



**SPOTTING AND ANALYSING
THE SPEECH ACTS ENSHRINED IN THE DISCOURSE
OF KAMILU AMOOADENIYI'S *TOO BEAUTIFUL TO DIE* (2015)**

Ashani Michel Dossoumouⁱ

English Department,
Faculty of Arts and Humanities (FLLAC),
Université d'Abomey-Calavi (UAC),
Benin

Abstract:

In their everyday life's conversation, people produced utterances which commit others to partaking in actions. Those are speech acts which some writers, including Kamilu Amoo Adeniyi borrow to encode their message. The objective of this study is to undercover the novel "*Too beautiful to Die*" (2015) so as to associate the meanings encoded therein to the context of its production. That concretely has to do with identifying and describing those speech act types used in the discourse ingrained in the novel. To achieve this objective, it has been necessary to identify and select systematically four extracts based on the relevance of the theme around which they develop. Searle (1976) speech acts model serves as the theoretical backbone while the qualitative research method has been preferred to substantiate the data generation, collection and analysis components. The so generated and collected data have been disaggregated in table 3.1 which presents the various levels of preponderance in the frequencies revealed by the analyses respectively for Representative, Expressive, Declarative and Commissive speech acts in the four selected passages. The findings reveal that the writer has used unequally the speech act types in the four passages 1, 2, 3 and 4 (excerpt Declarative Speech Acts in passage 2). The findings also show the preponderance of Representative, Expressive and Commissive Speech acts in the four analyzed passages. This insinuates and indicates that Kamilu, through the utterances of the characters, the description of events gives pieces of advice, deplores and expresses his own view about those emergent and rampant cankers that take place in the past and continue to pollute today's society. Those are, inter alia, cultish sacrifices, money rituals, and human ritual in Nigeria. The study concludes on the inopportuneness of those violence, human rituals and sacrifices as they do not engender development.

Keywords: speech acts, representatives, expressives, commissives, human rituals and sacrifices, development

ⁱ Correspondence: email dossoumoumichel@gmail.com

1. Introduction

Language is critical for human existence. It is the most important and vital means of communication in human's daily life. Indeed, it is what differentiates human beings from other beings. Without language human beings' life might probably have fallen apart. People talk most of the time with their partners. They use language to express their ideas, to convey information, to create and maintain social relations. In this perspective, language performs many types of functions. It is in this line of thought that Koutchadé and Datondji (2017) contend that language serves as a tool of performing act in all fields of social life.

As a matter of fact, people use language to express their feelings, emotions and ideas, to write literary works such as novel, plays, short stories and others. One can find in those novels while reading them pleasure, lessons and recognition of some of its familiar experiences and feelings through the utterances, sentences and acts of their characters. Sometimes the readers fail in understanding the intention of the writer. Because the writers through some characters of his novel do not only produce utterance containing grammatical structure and words, they perform action via those utterances. So, the readers have to understand the contextual meaning of those utterances in order to know the intention and message of the characters. And to help readers to reach this comprehension, some scholars, who are interested in how words are used to do things and get things done, write a number of theories under the field of pragmatics, which is the study of language in use. Speech act theory, a sub-branch of pragmatics, intends to study linguistics phenomena left unexplained by the grammatical or logical analysis of language. According to Lawal (2003:150) pragmatic is the study of how context influences our interpretation of utterances.

The understanding of utterances is a matter of the matching up of the linguistics elements with the context. Yule (1996) emphasizes this point by stating that the most important purpose of conversation is to understand the meaning of the produced words and the intention of the writer or speaker. If the listener fails in the interpretations of the utterances, he cannot perform the action, or the intention conveyed in the produced utterance. And this action can do something such as changing someone's beliefs, changing the state of the world or moving someone to act. For Andrian (2001: 394) while speaking we produced some speech act.

Some researches have been carried out on speech acts analysis, but not much have been devoted to the specific role played by speech acts in understanding the hidden message of an utterance produced in a text. Consequently, this study is expected to give valuable contributions theoretically and practically for English teachers and learners, researchers and readers in order to help them comprehend the theory of speech acts and help them to become good readers and speakers.

The aim of this work is to focus on analyzing verbal communication in two selected extracts from *Too Beautiful to Die* (2015), a play written by Kamilu Amoo Adeniyi. Likewise, one of the objectives of this research is to identify the types of speech act used

in the four selected extracts of *Too Beautiful to Die*. Another purpose of the study is to describe the different types of speech act identified in those four extracts. This enables a data collection and analysis. The methodology is the qualitative analysis which will base on Searle (1976) speech act theory, on the collection and a scientific and reasonable analysis of the available data. This research work also aims at answering effectively the following three research questions which are like its backbones

- First, what are the types of speech acts that are used in the four selected extracts?
- Also, what are the dominant groups of speech act in those selected extracts?
- And what interpretation can be drawn from this preponderance?

The answers to those questions will ultimately help to have more understanding about how through speech act theory. To achieve this goal, it is has been necessary to organize this work into four chapters. The first chapter deals with the Theoretical Framework. It focuses on the explanation of some concepts. The second chapter, Literature Review, focuses on the collection and a critical analysis of some previous study. The chapter three titled "Speech acts analysis of selected extracts" points out the practical analysis of the four selected extracts of the novel under consideration. The last chapter displays the findings of the research and their interpretations.

2. Theoretical framework

The field of pragmatics was developed during the last century. This development has been made possible due to some contributions of a number of scholars. One has to know that the term pragmatics derived from the Greek word "pragma". Charles Morris (1938) was the first scholar who attempted a definition of pragmatics. He was concerned with the study of the science of signs, which he called semiotic. According to him, pragmatics is "the study of the relation of signs to their interpreters, that is to say people". For him, pragmatics deals with the description of language use. It is the study of language use in interpersonal interaction. It is concerned with the linguistic choices of a speaker and the options and constraints which apply in social communication. Bussmann (1998) emphasises that "pragmatics is the science that studies the relationship between natural language expressions and their use in specific situation". So, pragmatics is the study of language in use. For Levinson (1983:4) pragmatics "studies language from a functional perspective, to explain facts of linguistic structures by referring to non-linguistic pressures and causes". He (1983:24) believes that "pragmatics is the study of ability of language users to pair sentences with context with which they are appropriate". If pragmatics is the study of linguistics act and the contexts in which they are performed, it is clear that speech act theory is a central subdomain.

The term "speech act" derives from the work of the Cambridge Philosopher J. L. Austin in the series of William James lectures he delivered at Harvard in 1955. From this period, the speech act theory became the most important part of pragmatics. Because, it does not only consider language used by the actors of a discussion but studies their

behaviours at the time of the communication. Speech act theory offers an incomparable contribution to linguistic research.

The theory of speech act deals with the idea that words have meanings. It works on identifying utterances and the actions they performed. As a theory of linguistic and the philosophy of language, many scholars try to find an appropriate definition for it. Andrian et al (2001: 394) assert that "*speech act are performed in uttering expression*". For him, while speaking one produced some speech act. On any occasion, the action performed by producing an utterance consists of three related acts identified by Levinson (1983:236): a locutionary act, an illocutionary act and a perlocutionary act.

A locutionary act is the act of uttering a sentence with a particular semantic content. It is also the production of a sentence with determinate sense and reference. It is known as the actual physical utterance. Locutionary act is the basic act of uttering or producing a meaningful linguistic expression. It is the ability of a speaker to form sounds and words that create a meaningful utterance in language. In another words, it is the actual words of the message. If a speaker cannot produce a good locutionary act, it will be probably impossible for him/her to make an illocutionary act, which is the second dimension of speech act.

While producing an utterance, the first intention of the speaker is to make the hearer to do something. And to achieve his goal, he/she must be sure that the hearer can comprehend and get the illocutionary force of his utterance in order to do the perlocutionary effect of his utterance. There are some conditions which help the speaker to verify and know if the hearer perceives his message. These conditions are the felicity conditions and the Illocutionary Force Indicating Devices (IFIDs).

Felicity conditions not only provide the basis of classification of illocutionary act, but they also classify their internal structure and help formulating rules for their realization. So, felicity conditions are certain expected or appropriate circumstances for the performance of a speech act to be felicitous. Searle (1969) distinguishes the following felicity conditions:

- The propositional content condition: the participants have to understand the language being used. They are not play-action or being nonsensical. The content of utterance must be about a future action.
- The preparatory condition: the participants and the context or circumstances must be appropriate.
- The sincerity condition: the speaker must be sincere. He must have the required beliefs, thoughts, intention or feelings.
- The essential condition: it underlies the conception of speech acts as social and institutional facts. The utterances can change the state of the hearer from non-obligation or from non-informing of a future event to informing.

The IFIDs are expression where there is a slot for a verb. Such a verb is called performative verb. To enrich this point, Koutchade and Datondji (2017:39) defines the IFIDs as "*linguistic and paralinguistic hints that range from the use of unambiguous performative verbs, word order, the choice of words with low, median or high semantic scope for*

the linguistic ones, to vocal intonation, body gestures, special ways of dressing, and all other possible cultural practices including rituals for the paralinguistic ones."

John Searle, a student of Austin, promoted five basic kinds of speech act that one can perform while speaking. There are representative or assertive, directive, commissive, expressive and declarative. Searle's (1979) taxonomy of illocutionary act is summarized below, each category is followed by a definition:

- Representatives or assertive acts: they are those kinds of speech act which commit the speaker to the truth of a particular expressed proposition. Stating, affirming, describing and informing are examples of representative act.
- Directives acts: they direct the hearer towards doing something. Directives also cause the hearer to take a particular action. They include commands, warns, invitations, dares, challenges.
 - Commissive acts: they are those kinds of speech acts that speakers use to commit themselves to some future action. Commissive involves promising, offering, guarantee, pledging, swearing, warrant, vowing and undertaking.
 - Expressive acts: they state what the speakers feel. They involve thanking, greeting, congratulating, apologising, appreciating, deploring, detesting, regretting, welcoming.
 - Declaratives acts: they are those kinds of speech act that change the world. Christening, marrying, firing, arresting, declaring, baptising, resigning are declarations.

3. Literature Review and Research Methodology

3.1 Review of Past Scholarships

Language is a powerful tool in the writer's hands since it is used to serve many functions. Authors manipulate language in order to suit their purposes while writing. Their primary goal is to report, inform or denounce some acts. To reach this goal, writers selected the kind of words and speech acts that are suitable and appropriate. The readers have to understand the contextually use of the language before getting the real message and writers' intention conveyed in the text. In this way the study of literary works has been carried out within the framework of pragmatics and speech acts by many scholars.

Datondji (2017) carries out a contextual and figurative analysis of Buchi Emecheta's *The Rape of Shavi*. He based his study on pragmatic approach and on the integration of references and presuppositions relating to the author's sociocultural and educational background that constitutes the contextual makeup of the novel. He examines some instances of figurative language used in the novel. The findings reveal that more is being communicated than written and that the intended message can only be uncovered by reaching beyond the bare linguistic structure. He concludes that the novel is a multiple layer literary work that requires from the reader, the possession of a shared knowledge with the author in order to reach an efficient interpretation that discloses the very message that lies beyond the words. This study has a similar source of

data as the present study. They both focus on a novel analysis in order to find the hidden message of the respective author. Though they share a similar source of data, they do not employ the same theoretical framework. The previous study does not also enhance the importance of speech acts in the comprehension of a novel. So, the present study is needed.

Hashim (2015) explores speech acts in political speeches. He based his study on Searle's (1969) and Austin's (1962) theories of speech acts. He examines some political speeches of John Kerry in Presidential campaign in 2004 and George Bush inaugural address in 2001. Hashim focused his study on the pragmatic function of locution, illocutionary and Perlocutionary acts of the speeches. The findings show a preponderance of Commissive acts followed respectively by assertive, directive and expressive. In other words, John Kerry relied more on sentences that performed Commissive acts than other speech acts since he committed to some future actions and he promised to make the world fit the words. Bush used sentences with assertive acts more than other speech acts since the assertive has a truth value which can only enhance the effect of the assertive proposition. The preponderance of commissive, assertive and directive acts are the characteristic of political speeches because they are mostly used as mobilisation strategies, especially in political campaigns, where it is essential for candidates to persuade their listeners to win election. Hashim's study shares the same theoretical framework with the present study but they do not have the same data. In the previous study, the researcher only focuses his attention on the role played by speech acts in political speeches. He does not take care about their role in the comprehension of message. This is one of important reason of carrying out the present study.

Agbedo (2008) made a speech act analysis of political discourse in the Nigerian print media. To reach his goal, he focused his analysis on the speech acts of Bayo Onanuya and Yakubu Mohammed of *The NEWS* and *Newswatch* magazines respectively. The findings point out that the illocutionary acts deriving from their individual speech acts failed to meet J. L. Austin's felicity conditions. As a result, they failed to meet Grice's cooperative principles which participants in any given communicative event are expected to adhere to. He concludes that the four maxims of quantity, quality, relevant and manner are violated thus giving rise to conversational implicature. The implication of the foregoing for the journalism profession in Nigeria is to say the least gravely unsavoury. This necessitates a radical policy shift intended to stem the tide of unethical practises that have become an albatross around the neck of the noble profession in Nigeria. This study focuses on felicity condition while the present study analysis speech acts. In other words, they are different according to their respective purposes and the data analysed. In the previous study the researcher does not put emphasis on the importance of speech in the understanding of utterances. That calls for carrying out the present study.

Akinwotu (2013) investigates a speech act analysis of the acceptance of nomination speeches of Chief Obafemi Awolowo and Chief M.K.O. Abiola. He focuses his study on the role of language in the communication and interpretation of intention. Based on

Austin's (1962) speech acts theory, the study has revealed that assertive acts account for 27.3%, expressive acts for 22.70%, commissive acts for 22.70%, directive acts 18.2% and declarative acts for 09.1% of the total data. The study has also revealed the acceptance of nomination speeches are characterized by illocutionary acts that are used to achieve persuasion. Hence the data are characterized by a preponderance of assertive, expressive and commissive acts that are mostly used as mobilisation strategies especially in political campaigns, where it is essential for candidates to persuade their listeners to win election. The acts performed in the speeches examined are essentially similar however they were encoded more explicitly by Chief Awolowo. Although this research work shares the same theoretical framework with the present data, they do not have the same source of data. This research work focuses on political discourse while the present study works on a novel and goes beyond a simple analysis of speech acts used in the novel. That calls for the need of the present study.

Okafor and Alabi (2017) attempt a speech acts analysis of hate speeches in the 2015 general election campaign in Nigeria. They examine, from pragmatics perspective some instances of hate speeches made by political actors during the 2015 general election campaigns in Nigeria with the aim of revealing their pragmatic import. They based their study on the Austin's (1962) and Searle's (1969) speech act theories as theoretical framework. The findings show that the Overall Relative Frequency Percentages (ORFPs) are: Assertive 45% to say or predict doom, lawlessness and violence; Directives 27.5% mainly to warn; Commissives 15% to threaten perceived political opponents; Verdictive 7.5%; Declarative 5% while Expressive has lowest occurrence of 2.5%. The study also reveals that campaign speeches made prior to the 2015 general elections in Nigeria serve as weapons of intimidation, coercion and thus created an atmosphere of fear and anxiety within the polity. The study recommends enlightenment programmes on the tenets of democracy and good governance for all citizens to protect Nigeria's nascent. This study seems to have the same goal with the present study, but they do not have the same source of data. The present study works on a novel while the previous one focuses on a political discourse. Also, in the previous study does not put emphasis on the role played by speech acts in the understanding of utterances. This calls for the need of the present study.

4. Research Methodology

In the move to make the project of this research work a reality, it has been necessary to follow a method. The qualitative research method paradigm guiding the production of this work has capitalized on the iteration process through up and down reading of the corpus under study. In order to sound more relevant in the generalization of the findings to the novel, it has been absolutely important to swim across the novel in order to effectively map and zoom critical instances of true dialogic passages filled with meanings in context. As such some scenes (pages 12 to 19; pages 48 to 52; pages 101 to 108 and pages 119 to 124) have been systematically selected for analysis purposes. Once the selection phase is over, each selected passage has been subdivided into units of analysis. Each

extract embeds therefore units of analysis numbered from 1 to 66 for passage one; from 1 to 64 for passage two; from 1 to 78 for passage three and eventually, from 1 to 59 for passage four. Based on the keys put forth above and adopted for the analysis, each initial letter of the speech act has been used to tag its occurrence in the four passages under analysis. The outputs of the tagging generate results that are embedded in only one table. As such, instead of four different tables, that is one table for each analyzed passage, the overall data have been disaggregated in table 3.1. The data ingrained in that table are the cornerstone for the discussion which follows.

5. Practical Analysis of Speech Acts in the Extracts

For the purposes of the analyses reported below, it has been necessary to adopt some keys used to stand for each speech acts device. As such:

5.1 Analysis of Speech Acts in Extract One

Extract 1: Scene 1 and 2 of part 1 from page 12 to 16

1 (The Narrator)- It was all hullabuloo, the weather was cool and briskling a very good air, that enliven the atmosphere, cool and pacific. **(R)**

2-Birds were singing and children playing amidst jubilation of coming age. **(R)**

3-Some were under the tree learning kalatu. **(R)**

4-(Arabic) Alif fatiha Bisimillahi Rahamoni Raheem pervaded the air and so life is glorious. **(R)**

5-There appears a pregnant woman being welcome by the mallam. **(R)**

6-Everything was alive, the animals were playing – the chicken and in particular the ducks. **(R)**

7-Maureen: Asalam Alaikum baba! **(E)**

8-Old man: Ma alaikum Salam. **(E)**

9-Welcome my daughter, **(E)**

10-how are your children at home?**(D)**

11-hope they are not giving you problems. **(D)**

12-Maureen: No! **(R)**

13-Old man: And the little tunfulu inside your womb? **(D)**

14-Maureen: I carry with pleasure and comfort. **(R)**

15-Old man: So, shall it be on the day of delivery “sumo sebila ya sarau”. **(C)**

16-Less I forget, you will soon deliver, let me know you the duck for this coming baby. **(D)**

17-When you deliver, I will send it. **(C)**

18-It is that white and healthy duck. **(R)**

19-Hope you do your asalatu and salat. **(D)**

20-Lazy girl she did not have patience to finish her Koran. **(E)**

21-You see my daughter, I would have sent all of you to school, but I am afraid of this vulture of a religion called Christianity. **(E)**

- 22-Imagine, they beat hell out of Adisa in order to transform him to a Christian and I understood, there are several of his kind in the same shoe. (E)
- 23-Therefore Maureen, my daughter, I love you. (E)
- 24-and all of you have to be prayerful, so that this kafir and the new faith doesn't rob you off. (D)
- 25-Anyway I understood some of them are good sa! (E)
- 26-Na them them, Colonial Master. (D)
- 27-Our great father is from Ife-oduduwa and he was from Saudi-Arabia and what are we then? (D)
- 28-the Yorubas! (R)
- 29-When the whole Saudis are Muslim. (E)
- 30-Don't be deceived o! (D)
- 31-How is your husband? (D)
- 32-Maureen: Fine (E)
- 33-Old man: And your business. (D)
- 34-Hope no quarrel with your husband. (D)
- 35-You see Maureen, I sent for you. (R)
- 36-I want to explain some mystery of future for you particularly, the meaning of "pepeye" or the duck. (R)
- 37-For your first born I gave you a duck including your second born and the incoming one. (R)
- 38-It has a very important meaning, listen very well. (D)
- 39-It is power, leadership, wealth, wisdom and sporting all to be achieved via discipline without being injurious to yourself because you have to respect our limitation. (R)
- 40-And this mystery I am unraveling is tied on the string of knowledgeable, God fearing and righteous, all goodness encompasses. (R)
- 41-They shall be the head and not the tail, rich not poor, please preserve this one for me, for imamate heritage. (De)
- 42-Is it clear? (D)
- 43-Maureen: So, shall it be Baba. (E)
- 44-Old man: And be careful, don't walk in the night, for the problem of the politicians these days is alarming. (D)
- 45-Allah shall suffices for your need (Amin). (C)
- 46-(The Narrator) (Some years after the old man died and was buried according to the Muslim rites) (R)
- 47-At the party house, there are gatherings of politicians of (PPP) jubilating and assessing the ban lifted on politics, while marshalling plans for victory. (R)
- 48-Aworo-oye: The mystery of our time calls for a total change, (C)
- 49-when I learnt of the lift of ban on politics, a tremendous sense of relief swept over me and I feel confident to be the next prime-minister of Acorn republic. (C)
- 50-But how? (D)

51-Anyway – it is a matter of life and death and every gods must be appeased to achieve this tall ambition. (C)

52-(**The Narrator**) (He laughed ha! ha!!ha!!!ha!!!!ha!!!!!!). (R)

53-I, 'Aworo-oye', a distinguish man from the southern pole of Acorn republic, astute, yes, noble of course and a respectable man excuse me, (D)

54-(**The Narrator**) (he sips a glass of wine and wave to his party cohort to sit down with left hand.) continued (R)

55-..... Now the battle has just began, there is need for a working modalities to ensure the success of our party at all levels both at the southern and the Northern pole. (C)

56-Let me inform you, (he gas), opinion poll revealed that we have an overwhelming popularity but there is strong contention from Medoki of the Northern Constituency. (R)

57-(**The Narrator**) Aworo-oye assumed his position and he brought a file and distribute a blue print of the plan he has drawn for the party). (R)

58-**Laguna: (The Narrator)** The party secretary (stood up and react to the plan). (R)

59-Our party, The People Progressive Party (PPP) has a strong contention from the labour party because they constitute the majority and the fact is that they have been registered now and nearly all the workers have signifying intention to vote for them. (R)

60-**Kolapo** (the party, Treasurer): What shall we do now? (D)

61-(**The Narrator**) Aworo-oye quickly caught in) (R)

62-**Aworo-oye:** Apart from the blue print for the campaign plan, I suggest we consult an herbalist, remember a virile nation is built by the blood of the matyres and no sacrifice is too much, we have to control both the land and the space to ensure overwhelming victory, (D)

63-(he coughs) (R)

64-I know our opponent will think less of that. (D)

65-You see for my ambition, I am prepared to do everything possible to achieve this feat, and as the party chairman, (R)

66-I must ensure victory for the party at all cost and I hope you won't consider this idea of mine too crude. (C)

5.2 Analysis of Speech Acts in Extract Two

Extract 2: Scene 3 of part III from page 48 to 52

1-(**The Narrator**) After returning from the hospital, Mama Omope was sweeping when she felt a shiver and her eyes turned, (R)

2-she stop and stoop he body to pack up her muffla and yawned. (R)

3-**Mama Omope:** (Yawns) – Laola walakuwata illa billlalihi. (E)

4-Only God knows what is happening to Omope, am weak and frail and the time of delivery is nearer but not now, it is uneasy, oh! (E)

5-God ease this burden for me for the travelling pain is much. (D)

6-It has always been an easy delivery, why is this indicating a shadow of death?(D) 7-I pray God puts this cup away. (D)

- 8-Neighbour:** Haba! Mama Omope, nothing is going to happen, that one inside you is called Fijabi. (C) **9-Se bi,** you and your husband were fighting before the pregnancy. (R)
- 10-Mama Omope:** Till now, this is what I carried out of from his house, he pushed me to bed to settle scores and the result is this pregnancy. (E)
- 11-Neighbour:** He just did that to tie you down. (R)
- 12-It implies** he still loves you. (R)
- 13-Mama Omope:** I know he want me back, the reason for our separation is fundamental. (R)
- 14-Two corpses** cannot live in the same roof who will care, (D)
- 15-he has been** fooled, (R)
- 16-Omope's** life is in danger and forgotten that 'Atakoro wonu ado kole komo inu e lo'; a word is enough for the wise. (D)
- 17-Neighbour:** God will save you. (C)
- 18-Mama Omope:** ye! Yell yu!! Yu! Il, pains all over my body, Haa! Blood help! Help!! Help!!! (D)
- 19-((The Narrator)** Neighbour carries her up and over neighbours came to her help; (R)
- 20-she was** rushed to the state hospital while her husband was sent for.) (R)
- 21-At Baba Omope's** house, life has changed and the enjoyment has began, he is full of confidence for Omope has survived and series of spiritual cleansing was performed for Omope and he is now hale and healthy thus, (Baba Omope boast.) (R)
- 22-Baba Omope:** Allah kiyaye, I thank God, I Baba Omope. (E)
- 23-The son of Oluawo** of the land, never, "A ki fi omo ire bore, the fools who call themselves politicians wanted to use my child for sacrifice why not use their own foolish people, the radio is there, television is there, the advertising industries are there and the PR marketers to package them across the country yet they prefer a crude way without recourse for nemesis, the smooth part is there yet they prefer a crude way, if you fear Allah take a straight path in your life struggle, (E)
- 24-Omope** (D)
- 25-((The Narrator)** he called) (R)
- 26-Omope:** Sir. (C)
- 27-Baba Omope:** God will be with you, (C)
- 28-I thought** those fools are really going to give you scholarship not knowing they were looking for a prey to sacrifice, sorry, it is one of those things. (E)
- 29-When last** did you see your mother, (D)
- 30-tell her** I want to see her before the family competition engross me because she is not my only wife of course life has just began, (D)
- 31-Ha! Ha!! Haa a!!!** (E)
- 32-Go and** play, (D)
- 33-((The Narrator)** he laughed) (R)
- 34-Omope:** Thank you papa. (E)
- 35-(The Narrator)** He left his father and went out to play his playmate, (R)

- 36-they were playing different games, Football, Ayo Olopon, Table tennis, and Cards. (R)
- 37-Omope was watching and could not partake in the games because he is not fit enough, after recovering from the incident. (R)
- 38-Two elderly people who stand aloof, came nearer and pretends to be watching while one wears a small gourd of charm, and holds out something and smacks it on Omope's head and immediately they quickly disappear. (R)
- 39-Few minute later Omope returns home and frailed and all of sudden collapse. (R)
- 40-Sule: Baba! Omope has collapsed, he can not breathe again, Baba... (R)
- 41-(The Narrator) At this time a visitor was with Baba Omope discussing. (R)
- 42-Baba Omope: Welcome my inlaw, (E)
- 43-what brought you here, hope mama Omope is fine? (D)
- 44-Inlaw: she is not, she is at the hospital, she collapsed while sweeping and nobody knows whether it is a sign of labour because it is not yet time to deliver the baby. (R)
- 45-She has been admitted at the state hospital. (R)
- 46-Baba Omope: My in-law that is what I am saying, she left her child alone, supposing she is here she would be taking good care of her child, "you are not there and you are asking how they share it" (E)
- 47-no matter how it is shared you must be contented."(C)
- 48-(The Narrator) In the process Sule's voice became (louder) Baba! Baba!! Baba!!! Omope has collapsed he is near death, he rushed in and Baba Omope became alerted). (R)
- 49-Baba Omope: Sule what is happening? (D)
- 50-Sule: It is Omope again, he has just collapsed, he is getting nearer death. (R)
- 51-Baba Omope: o tio, in-law that is what I am saying if his mother is around would she not be caring. (E)
- 52-(The Narrator) He stood up and rushed to the scene. (R)
- 53-Baba Omope: Ha! Gbese, he is gasping, Sule! Call me the driver and let's quickly rush him to the hospital. (D)
- 54-Sule: Suberu the driver Baba is calling, He said "You should prepare the care to rush the hospital. (R)
- 55-(The Narrator) Baba Omope rushed inside his room to wear his clothe, took along some money while Suberu and Sule carries Omope to the car. (R)
- 56-He joined them in earnest and the car zoom off to the state hospital. (R)
- 57-Baba Omope: Doctor! Doctor!! Help! Nurse! Nurse!! (D)
- 58-((The Narrator) He runs helter-skelter). (R)
- 59-Doctor: Baba what is it? (D)
- 60-This is an hospital, you should behave, there should be no noise. (D)
- 61-Baba Omope: (stammering) en! en! I have a patient, is about dying, please help (D)
- 62-((The Narrator) he falls down and tears roll down) (R)
- 63-Doctor: nurses on duty, attend to that immediately.
- 64-(The Narrator) The nurses rushed to the vehicle with a bed and carries Omope on the bed, she quickly fixed the oxygen gas in his nose to aid his breathing thus, thus Omope was hospitalized and his life was saved. (R)

5.3 Analysis of Speech Acts in Extract One

Extract 3: Scene 1 of part V from page 101 to 108

1-The Narrator: At the main hall of Acorn University, it was full to the brim and every student were in their latest attire, Omope and his colleagues enter in the company of Lauryn the Germano-Nigeria Lady walking majestically, his appearance amaze Kasali and coy. **R** **2-Hence,** the tremour set in. **R**

3-Kasali: Dora, you sure, you delivered the message to Omope. **D**

4-Dora: yes, don't you see him around with a Germano-Nigeria dame. **D**

5-Kasali: Does that mean he has recover so soon anyway we've click the biz already let continue the race, make sure you charm him before he leaves this place. **D**

6-Omope: How are you Kasali? **D**

7-Kasali: The powerful, with due respect to your Excellency, you are welcome, the programme is about commencing. **E**

8-Omope: How are your cabinet doing, hope no problem? **D** **9-Please** do call back if you need my assistance on any issue before we leave the campus. **D**

10-Dora: Omope good evening, this is your night you know, what a wonderful man you are. **E**

11-Omope: Never mind me, I have a company already thanks! With pleasure. **C**

12-The Narrator: The music is going on underground and the atmosphere was calm with serenity, as at 8pm the music went off and the master of ceremony come out to take charge of events. **R**

13-The MC: Great Unicorn **E**

14-Crowd: Great!!!! **E**

15-The MC: Ladies and Gentlemen, you are welcome to this unique occasion of festival conference, it is one of the most wonderful ceremonies on the campus. **E**

16-It signifies a turning point for the graduants and the entire students the future leaders of Acorn Republic, in short our representative. **R**

17-This is purely a traditional festival, unique of its kind because we are speaking to the oracle today. **R**

18-Once again I welcome you on board; **E**

19-now the introduction of the invited guests. **R**

20-It is my pleasure to invite the Vice Chancellor of the institution in person of professor Idowu Abanikanda, ushers please! Also, the chairman of the occasion Mr. Laguna the secretary of PPP, ushers please, also the Dean of faculties, we have five faculties, therefore I call on Dean of Faculty of Law and humanity professor Eyiowu-Awi. Dean of Faculty of Management Dr. Teledalase, Dr Irawo Owuro of science, Professor Jinadu of Environmental and Urban studies and Dr Enioluwa da kose Farawe of Administrative College while Dr. Alonge the Senate President is also invited to the high table and the registrar of the school Dr. Ariori. **D**

21-(The Narrator): (There were applauses from the crowd) **R**

22-The MC: Mr. Wantiago is also the chairman of this occasion and special guest of honour so also are the Ifa-priests, the pastors and Alfas. **R**

23-Other members of the high table includes the immediate past president of this citadel of learning in person of the gentle-man, people thought won't be here, but he made it that shows his love for his country. **R**

24-The person is none other person than the popular active and humble comrade Omope Lawson. **D**

25-Crowd: (**The Narrator:** Heavy applauses). **R**

26-MC: Mr. Kasali should as well join them at high table. **D**

27-I will now hand over to the chairman of the occasion Mr. Wantiago, just before then, Mr Wantiago is the incoming presidential aspirant for Acorn republic and financial member of (PPP). **D**

28-Mr. Wantiago: Great students, **E**

29-Crowd: Great!!! **E**

30-Mr. Wantiago: The future is bright for all of you here, just as it was predestined that I will one day become the president of the country, so could be fate of somebody here today. **R**

31-The Vice-Chancellor, The Deans of schools, The Registrar, The student leaders, Other protocols observed. **E**

32-I am indeed delighted to be invited to this epoch making occasion and to be among the great leaders of tomorrow. **R**

33-The occasion of today marks the libation prepared for the graduates so that they can accommodate the future political dispensation of this country and their personal endeavours. **R**

34-I salute your courage so far therefore, be courageous brother, do not stumble, "the mission must be accomplished". **E**

35-It is time for a president from South Acorn, if it is time, no sacrifice is too much. **D**

36-I therefore pray for God's help in our endeavours and good jobs to the graduands. **D**

37-Thanks. **E**

38-MC: It is indeed a great experience. **E**

39-Crowd: yea **E**

40-MC: Now, the Student Union Presidential Address from the successor and the predecessor. **R**

41-Mr. Kasali please. **D**

42-Kasali: The Vice-Chancellor, The chairman, Deans, All other protocols observed, Ladies and Gentle, My lord spiritual and Temporal, Great Unicorn! **E**

43-Crowd: Great!!! **E**

44-Kasali: Today is the day of destiny, a turning point in the future of our government and a march to the future, it is usually crowded, the priest are around, the music is available, so great students, the enjoyment is on unlimited. **R**

45-Let us accept the divination with faith. **D**

46-I thank our donor that made this occasion possible particularly Mr. Wantiago and the school authority. **E**

47-I will not forget to mention Mr. Omope for his prudence while in office. **E**

48-Crowd: Beeni to' Omope ri. **De** (that is always the case with Omope)

49-Kasali: I salute the great student once again. **E** **50-It** is indeed the sacrifice of no small measure. Thanks. **E**

51-MC: Thank you Mr. President. **E**

52-I will call on Mr. Omope. **D**

53-Crowd: B'o ti e campaign, o ti wole (2ce). **De** (you do not need campaign before being elected).

54-Omope the great! Here!!! **E**

55-The Narrator: (He walks humbly to the altar). **R**

56-Omope: Quiet please! **D**

57-The Narrator: (and there is deep silence with no murmuring). **R**

58-Omope: Thank you. **E** **59-The Chairman** of the occasion, The Vice-Chancellor, Deans of schools, PPP party, The labour party, The Great Unicorn, Gentlemen of the press, Other protocol observe, Oun Aro lafi ki awo, Gbalaja gbalaja larubo omo, Lodifa feni te bi npa, to gbesu kannu, to tun se iresi, Nje n o jesu n o je iresi, boluwa ba wi. (All depend on God). **E**

60-Today is the night of destiny according to our tradition, today is the night of divination to peep into the future, our action of divination of tonight is by man. **R**

61-I mean man does the divination and the interpretation because the angels has since become invisible to us because of our deeds. **R**

62-May I remind you that the action is in line with what we met on ground and I do not know whether it is constitutional but it is fun! **D** **63-Therefore** Atelewo eni ki tanije, Atelewo laba'la, a o mo ni to ko but today's choice, amoni eni to ko" we know who writes the destiny, God and man. **R**

64-Crowd: Oro Agba, ride on! **D**

65-Omope: Nji taye bayewon tan, iwa ibaje ni won wu lo di if a fun simisola lope simisola moroye oro ana oye mi. **De**

66-The narrator: (Kasali and Wantiago in awe of fear,) **R**

67-Omope: simisola fe gori te lanroye o joye simisola lowo olola lanroye logbon, oleko simisola nduye, ndogbon, odete, ofun Afobaje ni riba, o wajoba aye di rudu nrudu, he! He!! He!!! Wojon-wojon, he! He!! He!!! Wojon-wojon,. **De**

68-This is outburst of deceit consequence of a deceitful divination, therefore it should be modest of our tradition to embrace a democratic destiny where the choice is yours. **D**

69-This implies that you are the architect of your life. **D**

70-Because Gbalaja gbalaja lasun orun omo Ihoho lasun orun oge Lodifa yonbodi, obinrin otokulu Tolohun fe o mo oro, n je to ba fe moro To fe mo oun ti n be ninu egun Awa na fe yoju wo ido, gende mewa loriyonbodi nitori idite aroje. **De**

71-I bring this message to remind us that it is possible for human beings to gather and agree on certain options of life, which affect the destiny of a nation. **C**

72-Gentleman learners, may I appeal to you all to put your trust in God because there is no competition whatsoever in destiny and I remind you of the law of gravity, it is a natural operating law. **D**

73-Our certificate is enough licence for whatever we want to become. **D**

74-Therefore, I deem it fit to urge us all to stand firm with justice because "Eni ba se teni kan o se ri, a ri n te ni kan ori ri". **D**

75-Thank you. **E**

76-**Crowd:** ((**The Narrator**) rise up with great applaudes!!!!!!) **R**

77-**MC:** Indeed, it is Omope that just spoke no other person than the orator I have known for the past few years. **E**

78-Next on the agenda is music entertainment and menu before we come back to the special divination. **C**

5.4 Analysis of Speech Acts in Extract One

Extract 4: Scene 3 of part V from page 119 to 124.

1-**The Narrator:** The campaign was highly intensified and it was glaring that Labour party would loose because of the overwhelming support Wantiago, at this period Omope is already down and was at the agony of life and death. **R**

2-At the party house Wantiago was there to address the press conference. **R**

3-**Wantiago:** I count on the entire people of Acorn, the south zone, come out and vote for me on the election day. **C**

4-This is our time. **C**

5-And no sacrifice is too much. **C**

6-I will deliver, I will implement all that were stated in the manifestoes. **C**

7-Thank you. **E**

8-**The Narrator:** (They all departed to an inner room). **R**

9-**Wantiago:** Aworinu, how far? **D**

10-**Aworinu:** Can't you see the difference, tomorrow is election, ceteris-paribus you are the winner. **C**

11-**Awise-Awo:** The "yeye" refuse to give us what we need.

12-But we were able to kidnap his girlfriend to use while she was returning from abroad, the union boys tried, luckily she came with two kids, already Omope is in agony of slow death, I was there to see things myself. **R**

13-**Pilot:** Ladies and Gentlemen you are welcome to Acorn Republic, the time is 12.00 Gmt at Acorn time, you are welcome to our country. **E**

14-**Dora:** (in disguise) Iya Ibeji Kaabo, here she is carrying two kids. **E**

15-I think her babes are twins, beautiful no one but Omope, how I wish it is time. **E**

16-**Kasali** alert the boys. **D**

17-**Kasali:** okay. **R**

The Narrator: (about three of them dogged while they followed Anisha and as she called a cab, they too wave down the driver of the same cab, which is an already prepared cab came for negotiation) **R**

Anisha: (18-**The Narrator:** holding two kids and carrying a small bag) **R**

19-Taxi, Taxi, where are this airport cabs? **D**Taxi. (20-**The Narrator:** and the prepared one stop in front of her) **R**

21-Taxi driver: to where ma? **D**

22-Anisha: West hill side, North 4. **R**

23-Taxi driver: Madam is not for hire, I will just carry one or two people along. **R**

24-Anisha: no problem, just be fast **R** (**25-The Narrator:** and she enters the cab with her kids and bags.) **R**

26-Taxi driver: it's just 50 Acorn dollar. **R**

27-Anisha: okay, go on. **D**

28-The Narrator: Few steps forward the cab was stopped and two men entered and the cab drove on. **R**

29-Along the line Anisha was kidnapped in the process. **R**

30-1st Passenger: Driver just drive to south flower Acorn and East 2, Hotel bully. **D**

31-Anisha: why **D**

32-2nd Passenger: Shut up! **D**

33-The Narrator: (he sprays an air fragrance that makes her sleep. **R**

34-And the vehicle drove to Hotel bully where Kasali, Dora and Ato carried her inside and Aworimu welcomes them) **R**

35-Aworimu: E karee eyin 'mode yi, you have done well. **E**

36-That is the eyes of the world and you are now children of the elders. **De**

37-Wantiago: Where is the woman and the kids? I want to be sure myself. **D**

38-Aworinu: Don't worry, you will see her, and not only that I will give you a concoction so that you will go inside and have intercourse with her, with this concoction, your sperm becomes poisonous, as you discharge, she either dies or runs mad, so we've capture both end. **D**

39-Wantiago: Who did she said owns the kids? **D**

40-Aworinu: Who else? Omope of course, we think he can outsmart the gods. **E**

41-Wantiago: Where is the lady? **D**

42-Aworinu: Right inside the chamber and this is the concoction and rodmanism. **D**

43-Ti' obaku, wa ku gba ni iyawo. **E**

44-The Narrator: (Wantiago enters the guest house and Anisha was presented to him. **R**

45-To his amazement Anisha was his only daughter. **R** **46-What a coincidence,** will he have intercourse with his daughter and kill his grand children?) **D**

47-Wantiago: Yee mogbe! Anisha, what are you doing here, I am to have fun my daughter. Aye mi ta. **D**

48-Over my dead body. **C**

49-Are you the one with kids or another person? **D**

50-Anisha: So, you are the one who said I should be kidnapped. **D**

51-I am the one with the kids, they are set of twins, I travelled out because I was pregnant for Omope in school and I don't want you to know because I thought he would die due to lots of pressure over him. **R**

52-I see, I am laid naked for you to have sex with just because you want to become president, is it godly? **D**

53-Wantiago: Anisha, if it is ordinary sex it is better, if I go ahead now, it is death, where are your kids? **D**

54-Anisha: They've taken them away from me, I think they are inside one room in the building. **R**

55-The Narrator: (They both search for them, and they saw them, Wantiago gave her money and told her to run away but pretends to have sexual intercourse with her (mumurs) Yu yu ya ya ho ho onta mi o, onro mi o yu yu ya ya and pretends to be frail. **R**

56-Wantiago: Don't let them know you are my daughter, oh jibbijbi, evil is bad. **D**

57-Just pretend you are hurt. D

58-Aworinu... come and drive yeye away, come, don't let her die here. **D**

59-The Narrator: (enters Aworinu and others, and they carried her and her kids outside and dumped them in a nearby bush with her belongings. **R**

6. Reporting and Discussing the Findings

The data of this analysis is four selected extracts from Kamilu Adeniyi Amoo's "Too Beautiful to Die". Those four extracts are chosen because they merely focus on the major topics developed by the author in his novel. Extract 1, scene 1 and 2 of part I (pages 12-16), focus on a conversation between a mallam, an old man, and a pregnant woman about some situation in the locality. The old man gave some precious advice to the pregnant woman about the future of her unborn child. The second scene shows the ambition of an aspirant presidential candidate, Aworo-oye. He was ready to do everything even a human sacrifice in order to achieve his feat. Extract 2, scene 3 of part III (pages 48-52) deals with a conversation between Baba Omope and his son, Omope. They discussed the multiple attacks under which they found themselves. Baba Omope tried to get forgiveness from his son, pretending he didn't know the intention of PPP members. This part shows that life is a fight and if you want to have your place under the sun you have to get prepared in order to fight. The extract 3, scene 1 of part V (pages 101-109) emphasizes that point by focusing on the view that God and man are the architect of the destiny. That are the major thing raise up through the speeches of Omope, Kasali and Wantiago during the students' ceremony. So, it is important to fight in order to complete the destiny. And the last chosen extract, scene 3 of part V (pages 120-124), is so important because of many lessons it provides. This extract show that evil is bad because when you thought that you are hurting another person you are wrong because you are hurting yourself. That is the scene which happens to Wantiago, a presidential aspirant who wants to kill the wife of Omope in order to achieve his desire to become president and by the same time to hurt Omope. Unfortunately, he sees himself in front of the wife who was his only one daughter. He decides to save her with her grand twist.

The study used both tabulated approach and qualitative approach in order to better analyze the data. Qualitative approach is used to analyze the data in the form of a text. The tabulated approach is used to count the percentage of speech acts found in those

two selected extracts. This helps to determine the most dominant speech acts. Because the data is a written text, the most suitable technique is documentary study.

To make a meticulous analyze of the data, the descriptive, statistical and interpretative method have been applied. The descriptive method is used to analyze the selected extracts. To classify, count and know the percentages of each speech acts, the statistical method is used. That helps to identify the most dominant speech acts in each selected extracts. To end, the interpretative method is used to interpret the purpose of the identifying categories of speech act according to the theory of Searle classification of speech acts.

6.1 Reporting the Findings

The keys used for the analysis are as follow: **D** for directives speech acts, **E** for expressive speech acts, **De** for declaratives speech acts, **C** for commissive speech acts and **R** for representative speech acts.

Table 1: Distribution of Speech Acts in the Selected Extracts

Speech acts	Functions	Passage 1	Passage 2	Passage 3	Passage 4		
		Frequency	%	Frequency	%	Frequency	%
Representative	Reporting, describing, informing, stating and answering	26	39	30	47	22	28
Directive	Ordering, asking, excusing, advising questioning and begging	20	30	18	28	23	30
Commissive	Inviting/promising agreeing and guaranteeing	11	17	05	08	02	03
Expressive	Greeting, welcoming, regretting and thanking	08	12	11	17	26	33
Declarative	Declaring	01	02	00	00	05	06
Total	66	100	64	100	78	100	

6.1.1 Extract one

The analysis of table 1 help us to find out that the highest type of speech act produced in the selected extract 1 of *“Too Beautiful to Die”* is representative with an average of 39%. Out of a total of 26, the narrator has used 14 in order to report and describe the current actions in the novel. The old man has used 07, Laguna 01. Both Aworo-oye and Maureen have used a total of 4 that to say 02 per person. They used it to inform and expressed the truth or falsity condition of situation. Thus, it is followed by directive with a rate of 30%. It is noticed that the Old man (15), Aworo-oye (04) and Kolapo (01) are the producers of

these utterances. They used it to ask questions and to advise. The third one is commissive categories of speech acts with 17%. The Old man (03) and Aworo-oye (05). Both of them have used commissive to guarantee, agree and invite. Besides, come respectively the expressive with 12% and the declarative with 2%. Expressive are used by the Old man (08) to deplore and regret some acts of politicians and the laziness of some Allah's children who have the difficulty to do their Koran. Maureen (03) also used expressive to greet. The only one declaration is attributed to the Old man.

6.1.2 Extract Two

The table 1 of the distribution of speech acts shows that extract 2 contains only four types of speech. As the table and the figure show, the extract 2 comprises 30 kind of representative acts. They account for 47%. The narrator used 20 representative speech acts which is the highest of the list. It is then followed by Mama Omope (03), Sule (03), Neighbour (03) and In-law (02). Concerning directives, they occur with a percentage of 28%. These directives are mostly used to question and give orders. Among them, Baba Omope used (09), Mama Omope used (05) and the doctor used (03). As for expressive, they occur for 17%. They were mostly used by Baba Omope (07) to deplore the alarming situation under which his son is. Mama Omope (03) used also expressive to represent her pregnancy's pains. Omope (01) with his one utterance agrees with his father. For commissive acts, they represent 08% out of the total. Baba Omope (02), Omope (01) and Neighbour (02) used commissive acts to commit themselves by making statement of guarantee. As far as declaratives is concerned, it does not occur at all in this extract.

6.1.3 Extract three

The above table and figure summarize the frequency of occurrence of the different speech acts. In this analysis it has been found that the five types of illocutionary acts are used in the selected extract 3 of the novel *"Too Beautiful to die"*. They are representative, directive, commissive, expressive and declarative. The commissive and declarative speech act utterances have the lowest percentage. The commissive have a total of 3%. Omope (01) and the Crowd (01) are the performers of those speech acts. For the declarative speech acts, it rates a total of 6%. Omope (03) and the Crowd (02) are the speakers of those utterance. Then follow respectively the assertive (28%) and directive (29%). For the assertive speech acts, Omope performed a total of 03 acts while Kasali performed 01, Wantiango 03, MC 06 and the Narrator 09. As for the directive speech acts, Omope has performed 10 illocutionary acts while Kasali performed 03, Dora (01), Wantiango (02), MC (06) and the Crowd (01). The expressive speech act has the highest percentage of 33% in which Omope produced 03, Dora 01, Kasali 06, Wantiango 04, MC 07 and Crowd 05. The analysis of the data therefore reveals that the expressive speech act is mostly used at a party while the commissive is the lowest used speech acts. Because at a party, people need to relax and express their feelings about the organized event.

6.1.4 Extract Four

The above table and figure summarize the frequency of occurrence of the different speech acts. In this analysis it has been found that the five types of illocutionary acts are used in the selected extract 4 of the novel *"Too Beautiful to die"*. They are representative, directive, commissive, expressive and declarative. The commissive and declarative speech act utterances have the lowest percentage. The commissive have a total of 08%. Wantiago (04) and Aworimu (01) are the performers of those speech acts. For the declarative speech acts, it rates a total of 2%. Aworimu (01) is the speaker of that only one declarative act. Then follow respectively the expressive (13%) and the assertive (38%). For the expressive speech acts, the Ifa priest Aworimu performed a total of 03 expressive acts while the pilot performed 01, Dora 02 and the 1st Passenger 02. As for the assertive speech acts, the Narrator has performed 15 illocutionary acts while Kasali performed 01, Anisha (03), the taxi driver (02) and Awise-awo (02). The directive speech act has the highest percentage of 39% in which Wantiago produced 10, Dora 01, Anisha 06, Aworimu 02, taxi driver 01, the 1st passenger 01, the 2nd passenger 01 and the narrator 01. The analysis of the data therefore reveals that the directive and representative speech acts are mostly used in this passage while commissive, expressive and declarative are the lowest used speech acts. That is justified by the actions which took place in the selected extract. In this extract the narrator needs to paint the process and all things which happened when Anisha was kidnapped. Also, the process of kidnapping a person is a place of giving order.

6.2 Discussing the findings

6.2.1 Discussing the Findings from Extract One

The above table distribution shows that extract 1 contains all type of speech acts with 66 utterances. As showed in the table, representative speech acts rank the first place with 26 that is to say 39%. The narrator through description, information and report gets the readers to know more about the events which took place in the play. Also, the Old man used assertive with stating and informing functions to demonstrate the importance of the durk. He expressed through representative his beliefs about the importance of the durk in "40". In the extract 1, one can find that sir Aworo-oye also used representative to inform and confirm to his friend about his intention to become the president of Accorn republic. Through his speech, he makes people understand that he is the man of the situation, the one who can solve the problem, the one who can give more strength and raise up the People Progressive Party.

The most dominating functions of directives in the extract 1 is ordering and questioning. They account for 20 i.e. 30%. They are used by the Old man to get information from her daughter Maureen about her family. Also, he used advising function to give her some behavioural advice because of the insecurity caused by the politicians. Commissive acts commit the speaker to certain future action. The old man guarantees to Maureen through the use of commissive acts that Allah will take care of her and satisfy all her needs. Both of them perform the acts of agreeing and guaranteeing.

Therefore, Aworo-oye used commissive acts with promising and inviting purposes in order to make his members being ready for the campaign because there will be some acts to achieve in order to succeed. To achieve it he used the following utterances "66". Expressive speech acts account for 08 i.e. 12%. Maureen and the old man used them to represent their feeling about some situation and to greet themselves. The old man is the speaker of the only one declarative act (i.e. 02%). He blesses the generation of his children of his daughter: "41".

6.2.2 Discussing the Findings from Extract Two

In the extract 2, one can find that there are 64 types of speech acts used and the representatives are mostly used. They account for 47% Representatives speech acts are found at that rate because the narrator (20) used assertive to present and organize the events in the novel. Most of the time, he used them to describe and narrate the situation and scene. One can find them in "1, 2 and 19". Secondly, Mama Omope employs the representative illocutionary acts to emphasize the truth of her expressed propositions. For example, the expression used in "13" is expressed by her to make his listener comprehend her and believe her. Finally, Sule, in-law and neighbour used respectively assertive acts with reporting and answering function in order to inform and report what happened to Omope to his Father, to inform Baba Omope about the health of her wife Mama Omope and to answer Mama Omope.

Moreover, the directives speech acts are represented at 28%. Directives acts are those kinds of acts that are used to get someone else to do an action. In our extract, Baba Omope used directives most of the time to question his in law and his son and also to demand pardon to his son Omope pretending he did not know that politicians wanted to offer him as sacrifice to their divinity. Sometimes, Baba Omope commands and give order by using directive acts: "24, 29, 30, 32 and 43". Among the utterances of Mama Omope (18), one can find that Mama Omope, in order to be helped used directive speech acts.

Therefore, at the hospital the doctor through directive acts through "59, 60 and 63" get silence and obedience from Baba Omope. He puts also his nurses doing some action in order to save the life of Omope.

Expressive acts reveal the speaker's psychological attitude towards a state of affairs in the extract 2. Mama Omope used expressive to state her psychological expression. Related to the novel, she expressed her feelings to her neighbor who knew there is a problem between her and her husband. Also, she used them to show that she is suffering from pregnancy's pains while that is not a sign of labour. That is observed in the following statements "4, 10". Baba Omope used expressive acts to deplore and regret what he did in the unsuccessful ritual sacrifice of his son, Omope in "28". He pretended that he did not know anything about this affair. Omope used expressive illocutionary act in "34" to thank him for advice. As far as the commissive speech acts are concerned, it appears in "27" and in "47" used by Baba Omope to guarantee to his Son that he trusts in God and has the confidence that he will save him from the politicians. Mama Omope's

neighbour emphasizes his confidence on the strength of God in order to calm down Mama Omope through some utterances as "8" and "17". Moreover, there is no declarative speech act in the extract 2.

6.2.3 Discussing the Findings from Extract Three

As far as the discussion of the findings from the third extract is concerned, the analysis reveals a predominance of expressive speech acts with a rate of 33%. In fact, at a party what people need is to relax, to be away from stress and to let themselves be happy for a while. That is why through expressive speech acts, Omope, Dora, Kasali, Wantiago, MC and Crowd demonstrate how much they are happy about the success of the Accorn student event. Also, they used them to express their personal feelings, to greet the invited guests, to thank all people present at the party and to encourage the new certified students of Accorn University. That indicates their high recognition, love and attachment to one another and to Accorn University. For example, The MC who is the master of ceremony not only uses most of the time expressive acts to show his appreciation about the organization of the ceremony but also to welcome people to the party. That can be seen in "13, 15 and 18". The use of some expression as "this unique occasion" and "the most wonderful ceremonies" show how he is happy to have been chosen as the master of this ceremony and been in the presence of important personalities of his country. That can also be seen through Wantiago's utterances. Mr. Wantiago through this utterance "34" encourages the audience especially the new certified students. The use of expressions "be courageous brother" and "do not stumble" is a technique of elders to show to the new generation that all things are possible when you have faith. He at the same time tried to gain their support with the same utterance by using the expression "the mission must be accomplished". Here the mission is "winning the presidential election of Accorn republic". The modal auxiliary "must" which indicates obligation shows that this mission is very important for him.

Directive speech acts also are dominant in the third extract. They represent 30%. They enable Omope, Dora, Kasali, Crowd, Wantiago and MC to get actions done through questions, requests, invitations and permission. They achieve different goals at the Accorn students' party. For example, Omope needs the support of all citizen of Accorn republic to engage and gain the fight against the phenomenon of human ritual sacrifice. So, he confirm to people that it is necessary to join the battle. That can be seen in some of his utterance as in "74". By using their mother tongue, he with no doubt shows to his audience that he understands the real problem which is affecting their locality. That confirm what he said with one of their known proverbs so to make all of them understand the importance of the situation and that would be benefit for their republic if they fight together. In other word, for him each person of Accorn republic must stand up and join himself to the struggle of human ritual sacrifice which is growing up in their locality. Omope makes statement that requires the audience's participation in the fight for justice and abolition of human ritual sacrifice. It is also important to mention that through those expressive speech acts Omope do not only shows out his feelings but also his

unhappiness and hopeful worldview. Because he is the one under attack in order to be used as a sacrifice. He is suffering and he doesn't want to see any other people under that kind of attack.

Therefore, assertive speech acts have an important percentage in the third extract. They count for 28%. They are so predominant because through reporting, informing and describing illocutionary acts, the Narrator describe step by step the situation of the party. He pays attention on each action of the party in order to give a coherence and a unity to the happened actions of the scene 1 of part 5. He needs the audience, especially the readers, to believe in his expression. So, he relies only on assertive speech acts. By doing so he makes the history progressing little by little and that help the reader to follow and understand the novel. That can be observed through some utterances as "1 and 66". As the Narrator, the MC used assertive speech acts in order to present the content of the ceremony to the invited guests. Others character also used assertive speech acts in order to make the audience believe what they said. As example, Wantiago, the PPP party's aspirant for the presidential election, deserves himself in a series of the performance of claiming illocutionary act. That is an intelligent strategy to appeal for the acceptance, cooperation and support of the audience. To achieve that, he, through "30 and 32" tries to convince the audience that it is a plan of God for him to become one day a president of their country. The use of the expression "predestined" shows that it is a God's plan and not his decision. One can understand that Wantiago is just an instrument of God in the realisation of that plan. That is why he continues his speech by stating that "33". It is clear that his intention is to show to people that what they are doing now has been prepared by God before their birth. They are just here to accomplish their destiny. And his destiny is to become an important leader of Accorn country. Also, Ompoe, Kasali and the MC support this idea of divination through assertive speech acts used in their speech. They all show in their speech their belief in the existence of God and that all things are on God's hand.

Declarative (06%) and commissive (03%) speech acts have a lowest representation in the selected extract 3. This is due to the context of the actions which took place in the extract. The extract mainly focuses on the narration of the scene and on the speeches gave by some characters. Ompoe and the Crowd through declarative speech acts declare their position toward some situation. Each of them used it to show their sincerity and devotion of the well-being of their country. The Crowd declare to Ompoe that he is a blessed person and to Wantiago that he doesn't need campaign before being elected as the president of the Accorn republic. That can be seen in "48 and "53". That shows that Wantiago has reach his goal which is having the support of the audience. But, Ompoe through a series of incantations confirms to the audience that they have to protect peace in their country: "65, 67". His world view is to see the abolition of human ritual sacrifice in their republic. He also used commissive speech act to decline the proposition of Dora. In fact, at the party, Dora proposed to be in company of Ompoe. But ompoe has already a girlfriend so he refused to be with Dora. That is seen "11". The MC also used

commissive speech act to commit the audience to wait for the next part of the ceremony: "78".

6.2.3 Discussing the Findings from Extract Three

In the selected extract four, the author employed all the different types of speech acts via some characters. The tables above indicate that those speech acts have been used but in different proportions. It can be observed that directives have the highest rate i.e. 39%. They have been used to posit an order and instruction. Wantiago, an aspirant of presidential election is the one who used mostly directive speech acts. His political ambition and desire put him to organize the kidnapping of Omope's wife, Anisha. To make that a success he gives instructions and order. That is seen in his discourse "38, 40 and 42" In the same way, Anisha, the lady who has been kidnapped used directive speech act to enquire her kidnappers so that to know what is happening to her. She used a total of 6 utterances. Other persons who have been engaged in the Anisha's rapt used also directive so to conduct the process. Thus, Aworimu used 02 while the taxi driver, the 1st passenger, the 2nd passenger, Dora and the Narrator used each of them 01 directive illocutionary act.

Representative speech acts are also mostly present in the selected extract. They account for 38%. In fact, the Narrator used many representative speech acts because he needs them in order to paint what happened during the process of Anisha's kidnapping. So, he used a total of 15 utterances to achieve his goal. For example, "18, 19, 21, 26, 29, 30 and 34" show that the Narrator report each part of the scene so to help the readers understanding what happened to Anisha. Informing and reporting illocutionary acts have been also used by Kasali, (01), Anisha (03), the taxi driver (02) and Awise-awo (02). They all used it to give information about a situation.

The conclusion drawn from the above presented data is that although all types of speech acts have been used in the selected extract, expressive acts, commissive acts and declarative acts have a few representations. They count respectively for 13%, 08% and 02% of the selected extract four. For the expressive speech acts, they have been used by the pilot (01), Aworimu (03), Dora (02) and the 1st Passenger. While the commissive acts have been used only by Wantiago (04) and Aworimu. Wantiago relies on commissive speech acts to persuade his audience to vote for him. That can be seen in "3". Similarly, the only one declarative act is used by Aworimu. He, through his speech, baptised the young people who helped him to rapt Anisha. He called them "children of the elders".

7. Conclusion

In order to become a good reader and communicator, each reader needs to understand how different utterances serve as channel of different communicative functions. In order to achieve this, one has to comprehend the theory of speech acts. That is why this research work has analyzed speech acts in four selected extracts from Kamilu Amoo Adeniyi's *Too Beautiful to die*. In the process, the research work has started with an introduction which

sets the general background of the study, the importance and the significance of carrying out this research and its main parts. Therefore, the first chapter focuses on the theoretical framework in which some approaches and concepts definition have been provided. The second chapter titled "literature review" has revised some scholars' work in the field of speech acts and pragmatics. Moreover, the third chapter has focused on the practical analysis of the four selected extracts. Finally, the last chapter has provided a recapitulation of the findings and their interpretations.

The study analyses speech acts in four selected extracts from Kamilu Amoo Adeniyi's *Too Beautiful to die*. To achieve the set purpose, each extract has been deeply analyzed on basis of Searle's speech acts theory. The results of the analysis show that the writer used each types of speech acts in extract 1, extract 3 and extract 4 and only four types of speech acts (all excerpt declaratives) in extract 2. Moreover, the findings reveal a predominance of representatives, expressive and commissive acts in all four extracts studied. The Narrator, Old Man, Maureen, Aworo-oye, Laguna, Kolapo, Baba Omope, Mama Omope, Omope, Neighbour, In-law, Sule, Doctor, Kasali, Anisha, Taxi Driver, 1st Passenger, 2nd Passenger, Dora, Pilot, Wantiago, Aworimu and Awise-awo are the performers of those types of speech acts.

Finally, the speech acts theory as a framework in the analysis of the four selected extracts from Kamilu Amoo Adeniyi's *Too Beautiful to die* helps to explore the language use in the novel. The study also helps to understand the main topics developed in the four selected extracts. One can notice that Kamilu, through the utterances of the novel's characters, encode his message and feelings. He describes events, presents, deplores, and express his state about some practices or events which took place in the history of his area especially the human ritual sacrifice in Nigeria. By doing that step by step, he conveyed his message which here is clear: no human ritual sacrifice, no violence in life, nothing but love must be promoted. He calls his audience to act in order to promote love and peace in their society. This research work is expected to give a better comprehension to the readers about the theory of speech acts. It is hoped that it will help them to become good readers and communicators in every day's life conversation. The researcher hope that other studies will be done in this field in order to enrich it.

Bibliography

- Amoo, K. A. (2015). *Too beautiful to die*. First published. A publication of Camel. consult and scientific journalism.
- Akwanya, A. N. (2007). *Semantics and discourse. Theory of meaning and textual analysis*. Nigeria: ACENA Publishers.
- Allan, K. (1986). *Linguistic meaning*. Vol. 1 and 2. London: Routledge and Kegan
- Paul Andrian, J. A., Richard, A. D., Ann, K. F., and Robert, M. H. (2001). *Linguistics. An Introduction to Language and Communication (fifth edition)*. India: Prentice-Hall of India private limited.

- Austin, J. L. (1962). *How to do things with words*. Oxford: Oxford University Press.
- Bach, K. and Harmish, R. (1979). *Linguistic Communication and Speech Acts*. Cambridge: Mass, MIT Press.
- Bakes, P. and Ellece, S. (2011). *Keys Terms in Discourse Analysis*. London: Bloomsbury.
- Brennenstuhl, W. (1988). "Speech Act Sequences". In Petofi J. S. (Ed.). Busmann, H. (1998). *Routledge dictionary of language and linguistics*. London: Taylor and Francis.
- Davies, A. (2005). *A glossary of Applied Linguistics*. Edinburgh: Edinburgh University Press.
- Lawal, R. A. (2003). "Pragmatics in Stylistics". A Speech Analysis of Soyinka's 'Telephone Conversation'. In a Lawal (Ed.) *Stylistics in Theory and Practice*. Ilorin: Paragon Books.
- Leech, N. G. (1981). *Semantics. The Study of Meaning* (second edition). Penguin Books.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Mey, J. L. (2001). *Pragmatics: An Introduction* (second edition). USA: Blackwell Publishing.
- Morris, C. (1938). *Foundations for the Theory of Signs*. Illinois: Chicago University Press.
- Ndimele, O. (1997). *Semantics and the Frontiers of Communication*. Port Harcourt: University of Port Harcourt.
- Searle, J. R. (1969). *Speech Acts. An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Searle, J. R. (1976). *A Classification of Illocutionary Acts*. Language society. Cambridge: Cambridge University Press.
- Searle, J. R. (1979). *Expression and Meaning. Studies in the Theory of Speech Acts*. Cambridge: Cambridge University Press.
- Udofot, I. M. (1998). *English Semantics*. Uyo: Scholars Press (Nig) Ltd.
- Yule, G. (1996). *Pragmatics*. London: Oxford University Press. C-Articles
- Datondji, C. A. (2017). A study of Context and Figurative Language in Buchi Emecheta's "The Rape of Shavi". A pragmatic Approach. *Communication and Linguistics Studies*, Vol. 3, No. 1, pp. 5-14.
- Adebija, E. E. (1999). "Titbit on Discourse Analysis and Pragmatics". E. Adebija (Ed.). *The English Language and Literature in English. An Introductory Handbook*. Ilorin: Department of MEL, University of Ilorin, pp. 189-202.
- Agbedo, C. U. (2008). A speech Act Analysis of Political Discourse in the Nigerian Print Media. Ikenga: *International Journal of African Studies*, Vol. 10, No. 1&2, pp. 159-191.
- Akinwotu, S. A. (2013). A Speech Act Analysis of the Acceptance of Nomination Speeches of Chief Obafemi Awolowo and Chief M. K. O. Abiola. *English Linguistics Research*, Vol. 2, No. 1, pp. 43-51.
- Akogbéto, P. (2015). Analysis of speech acts in Xala. Best: *International Journal of Humanities, Arts, Medicine and Sciences*, Vol. 3, No. 12, pp. 203-212.
- Akogbéto, P. and Koutchadé, S. I. (2014). Pragmatic analysis of Amma Darko's *Beyond the Horizon*. *Multifontaines*, Vol. 1, No. 1, pp. 55-71.

- Altikriti, S. (2016). Persuasive Speech Acts in Barack Obama's Inaugural Speeches (2009, 2013) and the Last State of the Union Address (2016). *International Journal of Linguistics*, Vol. 8, No. 2, pp. 47-66.
- Altikriti, S. F. (2011). *Speech Act Analysis to Short Stories*. *Journal of Language Teaching and Research*, Vol. 2, No. 6, pp. 1374-1384.
- Amakali, J. M. L. (2016). Persuasive Speech Acts in the Namibian National Assembly. *Journal of Advances in Linguistics*, Vol. 7, No. 2, pp. 1205-1217.
- Aremu, M. (2017). Pragmatic Analysis of Conceptual Mappings in Inaugural Speeches of Nigeria Presidents. *Covenant Journal of Language Studies*, Vol. 5, No. 2, pp. 32-47.
- Ayemoni, O. M. and Akinkuolere, O. S. (2012). A pragmatic Analysis of Victory and Inaugural Speeches of President Umaru Musa Yar'Adua. Academy Publisher: *Theory and Practice in Language Studies*, Vol. 2, No. 3, pp. 461-468.
- Bach, K. (1975). Performative are statements too. In *philosophical studies*, 28, pp. 229-36.
- Hajan, B. H. Castillo-Hajan, B. and Ponesto, A. S. (2018). A speech acts analysis of the last two post-martial law Philippine presidents' first state of the nation addresses. *Educativ: Journal of English Education and Teaching Innovation*, Vol. 2, No. 2, pp. 104-123.
- Balogoun, S. and Oladayo, M. M. (2017). Language in Political Discourse: A Pragmatic Study of Presupposition and Politeness in the Inaugural Speech of President Donald Trump. *Bulletin of Advanced English Studies*, Vol. 1, No. 1, pp. 64-76.
- Britton, J. (1970). Functions of language. In Halliday, M. and Hassan, R. (1989). *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*, pp. 13-14. Oxford: Oxford University Press.
- Buhler, K. (1934). Language functions. In Halliday, M. and Hassan, R. (1989). *Language, Context and Text: Aspects of Language in Social-Semiotic Perspective*, pp. 13-14. Oxford: Oxford University Press.
- Dylgjeri, A. (2017). Analysis of Speech Acts in Political Speeches. *European Journal of Social Sciences and Studies*, Vol. 2, No. 2, pp. 19-26.
- Egenti, M.C. and Mmadike, B. I. (2016). Speech Act Analysis of Igbo Utterances in Funeral Rites. *Ogirisi: A New Journal of African Studies*, Vol. 12.
- Gusthini, M. Sobarna, C. Amaria, R. (2018). A pragmatic Study of Speech as an Instrument of Power: Analysis of the 2016 USA Presidential Debate. *Studies in English Language and Education*, Vol. 5, No. 1, pp. 97-113.
- Hashim, S. S. M. (2015). Speech Acts in Political Speeches. *Journal of Modern Education Review*, Vol. 5, No. 7, pp. 699-706.
- Isnawati, F. Anam, S. and Diana, S. (2015). Speech Acts Analysis of the Main Character in Shrek Movie Script. *Publika Budaya*, Vol. 1, No. 3, pp. 60-64.
- Josiah, U. E. and Oghenerho, G. (2015). Pragmatic analyses of Martin Luther King (Jr)'s speech: 'I have a dream' - *An Introspective Prognosis*. *Journal of Education and Practice*, Vol. 6, No. 7, pp. 43-52.

- Kiuk, Y. P. and Ghozali, I. (2018). Speech Acts Analysis in Desmond's Conversation in "Hacksaw Ridge" Movie. *Journal of English Language and Language Teaching*, Vol. 2, No. 1, pp. 59-72.
- Koussouhoun, A. L. and Dadjo, S. D. Y. (2016). Pragmatic Analysis of President Goodmuck Jonathan's Concession Speech and General Muhammadu Buhari's Acceptance Speech: A Comparative Appraisal. *International Journal of Applied Linguistics and English Literature*, Vol. 3, No. 6, pp. 47-55.
- Koutchadé, I. S. (2017). Analysing Speech Acts in Buhari's Address at the 71st Session of the UN General Assembly. *International Journal of Applied Linguistics and English Literature*, Vol. 6, No. 3, pp. 226-233.
- Koutchadé, I. S. and Datondji, A. (2017). "A Pragmatic Analysis of Newly Elected Heads of States Inaugural Oaths". A Case Study of the Republic of Benin. *International Journal of English Research*, vol. 3, N°2, pp. 38-41.
- Loko, C. D. (2018). Analysis of Speech Acts in Donald Trump's Acceptance Speech. *Revue Internationale de Linguistique Appliquée, de Littérature et d'Éducation*, Vol. 1, No. 1, pp. 233-248.
- Malinowski, B. (1923). The Problem of Meaning. In Halliday, M. and Hassan, R. (1989). *Language, Context and Text: Aspects of Language in Social-Semiotic Perspective*, pp. 13-14. Oxford: Oxford University Press.
- Odogwu, N. C. (2018). Pragmatic Acts in President Muhammadu Buhari's Independence Day speech of October 1, 2017. *KIU Journal of humanities*, Vol. 3, No. 3, pp. 105-114.
- Okafor, V. C. and Alabi, T. A. (2017). A Speech Act Analysis of Hate Speeches in the 2015 General Election Campaign in Nigeria. *Impact: International Journal of Research in Humanities, Arts and Literature*, Vol. 5, No. 6, pp. 61-72.
- Okoro, C. N. (2017). A Speech Act Analysis of the Formal Declaration of Interest for Presidency and Inaugural Speeches of President Muhammadu Buhari. *Language in India*, Vol. 17, No. 10, pp. 49-66.
- Olaleye, G. A. (2015). A Pragmatic Analysis of Some Selected Poems in Osondare's *Random Blues*. *Quest: Journal Research in Humanities and Social Sciences*, Vol. 3, No 6, pp. 47-55.
- Osisanwo, A. (2017). I Belong to Everybody Yet to Nobody: Pragmatic Acts in President Muhammadu Buhari's Inaugural Speech. *Athens Journal of mass and Communication*, Vol. 3, No. 4, pp. 297-320.
- Sameer, I. H. (20017). Analysis of Speech Act Patterns in Two Egyptian Inaugural Speeches. *Studies in English Language and Education*, Vol. 4, No. 2, pp. 134-147.
- Vendler, Z. (1972). Res cogitans. In Allan, K. *Meaning and Speech Acts*. 14 March 2003. Retrieved from <http://www.arts.monarsh.edu.au/ling/speechactsallan.shtml>. D- Unpublished thesis
- Karimou, K. (2018). Analysis of Pragmatic Features in three Selected Extracts from Buchi-Emecheta's *The Rape of Shavi*. Unpublished Maitrise Thesis of UAC.
- Tossa, D. (2018). A pragmatic Analysis of MOPÉLÓLÁ. Unpublished Maitrise Thesis of UAC.

E-Dictionary Oxford advanced learner's dictionary of current English new 9th edition.

Wikipedia, <https://en.m.wikipedia.org> retrieved on 18 April 2019.

Wikitionary, <https://en.m.wikitionary.org> retrieved on 18 April 2019.

Creative Commons licensing terms

Authors will retain the copyright of their published articles agreeing that a Creative Commons Attribution 4.0 International License (CC BY 4.0) terms will be applied to their work. Under the terms of this license, no permission is required from the author(s) or publisher for members of the community to copy, distribute, transmit or adapt the article content, providing a proper, prominent and unambiguous attribution to the authors in a manner that makes clear that the materials are being reused under permission of a Creative Commons License. Views, opinions and conclusions expressed in this research article are views, opinions and conclusions of the author(s). Open Access Publishing Group and European Journal of Applied Linguistics Studies shall not be responsible or answerable for any loss, damage or liability caused in relation to/arising out of conflict of interests, copyright violations and inappropriate or inaccurate use of any kind content related or integrated on the research work. All the published works are meeting the Open Access Publishing requirements and can be freely accessed, shared, modified, distributed and used in educational, commercial and non-commercial purposes under a [Creative Commons attribution 4.0 International License \(CC BY 4.0\)](https://creativecommons.org/licenses/by/4.0/).