of the concept as the findings are analyzed statistically for an objective conclusion.

## **1.4 THEORETICAL BACKGROUND**

### **1.4.1 Speech Act Theory**

The definitions and perspectives about English Language did not start with linguists but philosophers also known as classical grammarians. They made propositions based on assumptions by approaching language philologically. This made English Language philosophical which portrays many flaws identified by linguist who later studied it.

The theory utilized in this research work is speech acts theory modified by J.R Searle from J.L Austin's speech acts. J.L Austin's lectures on speech

acts at The William James Lecture at Harvard University in 1955 were collated, published posthumously, and titled *How to do things with Words* in 1962. Speech acts theory is a pragmatic model and a linguistics theory which analyzes how language perform functions together with the meaning deduced from it. Pragmatics is a model from the discipline of philosophy which studies how language is used in a context. It examines the implicit meaning of utterances depending on the condition that facilitates it between a speaker and a hearer. J. Birner explains that it may vary from context to context because the same utterance will mean different things to the speaker and hearer in different contexts (12).

According to Kalejaiye S. Abiola, ‘the speech act theory maintain that utterances are actions’ (373). It shows the functions of utterances as communicated between a speaker and how a hearer infers from the utterance contextually because speeches are beyond words but performative. Before identifying speech acts with locutionary act, illocutionary act and perlocutionary act, J.L Austin identifies constative and performative as the two types of speech acts. He defines descriptive utterances as constative, utterances that describe a situation or fact as true or false, however, his propositions on speech act started from his hypothesis on performative utterance. His definition of performative utterance is ‘the issuing of the utterance is the performing of an

action' (6). Performatives are utterances that act and not about 'true' or 'false' yet they could be.

After observing that all actions are different types of actions either constative or performative, he identified three types of acts that show language functions which are: locutionary act; illocutionary act; and perlocutionary act. The locutionary act is the literal utterance of the speaker, that is, the literal meaning of an utterance which comprises of phatic act, the grammatical component of an utterance; phonic act, the recognized sound of an utterance; and rhetic act, the situated meaning of an utterance. The illocutionary act is the action performed by the locution; the intended meaning of a speaker's utterance which could be performing functions like reporting, promising, ordering, warning, threatening, declaring, thanking, apologizing, reacting, teaching deducing, commanding, suggesting etc., while the perlocutionary act is the effect of an utterance on a hearer, in other words, it is the effect of locutionary act and illocutionary act on a hearer. 'Austin proposed that communicating a speech act consists of three elements: the speaker says something, the speaker signals an associated speech act, and the speech act causes an effect on her listeners or the participants' (Saeed 238-239). However, he focuses on illocutionary acts. He proposes that illocutionary acts are either felicitous or infelicitous because there are conditions that determines the performance of these acts. Felicity conditions are the conditions that determine the execution of

illocutionary acts; it is associated with performative utterances. Felicitous illocutionary acts are constitutive conditions and regulative conditions.

Speech act is further developed by J.R Searle. J. R Searle modifies the speech act into what is now known as speech act theory. In 1969, he authored *Speech Acts: An Essay in the Philosophy of Language*, a book that expounded John L. Austin's speech act and subsequently made additions and modification through other published books such as *Expression and Meaning: Studies in the Theory of Speech Acts* and *Mind, Language and Society: Philosophy in the Real World*. He supports J.L. Austin's propositions on sentence yet, his focus is on illocutionary acts too. Austin's taxonomy of illocutionary acts which are verdictives, exercitives, commissives, expositives, behabitives are modified by Searle into assertives, directives, commissives, expressives and declarations.

- **Assertives/Representatives:** Also known as representatives, an assertive speech act either proves truth or falsity. For instance, claiming, concluding, describing, teaching, reporting, reacting, deducing, assuring, suggesting, fact stating etc.
- **Directives:** This speech act propels immediate actions. Examples are promoting, denouncing, initiating, inaugurating, christening, firing, naming, blessing, baptizing, arresting, sentencing and so on.

- Commissives: A directive speech act spurs the action of the hearer after the speaker's utterance. Examples are requesting, ordering, advising, asking, questioning, challenging, inviting, summoning, commanding, daring, entreating etcetera.
- Expressives: This speech act shows the speaker's commitment to a course of action. Instances include promising, threatening, offering, vowing, pledging, swearing etc.
- Declarations: When an utterance shows the speaker's attitude about a situation. Instances are apology, gratitude, felicitation, approval, confusion, etc.

'Searle's speech act taxonomy is an attempt to refine Austin's and this taxonomy is based on 'illocutionary point...' (Acheoah 2). Also, he proposes indirect speech act rules, which can be indirect or direct as well as primary or secondary, in essence, a speaker performs a speech act but performs another too. It is a component of primary and secondary illocutionary act. The primary illocutionary act is the indirect act which is the non-literal meaning of an utterance but the secondary illocutionary act is the direct act which is the literal meaning of the utterance.

The performance of a speech act is linked to propositional content and reality and this brought the concept of direction of 'fit', an idea that there is a

relationship between the word (language) and the world (reality) and it is applicable to only illocutionary acts. The direction of 'fit' of the illocutionary speech acts are four.

- Words-to-world direction of 'fit': when the language is 'fitted' to the reality in the environment or world. Representative speech acts are fitted to the environment because they are statements on facts and assertion.
- World-to-word: when the words are fitted to the speaker's environment. Directive and commissive fits the reality of the environment to the utterance spoken because it is about ordering, requesting, directing; and promising, threatening, offering, swearing etcetera respectively
- No direction of 'fit': Expressive have no direction of fit because it is emotive and subjective for it is about the psychological situation of the speaker.
- Bidirectional 'fit': Declarative is under this because it is dynamic.

Searle's modifications bring clarity and a systematic approach to speech act theory.

#### **1.4.2 Relevance and Application of Speech Acts**

Language, though abstract and conventional, is not relegated to a syntactic and semantic study only. Experiences, situations and events determine the meaning associated with the conventionality of language which are depended upon for interpretation of what is communicated. Thus, in the art of communication, meaning between interlocutors is to be contextually understood beyond literal utterances. These meanings are the actions that occur when utterances are uttered and the intended meaning conveyed becomes the message of the speaker to the hearer. The analysis of speech acts unravels the actions of the speaker and hearer.

The utterances of the text contain the speech acts in different measures and the dominant speech act is the expressive speech act which is the secondary indirect speech act in the text all speech acts function as the primary direct speech act. According to Searle, 'The speech act or acts performed in the utterance of a sentence are in general a function of the meaning of the sentence' (18). It is noteworthy that the essence of speech acts is how it portrays the functions of utterances, so an interpretation of the functions of the main character's utterances enables the conclusion of the research, that is in how it relates to the main theme.

## 1.5 REVIEWS OF LITERATURE

Speech acts theory has been applied to naturally occurring conversations or discourse for analysis overtime which is in relation to language. It has been used to analyze inaugural speeches, interviews, investigative interviews, slogans of advertisement, political discourse/speeches, newspaper headlines and so on.

A research article by Anna Riana Suryanti Tambunam et al published in IJHSS analyzes the expressive speech acts of an interview with Ed Sheeran in 'Ellen Show'. It studies the amount of expressive speech acts including the notions of expressive speech acts in the interviewing process. It categorizes the data numerically for a statistic presentation after discovering eight expressive speech acts and the dominant expressive speech act being the 'surprise' in the dialogue, then 'congratulations', 'happiness', 'sadness' and 'gratitude'. Their conclusion is that the data implies that Ellen got new information she was not privy to about the news of Ed Sheeran's nomination for the grammy awards. This analysis focuses on one of the illocutionary speech acts, hence the data is narrowed down as it cannot be said that other illocutionary acts are not found.

Abba T. S and Nasiru Musa examined speech act analysis of *Daily Trust* and *The Nation* newspaper headlines on Boko Haram attacks. The discovery of the research is that news headlines use assertive, directive and declarative

headlines while other speech acts; expressive and commissive are not found in the 36 and 35 news headlines from both newspapers respectively. The conclusion is that news services purpose to give information to the public, hence the kind of speech acts used because the reports are factual.

On the part of literature, speech acts analysis has also been applied to literary text for analysis of discourse contained in fictions and non-fiction since literature, mirrors the realities of the society.

After an observation by Muhammad Akram, Allah Divaya, and Muhammad Javed that 'literary texts, short stories and drama have encompassed a good pragmatic realistic but little has been paid to modern novels' (1611), a study is carried out in Muhammad Hanif's *Red Birds* to research on speech acts in a modern novel and published in PalArch's Journal of Archeology of Egypt/Egyptology. After this analysis, they discover that the generality of discourse varies and so there is no definite example of a text. Also, they point out that drama has been the best literary genre suitable for speech acts analysis but then explains how applicable it is to fiction and the benefit being that it brings fresh insight. Their conclusion centers on the importance of linguistics component put together to convey information. This analysis only seeks to analyze the speech acts without relating it to anything literary about the text.

Firman Setiawan and Soenarjati Djajane's investigates the illocutionary acts and perlocutionary acts in John Connolly's *The Book of Lost Things* published in Journal of English Language and discovers how illocutionary acts and perlocutionary acts are used to create good communication between the characters. Their finding is that illocutionary and perlocutionary acts are used by people to interact amongst themselves, however, it should not be limited to social life but passes as a good tool of literary analysis of any literary genre. This analysis links the study to the world without a limitation to the textual content probably because, as earlier stated, literature mirrors the society.

A research paper published in EESP of Teacher Training and Education Faculty of Universitas Tanjungpura Pontianak written by Clarry Sada Jessica and Luwandi Suhartono identifies the dominant speech acts used by the characters in performing illocutionary acts in R.I Palacio's *Wonder*. After analyzing, the utterances are classified and calculated into types of illocutionary acts to show the diff types of illocutionary acts used. Though the study identifies the theme, it is not used in relation to the speech acts analysis, instead it is analyzed based on context and setting of the novel. The result of the research presents three types of illocutionary acts taken from settings and character role relationship; directive with seven utterances; commissive with one utterance; expressive with two utterances. Their conclusion is that context

must be given attention to in order to understand illocutionary acts. This research links its analysis to the theme, though not fully.

Babalola Osipeju examines speech acts and pragmatics in Chimamanda Adichie's *Purple Hibiscus* and studies the various speech acts such as acts of greetings, advertisement, appreciation, abuses, blessing, burial, singing and storytelling. This study includes a pragmatic approach, it doesn't go in depth to speech acts because the researcher uses speech acts to show how Nigerian English functions in the nation. This shows the dynamism of speech acts theory as it can be fused into language and literature.

Susan Olajoke Akinkurolere and Kayode Samuel Ariyo's research article published in the BJESBS conducted a study on the speech acts features in select extracts of Chinua Achebe's *Arrow of God* from leadership perspective. The research examines the pragmatic implications of the speech acts employed as well as its importance in promoting leadership in society. The writers observe that the prominent speech acts are directives, expressive and declarative while representative and commissive are not in the select extract. The discovery is that 'the use of appropriate speech acts through the various avenues opened up by language could beam light against the backdrop of the seemingly intractable socio-political conflicts that are prevalent across the globe' (139). The writers' conclusion is based on the assertion that relates to the theme; that 'resistance to

change through undue assertion of power and authority through declarative and directive speech acts contribute significantly to the leadership failure of Ezeulu in *Arrow of God* (144). This particular study relates the functions of speech acts to the theme of the fiction.

It is agreeable that speech acts in literary works are dynamic in usage both in language and literature. Previous works on literary analysis using speech acts theory mostly do not relate it to the theme and some do not relate it to the literariness of the text. This study analyzes the illocutionary speech acts of the main character in episode one to analyze sub-themes together with relating it to the main theme.

## **1.6 THESIS STATEMENT**

The main character in episode one uses direct and indirect illocutionary speech acts to demonstrate the theme of fear of death and the theme of anger to wrong accusations in order to portray his attitude and disposition of disapproval to his plight of political authorities using vengeance to commit impunity.

## CHAPTER 2

### THE DIRECT AND INDIRECT ILLOCUTIONARY SPEECH ACTS DEMONSTRATING THE THEME OF FEAR OF DEATH

#### 2.0 INTRODUCTION

As earlier stated, speech acts are utterances that performs actions. In other words, the utterances of a speaker can be analyzed to deduce what the utterances achieve as well as the actions they perform. In episode one of Wumi Raji's *Another Life*, the theme of fear of death shows in how the main character, Bundu converses with Ramou on their next move in order to escape from the hunting of the policemen. He uses direct and indirect illocutionary speech acts which shows the fear of death in relation to context. The indirect illocutionary speech act explains Bundu's intentions and the functions of the direct speech acts in his utterances. This chapter analyzes his utterances as he converses with Ramou as well as ascertain the direct and indirect illocutionary speech act he

uses to convey his thoughts which shows his disposition in addition to a numerical representation for an objective conclusion.

## **2.1 DATA ANALYSIS**

Below are the dialogues of the main speaker which portrays the fear of death.

1. BUNDU: A good night? I didn't sleep a wink.

Direct illocutionary act: directive act of questioning and assertive act of stating

Indirect illocutionary act: expressive act of pain.

2. BUNDU: But why? We are virtually unarmed.

Direct illocutionary act: directive act of questioning and assertive act of informing

Indirect illocutionary act: expressive act of shock.

3. BUNDU: I hope they don't subject her to too much torture.

Direct illocutionary act: directive act of expecting.

Indirect illocutionary act: expressive act of concern.

4. BUNDU: I know she won't.

Direct illocutionary act: assertive act of believing.

Indirect illocutionary act: expressive act of hope.

5. BUNDU: Yes, very sure. Besides she doesn't know our new hideout.

Direct illocutionary act: assertive act of deduction.

Indirect illocutionary act: expressive act of gratitude.

6. BUNDU: Why didn't I wait for the judge to decide the case? I would have long been dead! The case had long been concluded. I was only waiting for the hangman.

Direct illocutionary act: directive act of questioning, expressive act of fear, assertive act of concluding and informing.

Indirect illocutionary act: expressive act of gratitude.

7. BUNDU: Yes, my mind is made up now. I'll fight on with whatever I have.

Direct illocutionary act: assertive act of informing and commissive act of vowing.

Indirect illocutionary act: expressive act of determination.

8. BUNDU: I'll learn to cope with it. No, I'll overcome it.

Direct illocutionary act: commissive act of prevailing.

Indirect illocutionary act: expressive act of determination.

9. BUNDU: For as long as I remain alive. I can't win. I've always known that. Nobody fights the establishment and wins...But, I won't surrender. Never. Like Macbeth, I've been tied to a stake. I cannot run. I can't fly either. But like a bear, I fight on.

Direct illocutionary act: commissive act of vowing.

Indirect illocutionary act: expressive act of support.

10. BUNDU: Anything. Stones, sticks, bottles, sands-anything. They come and I swing into action. They shoot me and I die. But nobody will capture me alive. I've made up my mind about that. I'll fight till death-like Bwan.

Direct illocutionary act: commissive act of defense.

Indirect illocutionary act: expressive act of fear.

11. BUNDU: I mean I want to live if I am given a chance.

Direct illocutionary act: commissive act of wishing.

Indirect illocutionary act: expressive act of fear.

12. BUNDU: When all hope is lost, yes. But, sincerely, I would like to be given a chance to prove myself. Your father, I think, should be of help.

Direct illocutionary act: directive act of suggesting.

Indirect illocutionary act: expressive act of plea.

13. BUNDU: Yes, your father. As the chief security adviser to the president. He should be able to swing things around.

Direct illocutionary act: directive act of suggesting (2), assertive act of believing.

Indirect illocutionary act: expressive act of plea.

14. BUNDU: I'm sorry, Ramou. Save me. Please, help me. What do I do now? What can I do?

Direct illocutionary act: expressive act of apologizing, pleading and directive act of questioning (2).

Indirect illocutionary act: expressive act of fear and regret.

15. BUNDU: What have I done? What have I done? Forgive me, please. Ramou, please, forgive me.

Direct illocutionary act: directive act of questioning (2), expressive act of apologizing (2).

Indirect illocutionary act: expressive act of fear and regret.

16. BUNDU: You think there's hope there?

Direct illocutionary act: directive act of questioning.

Indirect illocutionary act: expressive act of fear.

**Table 2.1.1. The Frequency of the Illocutionary Acts**

<b>Illocutionary acts</b>	<b>Direct</b>	<b>Indirect</b>	<b>Total</b>	<b>Percentage</b>
Assertives	6	-	6	2.82%
Directives	12	-	12	5.64%
Commissives	5	-	5	2.35%
Expressives	7	16	25	10.8%
Declarations	-	-	-	-

**Table 2.1.2. The Expressions of the Direct Illocutionary Acts**

<b>Assertives</b>	<b>Directives</b>	<b>Commissives</b>	<b>Expressives</b>	<b>Declarations</b>
Stating	Questioning	Vowing	Fear	
Informing	Questioning	Prevailing	Determination	
Believing	Expecting	Vowing	Determination	
Deducting	Questioning	Defense	Apologizing	
Concluding	Suggesting	Wishing	Pleading	
Informing	Suggesting		Apologizing	
	Suggesting		Apologizing	
	Questioning			
	Questioning			
	Questioning			
	Questioning			
	Questioning			

**Table 2.1.3. The Functions of the Indirect Expressive Illocutionary Acts**

<b>Expressive Illocutionary Speech Acts</b>	<b>Frequency</b>
Fear	5
Determination	2
Gratitude	2
Plea	2
Regret	2
Support	1
Concern	1
Shock	1
Hope	1

## 2.2 CONCLUSION

The entire dialogue in episode 1 is 205. The dialogue of Bundu constitutes 99 utterances. The dialogue that portrays the fear of death are 17 while the sentences are 47. The dominant direct illocutionary act which

portrays the theme of fear of death is directive act and the dominant indirect illocutionary act is expressive act. The direct illocutionary acts do not portray a sense of 'directing by an authority' despite its appearance in the utterances of Bundu and based on literal definition because it is an indirect expression of his attitude. For this, the implicit meaning of his utterances that seem directive are revealed in the expressive speech act which is the dominant indirect speech act to portray his psychological state as inferred contextually. Also, the dominant indirect expressive speech act is 'fear', followed by 'gratitude', 'determination' and 'plea', then 'concern' and 'hope'. Hence, it can be concluded that the dominance of indirect expressive speech act indirectly depicts the psychological state of the main character towards the vengeance against him by Chief Kuye.



**CHAPTER 3**  
**THE DIRECT AND INDIRECT ILLOCUTIONARY SPEECH ACTS**  
**FUNCTION TO DEMONSTRATE THE THEME OF ANGER TO**  
**WRONG ACCUSATIONS**

**3.0 INTRODUCTION**

As Betty J. Birner puts it ‘...as with all pragmatic phenomena, the extent of the mutual knowledge will affect the extent to which indirectly encoded meaning is accurately interpreted’ (117), this in essence mean that the indirect speech acts perform implicit acts by showing the function of the indirect acts in relation to context and mutual understanding. In this research, the main character and victim of vengeance, Bundu is angry about his tragic plight. His anger is not only towards Chief Kuye but also the society, even Ramou who at a point called him a murderer. His utterances are thus analyzed contextually in his dialogue with Ramou, his partner.

**3.1 DATA ANALYSIS**

Below is the analysis of the utterances of Bundu in a dialogue with Ramou.

1. BUNDU: You are crazy. I didn’t kill any of them...

Direct illocutionary act: expressive act of verbal abuse and assertive act of reporting

Indirect illocutionary act: Expressive act of anger, assertive act of informing

2. BUNDU: All that for Bundu. Interesting.

Direct illocutionary act: expressive act of complimenting

Indirect illocutionary act: expressive act of resent.

3. BUNDU: Dead? Did any policeman die yesterday?

Direct illocutionary act: directive act of questioning

Indirect illocutionary act: expressive act of surprise

4. BUNDU: Wrong news, indeed, it is...

Direct illocutionary act: assertive act of fact stating

Indirect illocutionary act: expressive act of anger

5. BUNDU: Thank you very much. But we are in it together.

Direct illocutionary act: expressive act of thanking and assertive act of fact stating

Indirect illocutionary act: expressive act of anger

6. BUNDU: What do you mean Ramou? What are you trying to say?

Direct illocutionary act: directive act of questioning

Indirect illocutionary act: expressive act of suspicion

7. BUNDU: (Advancing towards her.) What do you mean nothing? You are hiding something from me Ramou.

Direct illocutionary act: directive act of questioning

Indirect illocutionary act: expressive act of suspicion

8. BUNDU: Why do you call me feeble?

Direct illocutionary act: directive act of questioning

Indirect illocutionary act: expressive act of suspicion

9. BUNDU: You lie. You must tell me. You will tell me (He's still advancing. Ramou continues to back away.)

Direct illocutionary act: directive act of commanding

Indirect illocutionary act: expressive act of fear

10. BUNDU: Tell me what you're hiding. (They go round in circles. RAMOU dashes for the exit. BUNDU however anticipates her and bars her way. He closes in on her and in one swift movement, catches her by the wrist.)

Direct illocutionary act: directive act of requesting

Indirect illocutionary act: expressive act of suspicion

11. BUNDU: Well, if that is the lady you're talking about, I'm not bothered. Who cares about me? About what is happening to me? I'm not supposed to be living in this bush, am I?

Direct illocutionary act: expressive act of uncaring, directive act of questioning

Indirect illocutionary act: expressive act of resent.

12. BUNDU: You, Ramou, of all people. You, too, calling me a murderer?

Direct illocutionary act: directive act of questioning

Indirect illocutionary act: expressive act of surprise

13. BUNDU: You don't mean it? Oh yes, you do. That's what they all call me in town. But I don't blame them. They heard only the official

version of the story. But you, Ramou, who know the truth. You've joined them also. Are you here to arrest me then?

Direct illocutionary act: act of questioning, assertive act of reporting, expressive act of understanding, assertive act of reporting, expressive act of concluding, directive act of questioning

Indirect illocutionary act: expressive act of reacting

14. BUNDU: You caused it all: every one of you. All I asked for was a chance to live. But you won't allow me. Remember the little you gave me, I utilized well. At least so I believe. I passed through the university without any trouble. Even though I was a union leader. So far, I remain the only student union president who was able to sustain the loyalty of my members without getting into trouble with the authority. Leading students is one of the most difficult challenges anybody can take up. But you're a living witness to it all. What I achieved, how I achieved it. The prize I won as the best union leader. And the entire attempt at making me stay back in the university as a graduate assistant. You know the story. You know the reason why I never wanted to stay. Journalism wasn't my idea of a career either. I just thought I should try my hand at it. I went up, up before I was hauled down again. Now, see where I am.

All because of Mayekogbon. He never liked me. Mayekogbon never liked the way I by-passed him.

Direct illocutionary act: expressive act of complaining and assertive act of reporting

Indirect illocutionary act: expressive act of blaming

15. BUNDU: I tell you I didn't kill the man. Or at least I didn't intend to.

The man had nothing but hatred for me. His own rise had been slow, spending close to eight years on assistant editorship and another four years as deputy editor. At last the ultimate was within reach. It was just a matter of time. Or so he must have thought. Then I shot out from nowhere and became the editor. I learnt he almost committed suicide. My being this young did not help matters. It didn't appear to him as if I might leave the post so soon. So he started plotting against me. Of course I had my own people and they told me of all his intrigues. But I ignored him. Then came this story I carried on the first page; the story revealing that the president had gone ahead training special brigade in spite of sharp public reactions against it. The chairman summoned me to his office and started raging. He wouldn't let me talk. He just went on, shouting, yelling. Didn't he tell me we had to pipe low at least for the

time being? Why was I bent on destroying him? He wouldn't blame me. I was a dead person. I wouldn't know what it costs to purchase a coffin. He went on. On and on, then the telephone rang, suddenly. From the way he ran for the receiver it must have meant the whole world to him, motioning widely that I should leave him alone, that I should go and come back after he might have been through with the call.

Direct illocutionary act: expressive act of complaining and assertive act of reporting

Indirect illocutionary act: expressive act of innocence

16. BUNDU: Of course, I did. I went to my office leaving instruction with his secretary to call me as soon as the boss was through with the phone. And whom did I meet on my return? Mayekogbon, my deputy. He told the chairman in my presence that he warned me against using the story but that I replied that he should mind his business, as I was the editor. Not that I would have taken his advice anyway but what he said was a lie. He never saw the story before I passed it. I didn't like what the man did. This I expressed in hot, unequivocal words. Of course, he countered me and the whole thing degenerated into a shouting match between us. At a point I got so angry that I spat in his face.

Direct illocutionary act: assertive act of reporting

Indirect illocutionary act: expressive act of innocence and admittance

17. BUNDU: But that was what I did. And it was what did it. I never knew the extent of the man's hatred for me. I never could have been able to imagine it. The way he pounced on me. Like a wounded lion: beating, cursing, kicking, biting, clawing, he went on. He would not stop. I called the chairman to do something but he wouldn't at a point, I thought I pulled his claws out of my body. I shoved him off and he went crashing against the chairman's table or something. Because he never stirred again after slumping. He never did and they charged me for murder. I never wanted to kill him. I never thought a person could die in my hand. The chairman was the chief witness. He testified against me.

Direct illocutionary act: assertive act of reporting

Indirect illocutionary act: expressive act of innocence

18. BUNDU: Well, why would he not hate journalists when his cupboard is stuffed full with skeletons. Corrupt fools, all of them.

Direct illocutionary act: assertive act of reacting

Indirect illocutionary act: expressive act of anger

19. BUNDU: I repeat that he's a fool. He's so dumb that he can't even realize that when he has a journalist as his son-in-law, he has him in his pocket. No matter how crazy he may be, no journalist will take his in-law's cupboard to the marketplace so the whole world may see the contents, at least not when he still has a choice.

Direct illocutionary act: assertive act of reacting

Indirect illocutionary act: expressive act of anger

20. BUNDU: You see that. He'll shoot me dead and nothing will happen. Now they hunt me for a crime I'm not even guilty. One country, two laws.

Direct illocutionary act: assertive act of reporting

Indirect illocutionary act: expressive act of anger.

**Table 3.2.1 Illocutionary Speech Acts Frequency**

<b>Illocutionary Acts</b>	<b>Direct</b>	<b>Indirect</b>	<b>Frequency</b>
Assertives	48	1	49
Directives	10	-	10

Commissives	-	-	-
Expressives	7	43	50
Declarations	-	-	-

**Table 3.2.2 The Expressions of the Direct Illocutionary Speech Acts**

Assertives	Directives	Commissives	Expressives	Declarations
Reporting	Questioning		Verbal abusing	
Fact stating	Questioning		Complimenting	
Fact stating	Questioning		Thanking	
Reporting	Questioning		Uncaring	
Reporting	Commanding		Understanding	
Reporting	Requesting		Concluding	
Reporting	Questioning		Complaining	
Reporting	Questioning			
Reporting	Questioning			
Reacting	Questioning			

Reacting				
Reporting				

**Table 3.2.2 The Functions of the Indirect Illocutionary Speech Acts**

Assertives	Directives	Commissives	Expressives	Declarations
Informing			Anger	
			Anger	
			Surprise	
			Anger	
			Anger	
			Suspicion	
			Suspicion	
			Suspicion	
			Fear	
			Suspicion	

			Resent	
			Surprise	
			Reaction	
			Blame	
			Innocence	
			Innocence	
			Admittance	
			Innocence	
			Anger	
			Anger	

### 3.2 CONCLUSION

As earlier stated, the entire dialogue in episode 1 is 205. The dialogue of Bundu constitutes 99 utterances however, the dialogue that portrays anger towards wrong accusation 20 while the sentences that makes it up are 114. The dominant direct illocutionary act which portrays the theme of anger to wrong

accusation is assertive act and the dominant indirect illocutionary act is expressive act. The main character, Bundu uses the assertive illocutionary acts to report events that culminated into his tragedy although it indirectly reflects his anger towards how he is wrongly accused of a crime he does not commit. Thus, the direct illocutionary speech acts are explicitly used by Bundu to explain events that the reader as well as Ramou, also a character are not privy to but it implicitly depicts an expression of Bundu's disposition to his plight. It can be concluded that he resents the accusations against and he expresses it despite being at the face of death. The dominant direct assertive speech act is 'reporting' followed by 'fact stating' and 'reacting'; the dominant direct directive speech act is 'questioning'; there absence of dominant direct expressive speech act and this portrays how factual he is in relating the events that makes him a victim of vengeance. However, the dominant indirect expressive speech act is 'anger', followed by 'suspicion', then 'innocence', 'surprise', 'fear', 'resent', 'reaction', 'blame', 'admittance'. This expressive speech acts conveys the main character's attitude and psychological state despite his assertions that are factual. In other words, beneath his utterances of assertion is an attitude of disapproval to the vengeance aimed at him.

## CHAPTER 4

### FINDINGS AND CONCLUSION

#### 4.0 SUMMARY

This research work focuses on the analysis of direct and indirect illocutionary speech acts in Episode 1 of Wumi Raji's *Another Life*. Chapter One explains the purpose of this study which is to interpret how the illocutionary acts function to reveal the main character's attitude in relation to the overall thematic occupation of the text. The methods of data collection and analysis are explained and the data used is from the primary text. J.L Austin's speech acts modified by J.R. Searle to speech acts theory is the theoretical framework for the analysis of data and Literatures related to the theoretical framework of the research is reviewed.

Chapter Two focuses on the analysis of the direct and indirect illocutionary speech acts found in the utterances of the main character, Bundu, that depicts the theme of fear of death, while Chapter Three focuses on the analysis of the illocutionary acts found in his utterances that reveals anger towards wrong accusation. In the conclusion of each chapter, the research shows the dominant speech act and what it functions as in relation to the

attitude and disposition of the main character to the thematic pre-occupation of the text as a whole.

## 4.2 FINDINGS

This research discovers the direct and indirect illocutionary acts in the text of focus. The findings of this study interpret from the data analysis of the data provided that:

- The entire dialogue in episode one is 205 while that of the main character in used for analysis is 99.
- The dialogue of the main character depicting fear of death is 17 while these utterances constitute 47 sentences.
- The dialogue of the main character depicting anger towards accusation is 20 while the sentences that makes it up are 114
- The dominant direct illocutionary act depicting fear of death is directive speech act but it doesn't perform the function of directives because it functions more as a means of expression.
- The dominant indirect illocutionary speech act depicting fear of death is expressive speech act and this explains the function of the dominant direct speech act which is that it shows the disposition of the main character to his plight.
- The dominant direct illocutionary act depicting anger to wrong accusation is directive speech act but it doesn't function in the literal

sense, instead, it functions indirectly as an expressive speech act, hence why the dominant indirect illocutionary speech act is expressive speech act.

- The dominance of expressive speech acts indirectly in the above cases tells of the disposition of the main character beyond his utterances as inferred contextually.
- Context matters in the interpretation of utterances to understand the intents of speaker beyond the surface meaning of what is uttered.

### **4.3 CONCLUSION**

This research has contributed to the examination of the analysis of the text although it is restricted to the study of direct and indirect illocutionary speech acts in episode 1. Further studies can be carried out on the other episodes and themes in the text. Also, the settings and other literary and narrative techniques could be researched about as these are evident in the utterances of the characters. The utterance of the other characters can as well be studied and analyzed. In conclusion, this study proves that the main character disapproves of the vengeance aimed at him and he shows this in his directive speeches and assertions which indirectly reveals his fear and anger. Bearing in mind that speech acts are utterances that perform functions, assertions, though factual, and directives, though authoritative, contains expressions of the attitude and psychological state of a person.

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