

**ADDIS ABABA UNIVERSITY  
SCHOOL OF GRADUATE STUDIES  
DEPARTMENT OF FOREIGN LANGUAGES  
AND LITERATURE**



**Approaching Characters through Conversation:  
An Application of Co-operative and Politeness  
Principles to Two Amharic Plays**

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**June, 2009**

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Application of Co-operative and Politeness Principles to  
Two Amharic Plays**

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**By**

**Haweni Gonfa**

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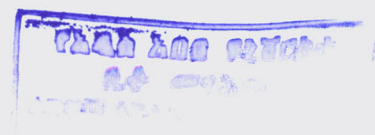
## Abstract

This study is a discourse analysis of two selected plays of Getnet Enyew namely, *Etege Taytu* (Empress Taytu) and *Wubetn Flega* (Quest for Beauty). It aims to demonstrate how frameworks from pragmatics and discourse analysis can be used to study dramatic conversation. With this purpose in mind, the study attempts to show how it is possible to study dramatic characters through their conversational behavior. To this end, the conversational principles of politeness and co-operation are used as frameworks to study the dramatic characters in the selected Amharic plays.

Pragmatic theories and principles of conversation lay down ground rules as to how participants' conversational behavior should be designed. Applying these conversational theories while studying dramatic dialogue, is believed to be so yielding in that it reveals much about the characters and their relationship with one another. In support of this idea Akalu (1997) states that through the social theories of conversation suggested by principles of co-operation and politeness it is possible to study the characters.

To this end carefully selected conversational extracts will be examined in light of the selected frameworks of analysis to demonstrate as to how characters can be approached through their conversational behavior.

The study has shown that pragmatic principles are resourceful means of studying dramatic dialogue. Using the selected frameworks from pragmatics an attempt is made to demonstrate how it is possible to study dramatic characters through their conversational behavior. The analysis has shown that the change in characters' personality trait is implicated by the change in their conversational strategy. Moreover, it has been shown that characters' attitude towards one another, how they exploit one another in conversation and the sort of power relationship between them is inferable from their conversational behavior.



# CHAPTER ONE

## INTRODUCTION

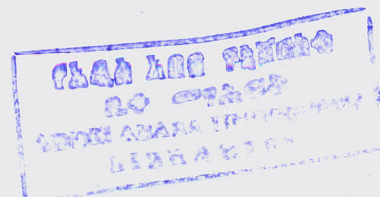


### 1.1 Background to the Study

Most scholars agree that the history and development of drama in the history of Ethiopian literature dates back to 1913. In this regard Akalu (1981) asserts that modern Ethiopian drama does not have a long history as compared with the other genres. In explaining the origin of theatre in Ethiopia, Tesfaye Gessesse (1970 as quoted in Akalu 1981) states that there is no evidence that proves whether there were theatrical performances originally in Ethiopia. Tesfaye (as quoted in Ibid.) further elaborates that the term 'theatron' itself is not of Ethiopian origin rather borrowed from Greek. Akalu (1981) on his part argues that since the term 'theatron' is a Greek one and since this same term is believed to be found in Geez, the Aksumites must have borrowed the art of theatre from the Greeks.

The first Amharic drama is believed to be Fitawrariy Teklehawaryat's comedy entitled *Fabula*. The writing and staging of plays, according to Assefa (1981) was banned following *Fabula* and it was only before the Italian invasion that plays began to be produced. Two of these plays were written by Yoftahe Nigussei namely: ጥቅም የሌለበት ጫወታ (Worthless Game) and የሆድ አምላኩ ቅጣት (Punishment of the Greedy). As the author states, other playwrights who have published Amharic plays and in so doing contributed much to the developments of Amharic drama include Mekonen Endalkachew, Kebede Mikael, Tsegaye G/Medhin and Mengistu Lemma.

In explaining the importance of doing criticism on plays, Assefa (Ibid.) writes that it enhances a better and comprehensive appreciation of the particular dramatic text under study. As far as the author is concerned, critical evaluations made on Amharic plays benefits both the playwright and audience or reader by way of indicating the weak and strong aspects and corrective actions that help to make



improvements. The art of doing criticism on dramas, as Fikreyesus (1979 E.C) asserts was began following the publication of newspapers and magazines in the earlier days of the twentieth century. Though not that much developed, as Fikreyesus (Ibid.) points out the earliest criticism on Amharic dramas has made a significant contribution to the development of the genre as a whole.

Nowadays it is possible to find a number of studies conducted on Amharic plays and it seems none of these critical studies has attempted to examine the plays in light of conversational frameworks from pragmatics. Studies on English plays using the aforementioned frameworks proved that these frameworks of analysis are resourceful means of studying dramatic dialogue. What makes pragmatic frameworks resourceful is that they are concerned with speech events and they lay down ground rules as how participants in conversation are expected to behave. Thus, these frameworks provide one with entry points through which dramatic dialogue can be approached.

Thus, the current study aims to examine the application of pragmatic principles to two selected Amharic plays. In so doing, it tries to demonstrate how frameworks from pragmatics can be used to study characters through their conversational behavior.

With this general objective in mind, an attempt is made to examine two plays by Getnet Enyew entitled *Etege Taytu* (Empress Taytu) and *Wubetn Flega* (Quest for Beauty) in light of the selected frameworks of analysis and to demonstrate how these frameworks apply to Amharic plays.

## **1.2 Statement of the Problem**

As hinted earlier, it is possible to find a significant number of studies made on Amharic plays in the form of criticisms. The majority of these studies examines Amharic plays in light of dramatic elements and assess the strength and weakness of the plays using some parameters. As far as the review made on related studies is concerned, there is no investigation undertaken in viewing the plays in the light of pragmatic principles. Even though it is possible to find studies on dramatic dialogue, it seems none of these uses conversational frameworks from pragmatics in its critical endeavor. It is this very fact that has inspired the current study which attempts to demonstrate how concepts from pragmatics can be employed to study characters through their conversational behavior.

Of all the works of notable playwrights who have produced plays in Amharic, I have chosen Getnet Enyew's two plays namely: *Etege Taytu* and *Wubetn Flega*. The major reason for selecting these two plays for analysis is the accessibility of the play scripts.

## **1.3 Objectives of the Study**

### **1.3.1 General Objectives**

As implied in the title, the general objective of this study is to investigate the application of the co-operative and politeness principles as a means of approaching the characters in the selected Amharic plays.

### **1.3.2 Specific Objectives**

This critical study aims to:

1. examine how the major characters' exploitation of conversational maxims can be used as frameworks to study the characters.
2. investigate how the major characters' conversational strategy account for the change in their character traits in the progress of the play.
3. demonstrate how the major characters' conversational behavior gives insight into their relationship with each other.
4. investigate how one character conversationally manipulates the others in pursuit of his/her goals.

### **1.4 Methodology**

As the study is a critical investigation of the scripts of the selected Amharic plays, it employs qualitative research methods. Thus, the primary sources of data are the scripts of the selected Amharic plays and carefully selected conversational extracts from the play scripts which demonstrate the workings of the pragmatic principles will be thoroughly examined. Thus, a critical reading of the play scripts will be made to substantiate the argument that characters' conversational behavior provides insight into their individual character trait, relationship with each other and their development in the progress of the plays.

The secondary source of data is a review made on different materials dealing with the theoretical aspect of the issues concerned. By so doing, an attempt is made to construct the theoretical bases of the analysis.

## **1.5 Significance of the Study**

One of the significances of carrying out investigation on a particular literary work is to have a better appreciation of it. In support of this Di Yanni (2000) states that through research in literature scholars will contribute much by way of providing clues which can promote a better literary appreciation. In a similar fashion this study will benefit students of literature in the sense that it:

1. demonstrates how characters in Amharic plays exploit conversational principles of politeness and co-operation.
2. demonstrates how Amharic dramas can be approached through conversational principles of pragmatics.
3. illustrates how ideas from pragmatics can be applied to Amharic dramas to study characters through their conversational behavior.
4. serves as a springboard for other indepth studies in the area of application of pragmatic theories to Amharic drama.

## **1.6 Scope and Limitation of the Study**

This study is confined to the application of the two categories of pragmatics namely co-operative principle and politeness principle to two selected Amharic plays entitled *Etege Taytu* and *Wubetn Flega*. It aims to look into the major characters and their relationship with the other characters through the application of the principles of co-operation and politeness.

The data for this study are utterances produced by characters in the plays and it is however hardly possible to undertake a pragmatic discussion on dramatic conversation without making some reference to the theory of speech acts. In support of this claim Levinson (1983) indicates that a discussion in light of any pragmatic concept is expected to have some connection with the notion of speech

acts. In line with this fact, the study makes reference to some concepts of speech act theory especially to those concerned with the notion of felicity condition and categories of speech acts. Except for these, this study is entirely limited to examining the major characters in the plays through the application of conversational theories of pragmatics. Hence, issues related with the plot, setting and thematic aspects of the plays are out of the scope of this study. Furthermore, the plays selected for this study were closed before this study was in due and for this reason it is not possible to look at the non-verbal language aspect characters display during stage performances. Therefore, the non-verbal apart from what is indicated by the stage directions is out of the concern of this study.

The major limitation of this study emanates from the fact that there is no any investigation conducted in viewing Amharic plays in light of pragmatic theories. As a result it makes it somehow difficult to assess the strength and weakness as well as to identify the similarity and difference the current study may have with prior studies conducted in the area.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Theoretical Review**

In this section of the study an attempt is made to review the theoretical aspect of issues related with the two principles of pragmatics. The review will have three major sections the first one deals with a discussion on discourse analysis and the second section with pragmatics and its three major categories. The last major section will be concerned with how the two pragmatic principles can be applied to the study of dramatic dialogue. The basic purpose of this review is to provide some background and context to the current study by highlighting what is known in the particular area which in turn lays down some theoretical basis to the analysis of the study.

##### **2.1.1 Discourse Analysis**

Before explaining what is meant by the term discourse analysis, it is necessary to be conscious of the distinction between the notions of 'text' and 'discourse'. According to Subba Rao (1987:15) the term 'discourse' refers to '... the level of language organization beyond that of the sentence while text is a single instance of discourse realization.' As far as Subba Rao's definition of the two terms is concerned, discourse refers to the system which sets up guidelines as to how certain linguistic formations are realized and text with the product of that system.

For Simpson (1997) discourse is 'the way language is organized above the level of the sentence' and 'the units of analysis in the study of discourse are text and utterance'.

In addition Widdowson (1975) (as cited in Subba Rao 2008:18) avoids making a clear distinction between 'text' and 'discourse'. For Widdowson 'analysis of a piece

of writing or speech in terms of its linguistic function is text analysis. On the contrary analysis of a piece of writing or speech in terms of its context is discourse analysis'. In so doing, Subba Rao (2008) comments, Widdowson avoids making a clear distinction between the two key terms. Nevertheless, he differentiates between the two by treating the issue from a different angle, i.e. he differentiates between 'discourse' and 'text' in terms of analysis. What we can learn from the above description about the relation between the two terms is that discourse is realized through texts which can be either spoken or written.

In conclusion, Subba Rao (2008) comments that all the above definitions in one way or another, come into what is commonly termed as communication; in that all of them have some implication that both text and discourse have something to do with linguistic communication. As Georgakopoulou and Goutsos (1997) state, linguistic communication is realized not through isolated units of language such as sounds, words or sentences. This is because when people engage in linguistic communication, they do not communicate through fragmented language units but through combinations of these units which in turn make up distinct units of expression. These combined units form what are known as texts (Ibid.).

With the basic idea that discourse comes into existence through different textual forms, as Georgakopoulou and Goutsos (1997) indicate, it becomes clear that the field of discourse analysis which studies language as used in context, is a more embracing term which constitutes both text and context.

In explaining the task of the discourse analyst Brown and Yule (1983:1) point out that in contrast to other linguists dealing with the formal properties of language, the discourse analyst shoulders the responsibility of investigating the purpose for which a particular linguistic expression is used. The discourse analyst certainly follows a pragmatic approach in studying language use. Such a pragmatic approach, as Brown and Yule (1983) indicate, enables the discourse analyst to address issues which the formal linguist's description does not give much attention to. Above all things, the discourse analyst has to give due consideration

to the context in which a piece of discourse, be it spoken or written, takes place (Ibid).

In contrast to Brown and Yule (1983), Georgakopoulou and Goutsos (1997) state that the field of discourse analysis is distinct from that of pragmatics. In other words, Georgakopoulou and Goutsos (Ibid.) maintain that, even though both pragmatics and discourse analysis deal with linguistic communication, pragmatics does not undertake a study which takes texts as a whole. Rather as these same authorities point out pragmatics analyses isolated, invented and idealized sentences (Ibid.).

To comment on the above idea, it may be true that pragmatics in general fails to treat texts as a whole in the sense that it isolates or considers isolated sections of texts. But still it would be logical to argue that both fields have something in common since both aspire to investigate the contextual uses of language. In short, Brown and Yule's (1983) description of the discourse analyst's approach as a pragmatic one appears to clearly illustrate the common ground which the two fields of language study come to share.

In support of the above idea, Simpson (1997:130) on his part acknowledges pragmatics as one branch of discourse analysis since the concern of both fields is the meaning of language used in context. The idea that pragmatics is one branch of discourse analysis appears a more convincing one for it has become clear that the only difference between the two is just on how far they go. That is to mean, discourse analysis works towards a broader vision of the issue at hand while pragmatics follows a sort of narrower vision of that same issue.

To restate what has been said, both fields consider context of the particular discourse to interpret some linguistic elements which call for contextual information for their interpretation. Some of these elements include, as Brown and Yule (Ibid., 27) deictic forms such as *here, now, I, you, this and that*. Moreover, as stated by Brown and Yule (Ibid.), in order to arrive at the possible

interpretation of these elements within the discourse, one is expected to know at least who the speaker and hearer are and the setting of production of discourse.

What can be understood from the above discussion is that, unless the context of a particular discourse, be it spoken or written, is taken into consideration it is hardly possible to arrive at the intended meaning that is being communicated. Knowing the linguistic code may not be sufficient to work out the meaning of a particular discourse because linguistic items take up a meaning that can only be realized through their context of use.

When brought to the context of studying conversation, discourse analysis provides us with different concepts that can be used as frameworks of analysis when studying dramatic conversation. Traugott and Pratt (1980:243) explain that the way participants take part in conversation is based on the concept of turn-taking whereby the first speaker passes out the 'floor' to the next speaker. In this way, as the authors state, what is distributed among the participants is 'the right to speak and have the attention of the other participants' (Ibid., 243). In support of this, Short (1996) indicates that speech acts in a particular conversation are interconnected to one another through sequences of turns. As a result, as Short (Ibid.) clarifies, when a question is asked it is commonly expected to be followed by an answer, an offer by an acceptance or refusal and so on. According to Short (Ibid.) any 'deviation' from this expected pattern of turn-taking will have something to imply. Thus, the concept of turn-taking can be used as a tool to study characters in a drama through their conversational behavior. The way characters relate to each other and even their individual character trait can be implicated by the way they take up as well as allocate turns to their interlocutors. In support of this very fact, Bennison (1998:70) asserts that a 'quantitative analysis' of the length of turns characters take up in conversation provide clues about the characters' power relationship and their interest in the topic of discussion. The author also indicates that the way speakers control and change the topic of discussion gives clues about the power relationship between them. Hence, by applying the concepts of turn-taking, turn-allocation and topic control

it will be possible to know more about the characters through their conversational behavior.

### **2.1.2 Pragmatics**

According to Leech (1983), the history of linguistics has gone through successive stages of discoveries. Bloomfield and his followers (as cited in Leech 1983:1) assumed that linguistics was meant to refer to phonetics, phonemics and 'if one was daring' morphophonemics and syntax was thought of as something abstract and hence untouchable. With the coming of Chomsky (Ibid.,1) however, syntax was given some consideration. As Leech (1983) makes it clear, even Chomsky was not able to seriously handle the notion of meaning. Katz and his colleagues (1963 and 1964 in Ibid.) began making enquiries as to how meaning could be studied through a formal linguistic theory and with this it became clear that it was impossible to view syntax in separation from the study of language use. It is at this very point as Leech (Ibid.) asserts, that pragmatics emerged into the domain of linguistics.

With Chomsky's (Ibid.) introduction of the notion of semantics, it was evident that once meaning is placed at the center, it is hardly possible to ignore the fact that meaning changes depending on the contexts of use. Thus, semantics could be said to be advancing into pragmatics (Ibid).

Pragmatics can broadly be defined as the study of language use (Levinson 1983, Simpson 1997, Traugott and Pratt 1980). Levinson (1983) points out that with such a general definition, it is not possible to have a clear understanding of what is involved in the field of pragmatics. It is therefore, important to consider some working definitions of the term involved.

As far as Verschueren (1999:1) is concerned, at the most elementary level, pragmatics is defined as the study of linguistic phenomena from the point of view of their usage properties. But, as the author, comments, this particular definition

fails to draw up a clear cut boundary between pragmatics and other sub-fields of linguistics such as sociolinguistics. This definition, however as Verschueren (Ibid.) writes, offers some introductory insights as to where pragmatics fits in the field of language study.

Another scholar in the field Levinson (1983:7) examines definitions given to pragmatics and one of these definitions reads as follows: ‘...pragmatics is the study of language from a **functional** perspective, that is, that it attempts to explain facets of linguistic structure by reference to non-linguistic pressures and causes.’ (emphasis original). As Levinson (1983) makes it clear, such a definition of pragmatics does not clearly show the difference between linguistic pragmatics and the other disciplines that employ functional approach to language study such as psycholinguistics and sociolinguistics.

According to Levinson (1983) it is somehow difficult to come up with a satisfactory definition for pragmatics and a good way of understanding what the field of pragmatics is all about is to look at the tasks which pragmatists are confronted with. With this in mind, to be a more acceptable and promising one, as Levinson (1983) indicates, any definition of pragmatics needs to acknowledge the very fact that it takes into consideration the context of language use in its endeavor of working with meaning. To recapitulate what has been stated, the fundamental concern of pragmatics is explaining the relationship between language and context. In other words, the field of pragmatics basically demonstrates how meaning can be accounted through the particular context under which language is being used.

At this point one may raise a question as to where the difference between pragmatics and semantics lies since the concern of both is the study of meaning. Even though both pragmatics and semantics are concerned with meaning, there exist differences as to how they treat the particular issue. In this regard, Leech (1983:6) asserts that ‘meaning in pragmatics is defined relative to a speaker or user of language, whereas meaning in semantics is defined purely as a property

of expressions in a given language in abstraction from particular situations, speakers or hearers.' Thus, a pragmatic reading of meaning is one that is derived from a particular contextual use of language in contrast to a semantic reading which is derived from the linguistic meaning of words and expressions used. That is to mean, the pragmatist considers meaning as the product of the context under which the language users find themselves in where as the semanticist is basically concerned with the conventional content of the expression involved.

Moreover, as Verschueren (1999:11) makes it clear meaning in pragmatics in contrast to semantics, is not viewed as a stable entity rather it is dynamically generated in the process of using language. As a result meaning is created by participants when they engage in a linguistic communication.

In explaining the relation between the two fields Leech (1983:7) acknowledges that even though they are distinct, pragmatics and semantics are complementary and interrelated fields of language study. For this reason, the same author states, it is hardly possible to come up with cases which are purely of semantics and pragmatics. Leech (Ibid.) argues that meaning, therefore, should be approached not through a solely semantic or pragmatic perspective rather through one that combines the two.

As stated above context of use plays a significant role in every language use. In this regard Verschueren (1999) indicates that language functions at the different levels of sound, morphology and even syntax reveal usage variations. Furthermore, the way morphemes combine to form words is guided and controlled by pragmatic constraints and restrictions relating to interpretability and availability of context. For instance, in order to successfully interpret the compound noun 'a house tree' in a certain text, as Verschueren (1999) explains, one is expected to acquire some contextual knowledge. This instance clearly shows the role a pragmatic perspective plays in giving insight which helps to learn about the link between language and human life. In support of this idea Leech (1983:1) points out that pragmatics is key to one's understanding of

language and the author takes this idea much further when he states that ‘...we cannot understand the nature of language itself unless we understand pragmatics: how language is used in communication.’ Thus, as long as context determines the meaning communicated through a linguistic transaction people engage in, it would be more rewarding to approach meaning through one that includes a pragmatic perspective.

By now one is expected to have a clearer understanding of what pragmatics is all about. By way of drawing a demarcation line between the different branches of pragmatics such as socio-pragmatics, Leech (1983) uses the broader term ‘general pragmatics’ to refer to the field which deals with the understanding of human language as a whole. He defines general pragmatics as ‘the study of linguistic communication in terms of conversational principles.’(Ibid.,11). By general pragmatics the author means to concentrate on those general conditions of language use contrary to those specific local conditions which vary across languages.

As a study of meaning in relation to speech situations, Leech (1983) asserts that pragmatics has three major categories; namely, speech act theory, co-operative principle and politeness principle. A review of the literature on each of these concepts is presented in the subsections that follow.

### **2.1.2.1 Speech Act Theory**

Speech acts, as far as Verschueren (1999) is concerned, have been one of the fundamental components of pragmatics for quite a long time. Levinson (1983) on his part indicates that speech act theory has received a wider attention in the general theory of language use. Thus, any general pragmatic theory according to Levinson (Ibid.) is expected to have a connection with the notion of speech acts. Literary scholars have made references to speech act theory while conducting studies on literary materials.

Coming to the historical development of the theory, both Levinson (1983:227) and Verschueren (1999) state that the concept of speech acts was first introduced by the philosopher John Austin as a counter attack against the doctrine of 'logical positivism' which 'flourished' in the 1930s. According to logical positivists' assumption, a sentence was regarded as meaningless unless it can be verified as being true or false. Thus, according to logical positivism, as Levinson explains, most ethical, aesthetic and literary discourses were simply meaningless because it was hardly possible to prove them as being true or false.

The first thing Austin realized about utterances, according to Levinson (1983), was that ordinary declarative sentences are not used to make false or true statements rather to perform acts. The basic tenet of the speech act theory, as Short (1996:195) points out, is that when people make an utterance they do not simply say something but also 'perform acts by saying what they do'. Following this, according to Levinson (1983) and Verschueren (1999) Austin made a distinction between two types of utterances namely, constative and performative utterances. Constatives are utterances which can be evaluated along a dimension of truth while performatives are utterances which cannot be said to be true or false but which can be evaluated along a dimension of felicity. Levinson (1983:229) explains that felicity condition refers to 'conditions which performatives must meet if they are to succeed or be 'happy' '. Thus, performatives could be described as felicitous or infelicitous depending on whether or not their felicity conditions are met. From this it can be understood that there is a shift in focus towards one which gives attention to context as demonstrated by Austin's notion of felicity condition.

Later on, as Verschueren (1999:22) states, Austin gave up the dichotomy between performatives and constatives based on his conclusion that '...all utterances are sayings and doings at the same time'. That is to mean, when making utterances, people do two things simultaneously; one is producing a linguistic expression and the other performing acts. In line with this intuition, Austin identifies three kinds

of act that are simultaneously performed when uttering something. The three acts are discussed below as presented in Levinson (1983:236)

- i. **Locutionary act:** is the utterance of a sentence with determinate sense and reference.
- ii. **Illocutionary act:** the making of a statement, offer, promise, etc. in uttering a sentence, by virtue of the conventional force associated with it ...
- iii. **Perlocutionary act:** the bringing about of effects on the audience by means of uttering a sentence, such effects being special to the circumstances of utterance

Another Language philosopher by the name John Searle (1978) developed and systematized Austin's theory of speech acts and he proposes the following five kinds of utterances in which in saying something one can perform acts (Levinson 1983:240):

- i. **Representatives:** are utterances which commit the speaker to the truth of the expressed proposition. (e.g. asserting, concluding...)
- ii. **Directives:** are utterances in which the speaker attempts to get the addressee to do something. (e.g. requesting, questioning...)
- iii. **Commissives:** are utterances which commit the speaker to some future course of action. (e.g. promising, threatening, offering...)
- iv. **Expressives:** are utterances which express the psychological state of the speaker. (e.g. thanking, apologizing, welcoming, congratulating...)
- v. **Declarations:** are utterances which effect immediate changes in the institutional state of affairs and which tend to rely on elaborate extralinguistic institutions. (e.g. excommunicating, declaring war, christening, firing from employment...)

Verschueren (1999:24) indicates that Searle's classification of speech acts is the most important of all the classifications proposed. In addition, Verschueren (Ibid.) states that these categories are by no means mutually exclusive. To elaborate this claim the author uses the following utterance as an example:

If I ever see you with my sister, I will kill you.

This utterance is both a directive -intended to change the addressee's behavior as well as a commissive in the sense that it is a threat. This clearly illustrates the fact that the categories of speech act can be found as hybrids of one another.

Finally, it is important to explain the need for studying speech acts. In this regard Searle (1978) explains that the very reason for making inquiries about the notion of speech acts is because every linguistic communication is rendered through speech acts. As far as Searle (Ibid.) is concerned the unit of linguistic communication is not a word or a sentence instead it is 'the production or issuance of a word or sentence in the performance of the speech act'. Thus, as could be inferred from the words of Searle (Ibid.,16) speech acts are the fundamental units of any linguistic communication and a study of the formal features of language without reference to their contribution to speech acts is going to be an incomplete one.

### **2.1.2.2 Co-operative Principle**

The co-operative principle generally serves as a regulatory mechanism which makes sure that participants in a conversation contribute to the realization of a shared communicative goal. In support of this idea, Leech and Short (1981:294) explain that when people engage in a conversational exchange 'they acknowledge a kind of tacit agreement to co-operate conversationally towards mutual ends'. This agreement, as Leech and Short (Ibid.), state what is known as the co-operative principle.

Leech and Short (Ibid) also explain that the main ideas regarding the co-operative principle were forwarded by the philosopher H.P. Grice. Grice (as cited in Ibid.) states that when people adhere to the co-operative principle, their conversational behaviors are guided and controlled by rules and he refers to these rules as *maxims*. Maxims, according to Verschueren (1999:32) are, 'intuitive principles which are supposed to guide conversational interaction in keeping with a general theory of co-operative principle'. Thus, it can be said that maxims are sort of ground rules by which participants' conversational behavior will be checked out to see if the principle of co-operation is being are observed or not.

Leech (1983:8) points out that Grice identifies four maxims of conversation as guidelines of the co-operative principle. The maxims are discussed below as presented in Leech (1983:8).

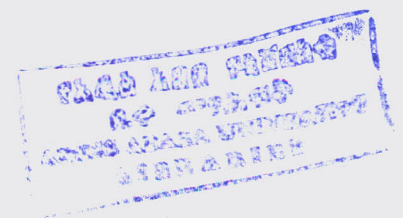
1. **Maxim of quantity:** Give the right amount of information, i.e.
  - i. Make your contribution as informative as required.
  - ii. Do not make your contribution more informative than is required.
  
2. **Maxim of quality:** Try to make your contribution one that is true:
  - i. Do not say what you believe to be false.
  - ii. Do not say that for which you lack adequate information.
  
3. **Maxim of relation:** (Later called relevance): Be relevant.
  
4. **Maxim of manner:** Be perspicuous
  - Avoid obscurity of expression
  - Avoid ambiguity
  - Be brief
  - Be orderly

These maxims of conversation according to Levinson (1983:102) indicate what interlocutors in a conversational exchange are expected to accomplish so as to

communicate in a 'maximally efficient, rational and co-operative way'. Levinson (Ibid.) also proposes that these conversational maxims are applicable at a universal level mainly because they are based on general considerations about all kinds of co-operative conversational interaction. In brief, this is to mean that contrary to some other culture specific aspects of language, these conversational maxims seem to work in the context of different languages other than English. Akalu (1997) uses the term 'social theories of conversation' when discussing the principles of co-operation and politeness and this seems to imply that Akalu (Ibid.) is convinced that these principles apply to conversational exchanges in societies other than those who speak English.

In explaining the difference between grammatical rules and maxims, Leech (1983) states that when a speaker tells a lie, we say that he/she violates the maxim of quality, but this does not however, mean that he/she fails to speak the language which of course could be attributed to someone who breaks a particular rule of grammar, say a rule for constructing tag questions (Ibid, 8). One important point regarding these maxims as Leech and Short (1981) note is that, in contrast to rules of grammar, they are most often violated or 'flouted' as Grice prefers to call it (Ibid.). In this regard, Verschueren (1999:33) states that since participants in a conversation are generally expected to co-operatively contribute their share to the ongoing conversation, any clear flouting of the maxims is likely to be interpreted as having an implication. Such breaching of the maxims as far as Leech (1983:9) is concerned helps in signaling how speakers mean more than what they say. Leech (Ibid.) writes that Grice uses the term *conversational implicature* to explain the meaning that one can infer from a deliberate breaching of the maxims. Levinson (1983) on his part explains that implicatures are the result of an overt and blatant violation of conversational maxims in a way that is geared towards a communicative effect. Thus, it can be understood that implicatures are those aspects of meaning of an utterance which is implied but not directly stated.

According to Verschueren (1999) the theory of implicature concerns itself with a strategic way of avoiding explicitness. By flouting any of the maxims, as the



author notes, speakers could avoid saying something explicitly by way of appearing to be saying something else. Implicatures are thus, as Veschueren puts it, means of creatively exploiting the restrictions on the possibilities of explicitness.

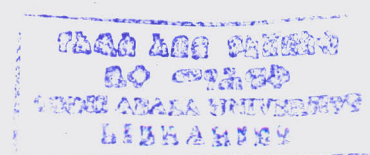
As hinted earlier the meaning of implicatures is distinct from the semantic content of the utterance. In support of this idea Levinson (1983) argues that a possible interpretation of any conversational implicature is not a semantic inference rather it is an inference based both on the content of the utterance and some assumptions made about the co-operative principle. What can be understood from this is that the meaning of conversational implicatures resulting from an overt breaching of the maxims can only be justified when it is assumed that participants are abide by the rules of the co-operative principle.

According to Leech and Short (1981:296) participants in conversation violate one of the maxims in order to uphold the others. The following example taken from Leech (1983:30) clearly illustrates how speakers go against one maxim for the purpose of upholding another.

A: When is Aunt Rose's birthday?

B: It's sometime in April.

Leech (1983:32) explains that B's reply could be described as one that breaches the maxim of quantity since it fails to provide the right amount of information regarding what is requested i.e. the exact date of birth. Assuming that B is acting co-operatively and does not know the exact date, it could be inferred that B is flouting the maxim of quantity to uphold the maxim of quality and consequently avoid telling something untrue. In so doing, B is observing the co-operative principle. Thus, as far as Leech and Short (1981:298) are concerned, any interpretation of implicatures goes in line with the assumption that the co-operative principle is being adhered to.



Finally, it is important to look at how the concept of felicity condition applies to this category of pragmatics. Levinson (1983) indicates that in conversational exchange, when one asks a question, it is commonly assumed that the speaker is asking honestly and hence lacking and requiring the requested information. The author points out that such kinds of inferences made about the interlocutors and the overall conversational exchange are generally described as *felicity conditions* (Levinson 1983). Similarly, Levinson (Ibid.) points out that when one asserts something, one implicates that he/she believes it and when one promises to do something, he/she implicates that he/she honestly intends to do it. But when any of these utterances appear spurious, it obviously signals that a certain maxim is being flouted. (Ibid.,105) Thus, in a co-operative setting, when utterances become infelicitous, it implies that there is an extra meaning that the speaker intends his/her addressee to infer.

#### **2.1.2.3 Politeness Principle**

Politeness is a major social constraint on human interaction that regulates participants' communicative behavior by constantly reminding them to take into consideration the feelings of others. In support of this, Tian and Haiyan (2006) state that politeness is a social phenomenon which serves as a means of achieving good interpersonal relationships when engaging in conversational exchange. Short (1996) on his part indicates that in every day conversational discourse people interact politely with one another because they want their interlocutors to be polite to them. If one of them ignores the other person's request for politeness, as Short (Ibid.) writes, it is less likely that he/she will achieve his/her intended goal. Therefore, it can be concluded that politeness is a mechanism that people exploit to realize their mutual benefit in the progress of their conversational exchange.

According to Brown and Gilman (1989) the feelings that participants in a conversational transaction take into consideration are of two types namely: *positive face* and *negative face*. Brown and Levinson (1987 as quoted in Kightley 2008:2) define *face* as one's 'public self image that every member wants to claim for himself,' Positive face, as Brown and Gilman (1989) explain, is concerned with one's wish for his/her actions and wants to be desirable to other people as well. The authorities forward life, health and honor as examples of positive face. Negative face on the other hand is concerned with one's want to be free from any sort of imposition (Ibid.).

As Brown and Gilman (1989) clarify, the question of politeness arises whenever there are utterances that endanger the face wants of the participants involved in conversation. Any sort of act that endangers what the face aspires to achieve is referred to as *face threatening act (FTA)* (Ibid.). In explaining FTA Short (1996:213) states that even the simplest request for having a window opened threatens the addressee's negative face because it impedes his/her wish to do something else. On the other hand, as Verschueren (1999:45) points out, a plain refusal to respond to someone's question or request threatens the addresser's positive face in the sense that it denies him/her equal status.

Short (1996) indicates that it is hardly possible to completely avoid face threatening acts in any ordinary social interaction. As the author claims, this does not however mean that there is nothing interlocutors could do about FTAs. In fact, as Short (Ibid., 213) clarifies, people have to try to 'avoid and/or minimize the number and size' of face threats. In this regard, Verschueren (1999:45) points out that politeness is a mechanism that people use to save their own as well as their addressee's face. Verschueren (Ibid.) further notes that the principles of politeness came in to existence not to totally avoid but to reduce the degree that utterances threaten individuals' face. What can be understood from this is that politeness is a conversational strategy by which participants make the most out

of conversational exchange in a way that shows concern to their interlocutors' wants.

In line with this fact, Brown and Gilman (1989) propose the following four strategies of politeness, having made a slight modification on Penelope Brown and Stephen Levinson's version. The strategies are listed below as presented in Brown and Gilman (Ibid.,165):

1. Do the FTA on record without redressive action, baldly.
2. Do the FTA with redressive action of the kind called positive politeness and/or negative politeness.
3. Do the FTA off record.
4. Don't do the FTA.

Brown and Gilman (Ibid.) assert that in *on record FTAs* the speaker states his/her intention or meaning unambiguously whereas in an *off record FTA* the speaker's intention is ambiguous and indirect and can only be arrived at through inference. As the authors write, *off record FTAs* are employed whenever the risk of the particular FTA is believed to be very high and since the meaning of an *off record FTA* is buried deep, the hearer has to look for a clue which helps him/her to unravel the implied intention of the speaker. Brown and Levinson (1987 as quoted in Brown and Gilman 1989) state that any violation of the Gricean maxims of conversation is helpful in alerting the hearer by making him/her put more effort to work out the conversational implicature at hand. According to Brown and Gilman (Ibid.) an *off record FTA* can be the result of a violation against the maxim of quantity where the speaker says too much or little or it can be a violation against the maxim of relevance as when the speaker's contribution is something contradictory. From this it can be noted that the principles of politeness and co-operation function in tandem in affecting the pragmatic meaning that participants in conversation generate. Thus, our interpretation of any violation of the co-operative maxims is guided and supplemented by the politeness principle.

According to Brown and Gilman (Ibid.) the last strategy of totally avoiding the FTA is adopted whenever it is clear that the risk of speaking is excessively high. With regard to the second strategy, the authors define positive politeness as 'any effort made to meet positive face needs'. In positive politeness, as the same authorities write, 'the speaker wishes for the hearer what the hearer wishes for himself' (Ibid., 162). With regard to negative politeness, the authors state that it is 'an attempt to meet negative face wants'.

From this it follows that speakers make use of any of these strategies depending on the purpose they aspire to achieve and the particular context in which the conversation takes place. In this regard, Penelope Brown and Stephen Levinson (1987 as quoted in Brown and Gilman 1989 and Kightley 2008) propose that one's choice of any of these politeness strategies is determined by three factors namely, the 'social distance' between speaker and hearer (D), the 'relative power' of the two (P) and the 'ranking' or risk-level of the FTA (R). According to Brown and Levinson (1987, in *ibid*) these three factors are universal determinants of the degree of politeness in any speech act. In the first case, as Brown and Gilman (Ibid.) explain, we are concerned with the horizontal social distance between the participants in conversation i.e. whether they are familiar or stranger to one another. According to Brown and Gilman (Ibid.) when people are among those with whom they are familiar, they tend to be more casual. The second factor, as the authors write, has to do with the social status or rank of one over the other and hence, as far as power considerations go, one is expected to be more polite when addressing another who stands higher than him/her. With regard to the last factor, Brown and Gilman (Ibid.,161) state that it is concerned with the question of: 'how great' is the thing that is being requested of the addressee? In this regard, whenever the imposition on the addressee is of a higher degree, the addressor is expected to give due considerations to the addressee's feelings (Ibid.,160).

According to the Brown and Levinson model, as Brown and Gilman (Ibid.,163) explain, the value of politeness of an FTA should be higher in cases when the

hearer is a 'superordinate'; than when the hearer is 'subordinate'; when the speaker and hearer are 'long separated countrymen' than when they are 'old friends'; and when 'R is an accusation of murder' than when 'R is an accusation of meddling'. Here it can be noted that when engaged in conversation, people are conscious of these factors and this is clearly evident in the choice of politeness strategies they make.

In fact, it is possible to come across cases where interlocutors deliberately avoid taking consideration of the three factors in conversation. By way of elucidating this statement, Brown and Gilman (1989) indicate that when speakers are in a state of rage, it seems their speech is devoid of politeness. Thus, as the authors clarify, when people are in such psychological states, their conversational behavior no longer submits itself to the requirements of P, D and R. Hence, participants' choice of politeness strategy in this regard, not only implicates something about their relationship with each other i.e. with regard to power relationship and intimacy, but also gives some insight into their inner states. This very fact can be taken as a demonstration of how politeness behavior exhibited in conversation can be used as framework for studying characters in a play.

Leech (1983) proposes the following six maxims of politeness presented below as they appear in (Ibid.,133).

**i. Tact Maxim**

- a) Minimize cost to the other [(b) Maximize benefit to the other]

**ii. Generosity Maxim**

- a) Minimize benefit to self [(b) Maximize cost to self]

**iii. The Approbation maxim**

Minimize dispraise of other; maximize praise of other

**iv. Modesty maxim**

Minimize praise of self; maximize dispraise of self

**v. Agreement maxim**

a).Minimize disagreement between self and others; maximize agreement between self and others.

**vi. Sympathy maxim**

a) Minimize antipathy between self and other (b) Maximize sympathy between self and other.

Along with the politeness and co-operative principles, Leech (1983:142) identifies the irony principle as a 'second order principle' which speakers exploit to be impolite polite while appearing to be polite. As Leech (Ibid.) indicates the irony principle enables one to avoid social conflict by promoting an 'antisocial use of language' by which speakers can converse in as impolite way with out causing offense to their interlocutors. The author asserts that the irony principle 'parasitic' to the principles of co-operation and politeness because it functions not independently but alongside these two principles. That is to mean, the role of the irony principle is determined by the other two principles. It should however be noted that the irony principle plays a significant role in affecting the meaning extracted from utterances.

In general, politeness is believed to govern conversational exchanges in every culture. In support of this, Tian and Zhao (2006) assert that politeness is a universal phenomenon which interlocutors exploit to achieve a good interpersonal relationship. Despite its universality as the same authorities state, politeness is culture specific in that 'the actual manifestations of politeness, the ways to realize politeness, and the standards differ across cultures' (Ibid.,75).

Coming to the Amharic concept of politeness, it can be stated that politeness plays a significant role in shaping participants' behavior in conversation. Amharic

language has its own rules of interpersonal rhetoric by which speakers' conversational behavior can be checked out for politeness. For instance, as Leslau (1995:47) demonstrates, Amharic personal pronouns are structured in such a way that they express a social form of respect when addressing someone as it is the case with the second person pronoun አርሰዎ /arsəwo/ and third person pronoun አርሳቸው /rsäccäw/.

Apart from what is suggested by Amharic pronouns, there are judgments made about what is considered to be polite and impolite behavior among Amharic speakers. For instance, offering one's seat to the elderly people is considered as a polite behavior while to interrupt someone in talking is impolite. In this regard it can be stated that Brown and Levinson's notion of *face* also applies to Amharic conversation as it is the case with the example of interrupting someone which is a threat to the addressee's positive face. Tian and Zhao (2006) point out that people display polite behaviors to show that they are civilized and governed by the societal norms. In Amharic language, as well people who are polite are said to be living up to the social conventions of their community and hence, paid some respect. In this regard, it can be noted that Amharic speakers exploit politeness strategies to build up a smoother interpersonal relationship with the outside world.

Regarding Brown and Levinson's notion of *face* and Leech's maxims of politeness, Tian and Zhao (Ibid.) explain that both are to a larger extent applicable to cultures other than English. As the authors make it clear, despite the universality of these rules of politeness, it is important to be aware of the very thing that there are some aspects of politeness that are culture specific. For instance, an English speaker when complemented will accept the complement saying 'Thank you' where as a Chinese speaker would try to deny the truth of the complement. Similarly, an Amharic speaker would be considered proud or boastful and hence impolite if he/she confirms the complement so he/she would reject the complement through self-debasement. Hence, Leech's modesty maxim in this

regard seems to operate differently in different cultures. Thus, when applying these maxims to study conversational behavior it is advisable to be conscious of the existing cultural differences.

Another instance which Tian and Zhao (Ibid.) use to explain the specificity politeness is the concept of privacy. The authors point that privacy is highly regarded in English-speaking culture and thus asking about the other party's private life is considered to be rude. Whereas in Chinese as well as Amharic cultures, asking about the other person's private matters like marriage, family and work is a way of showing concern for the other person and is considered as a polite act.

Tian and Zhao (Ibid.) note that according to Brown and Levinson's model of politeness offering and inviting are regarded as face threatening acts in that they are impositions on the hearer's negative face. The authors argue that this implication of invitation is hardly acceptable in Chinese cultural context because offering and inviting indicate the good will of the one who offers. The same can be said about Amharic speaking community who consider failing to make offers to a guest inappropriate and impolite way of treating that person.

To sum up, the aforementioned instances can be useful insights into the cultural specificity of politeness. Thus, when using the frameworks of politeness suggested by Brown and Levinson and Leech, it is important to be cautious since these frames of politeness function differently across cultures.

### 2.1.3 Dramatic Dialogue in the light of Pragmatic Principles

Before explaining what is meant by *dramatic dialogue*, it would be wise to state in few words what *drama* itself is. Short (1996:167) defines drama as a ‘...literary genre which is most like naturally occurring conversation...’. From this it is easy to understand that drama manipulates conversation as its governing concept.

Despite the widely accepted notion of *dialogue* in the everyday communication, as Kennedy (1983:2) explain, *dramatic dialogue* is understood as having its own distinct features such as one ‘written for the stage, overheard by a member of the audience who does not participate through replying, interrupting, counteracting...’. At this point it becomes clear that the term *dramatic dialogue* refers to the conversational exchange which takes place between characters in a play or drama and which at some points resemble real conversation but still having its own distinct features as Kennedy (Ibid.) elaborates.

By way of emphasizing the significance of studying dramatic dialogue, Kennedy (Ibid.) states that making investigation on dramatic dialogue will provide some clues which enhance our understanding of the characters involved and their relation to one another. According to Kennedy’s (Ibid.) explanation a closer look at the way two or more characters balance or dominate one another in their speech helps one to learn about individual characters’ trait as well as for interpreting the meaning of conversation. Kennedy (Ibid.) states that the concept of speech acts can be used to study the characters through their conversational behavior. Such investigation is undertaken by examining the speech acts characters in the drama produce in light of the aforementioned theories of pragmatics. Kennedy’s argument in this regard seems to uphold the idea that pragmatic theories and principles which were originally designed for real conversation could be applied to the study dramatic dialogue.

To add more, as to the co-operative principle, Kennedy (Ibid.) clarifies that the implied meaning of any irony or metaphor resulting from a deliberate flouting of

conversational maxims can be arrived at by taking in to account the co-operative principle.

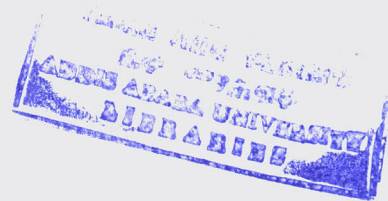
Earlier it has been stated that dialogue is a unique dramatic element having its own function. With this very idea then, it would be logical to argue that in order to have an understanding of a certain play, one should start his/her investigation by studying its dialogue. One resourceful way of studying dramatic dialogue is using the principles of pragmatics. For one thing, pragmatic principles, as Leech (1983) makes it clear, are concerned with speech and speech events and this makes dramatic dialogue an ideal subject for such enquiry. For another, the two principles of pragmatics propose conversational maxims which guide and control conversational exchanges and by exploring dramatic conversation in light of the principles and their maxims, one can arrive at a better understanding the characters as well the drama as a whole. In support of this idea, Akalu (1997) asserts that the principles of co-operation and politeness lay down guide lines of conversation that can be used as frames of analysis when making a discourse analysis of drama text. Thus, it can be noted that the two principles of pragmatics are resourceful means for studying drama dialogue in the sense that they provide various tools of analysis which enable one to have a many sided appreciation of a dramatic text.

Akalu (1997:83) demonstrates how Brown and Levinson's model of politeness can be used to as a framework to make a description of the social relationships between characters in drama. The author also points out that the co-operative principle enables one to explain the pragmatic meaning of utterances' produced in the progress of the drama. From this it easy to understand that applying the two principles to the study of dramatic dialogue is not only helpful to study the dramatic dialogue, it can also make it possible to approach the characters through their conversational behavior.

In this section of the study an attempt has been made to outline some of the theories of conversation that can be used as frameworks of analysis when

studying dramatic text. The theoretical discussion in this section is believed to prepare the ground for pragmatic analysis of the selected Amharic dramas. It should be noted however, that the theoretical aspects discussed here are by no means exhaustive.

To conclude, through the review made on the theoretical aspect of the topic at hand, an attempt has been made to lay down a theoretical framework for the analysis to be undertaken in the forthcoming section.



## CHAPTER THREE

### REVIEW OF RELATED STUDIES

The purpose of this review on studies related to the current one is to illustrate what has been done in the particular area under investigation. Through the review on related studies, an attempt is made to explain the difference and similarity between previous studies and the current one. In this section, with regard to the particular area under investigation, it has been attempted to show which aspect of the area has been studied and what aspect is left out.

A number of studies have been carried out in the area of Amharic plays at BA as well as MA levels by students of the Institute of Language Studies at Addis Ababa University. Despite this fact, the researcher has not come across any study which raises issues related with pragmatic theories of conversation. Furthermore, there is not that much study done on the two plays Getnet Enyew selected for this particular study. There is a study made on one of Getnet Enyew's play entitled *Yegzer Tat* by Dereje Mekonen (1995 E.C) done at BA level. In his '*Yegzer Tat* Tewnet Zig'gitna Akrobot Tintena', Dereje aims to examine the play's art of preparation and presentation. With this purpose in mind, the study examines the play's character, theme, plot structure and dramatic dialogue to check whether or not these dramatic elements are presented in a way that conforms to norms of dramatic techniques. It is true that the current study as well as Dereje's set out to examine the playwright's style but there are differences between them. The current study basically focuses on the dramatic conversation of the selected plays and attempts to demonstrate how characters' conversational behavior can be used as a means to study characters and their relationship with each other. Dereje's study on the other hand, investigates whether or not the way the play is presented goes in line with a set of requirement to be met when preparing and directing plays.

With regard to Getnet Enyew's another play entitled *Etege Taytu* (2000) the researcher has not come across any criticism or study conducted on it. But an attempt has been made to review some commentaries made and two commentaries given by Yonas Admasu and Heran Sereke Birhan are found in the introductory section of the script published in book form. An attempt has been made to review these commentaries.

As far as Yonas Admasu (2000 E.C.) is concerned Getnet Enyew's *Etege Taytu* is not a mere presentation of historical dimensions of a past event with those aspects including war, heroism and kingship, instead the play enables readers and spectators to appreciate the particular event through the 'human dimensions'. (Ibid)

Heran Sereke Birhan (2000 E.C.) on her part indicates that Etege Taytu Bittul is believed to have a multifaceted character and this aspect of her personality is presented differently in the works of historians, playwrights and poets. As Heran (Ibid.) comments the play is designed in such a way that attempts to show all the different dimensions of this female historical figure who played a significant role in the country's politics. When composing a historical play of this sort, it is mostly difficult to keep a balance between history and artistic imagination so as not to miss the order of what took place. Heran asserts that Getnet Enyew deserves an appreciation for he has been successful in striking the balance between history and artistic imagination.

To comment on the findings of the review on related studies, it seems most of the studies on Amharic plays focus on the dramatic techniques of the plays and all of them in one way or another appear to be evaluations made on the selected plays in light of a certain criteria. From this it could be understood that the area which the current study aims to examine has not been studied and hence, the present study is an attempt to fill in the gap.

However, it is important to have a look at a study made by Akalu Getaneh because it raises a similar issue. Akalu Getaneh's (1997) PhD thesis concerns

itself with the application of the two principles of pragmatics to the study of drama. Akalu Getaneh's dissertation entitled 'An Empirical and Comparative Study of the Traditional practical criticism and the Innovative Stylistics Approaches in Teaching Drama for Language and Literary Skills Development Purposes in an EFL Context' begins with a concern for English major students' inability to understand and analyze literary texts at Addis Ababa University. In his study, Akalu made a comparison between two groups of students of which one group was taught in a stylistic approach to the study of drama and another group in a traditional practical criticism approach. The results of this study show that students taught in the stylistic approach performed better than those taught in the traditional practical criticism approach.

What makes Akalu Getaneh's work different from this current study is that in his study Akalu employed a stylistic approach to the study of drama that included the two principles of pragmatics in order to prove the superiority of stylistic approach over the traditional practical criticism approach in equipping learners with both literary and language skills. Akalu in his study made use of principles of pragmatics to demonstrate the advantage of one literary approach over another. Thus, even though both studies are conducted in the same area i.e. pragmatics as applied to the study of dramatic texts, it is clear that they have different purposes.

To sum up, the review has shown that there has not been much undertaken in viewing Amharic plays in the light of the principles of pragmatics. Moreover, as far as the review on related studies is concerned none of these studies attempts to use conversational behavior to study the characters in the plays. Akalu's PhD thesis however, is an indicative of the very fact that the theories and principles of pragmatics can be used resourcefully when studying dramatic texts.

## CHAPTER FOUR

### ANALYSIS

In this section an attempt is made to demonstrate how it is possible to study characters through their conversational behavior. The frameworks of analysis used are mainly the co-operative and politeness principles. Carefully selected conversational extracts will be viewed in the light of the selected frameworks of analysis from pragmatics. In line with this, a demonstration will be made on how it is possible to make inferences about the characters' individual traits, the sort of relationship they have with each other, their respective developments in the progress of the play and how they conversationally manipulate each other in pursuit of their goals.

The textual analysis of each dramatic text is presented separately under different sections. Thus, the application of the principles of co-operation and politeness to each play is treated under separate sub sections. The basic reason for separately treating the application of the principles to the plays is that there are notable differences in the conversational behavior exhibited in each play. Thus, it will be some how difficult to examine the plays in light of the principles under a single section.

#### **4.1 Application of Co-operative and Politeness Principles to Etege Taytu**

##### **4.1.1 Co-operative Principle**

An individual character's personality traits are inferable from his/her conversational behavior. In this regard, it is important to examine Tekola's conversational behavior in the light of the concept of turn-taking for it adds to our understanding of this character through his conversational behavior. The

number of turns he takes up in different conversations is not as much as his interlocutors. It seems he rather makes minor contributions to the ongoing conversational exchanges. A closer look at the conversational exchange in the first scene which extends from turn 56 to 108 involving Tekola, Aleqa Yosef and Antoneli making up 54 turns, Tekola takes up the least turn which is about nine turns. The major reason for focusing on this character is that his conversational contribution seems to implicate the state in which he finds himself as a result of the on going discussion. Further more, the length of Tekola's turns are also not as much as the other two's. What is more here is that it seems Tekola's contribution is not as such significant. In this part of the play the other two are arguing about Taytu's distrust of the Italians and Tekola on his part says nothing which we can take as adding to the ongoing discussion. As the argument between the two gets heated, Tekola allocates a turn to himself and tells them to stop their quarrel but his request is not immediately responded to by either of the two as could be observed from the extract below:

- 1) ተኮላ: በቃ በቃ ኮንት አንቶኔሊ። አሁን እንዲህ ያለ ነገር ለማንሳት ሥፍራውም ጊዜውም አይደለምና ይተውት... ከጣሊያን በደህና በመመለስዎ "ተመስገን" እያሉ መጫወት ብቻ ነው አሁን  
 ተኮላ: ድምጽዎን ቀነስ ያድርጉት እባክዎ...  
 ተኮላ: /የሁለቱ መጋገል አስግቶታል/ ሽረ ባካችሁ ይህን ነገር ተውት ጌቶቼ

Turn 73: Tekola: That's enough Count Antoneli. This is not the place as well as time to argue about that ... Let's just be thankful that you're back from Italy safely. (p.12)

81: Lower your voice, please ... (p.13)

99: (He's worried that the two are getting hot) My Lords, would you please give up this talk. (p.15)

(Getnet 2000 E.C., Scene 1)

In Scene 4, where the conversational exchange is between Fetlework, Salambini and Tekola, for instance, it seems the whole conversation is dominated by the first two characters. In this scene, out of a total of ninety four conversational turns Tekola takes up 25 turns (28.7%) Fetlework 33 turns (36.7%) and Salambini 36 turns (38.3%). As far as the numerical evidence is concerned,

Tekola takes up the least turns out of the total conversational turns when compared to the other conversants. The length of the turns Tekola takes up in the scene is also the shortest of all the three characters. Here, even when a turn is allocated to him by Salambini, Tekola does not take it up willingly. At times, Tekola is even angry at Salambini and hence uncooperative when the latter allocates turns to him as could be observed in the following extract:

- 2) ፈትላ፣ ታዲያ ዶክተሩ ቢሄዱ ተኮላ ምን ቤት ነው?  
 ሳሊምቢኒ፡ ዶክተር ኔራዚኒን እንዲሸኘው፣ ለአቶ ተኮላ አደራ ላከውኮ፣ አንቶኔሊ  
 ተኮላ፡ ምናል አርፈው መጠጥዎን ቢቀዱ  
 ሳሊምቢኒ፡ -----  
 ፈትላ፡ /መጠጡን እየተቀበለች፣ በፈገግታ/ ወይ ሲኖር ሳሊምቢኒ... እኔ ምኑን አውቀዋለሁ  
 ተኮላ፡ ምናል፣ አፍዎን ለመጠጡ ብቻ ቢያረጉት  
 ፈትላ፡ /አብራው እየሳቀች/ ሽረ እኔ ምኑንም አልጨበጥሁት፣ የሚሉት ገብቶሃል ተኮላ?  
 ሳሊምቢኒ፡ ኦ አቶ ተኮላ በደምብ ያውካል?  
 ተኮላ፡ /በጥላቻ አይን እያየው/ መኑን ነው የማውቀው?  
 ሳሊምቢኒ፡ ውቻሌ ውል አስራ ሰባተኛው አንክስ ታይቱ እንዲከበለው መጀመሪያ ራስ ማኮንን  
 ለማግባባት፣ ኔራዚኒ መፈለጉ አንተ አያውክም?  
 ተኮላ፡ እኔ ይህን አላውቅም  
 ሳሊምቢኒ፡ እሺ ዶክተር ኔራዚኒ ለምን ወደ ሐረር ሄደው?  
 ተኮላ፡ አላውቅም አልሁዎትኮ  
 ሳሊምቢኒ፡ አንተ ይዋሻል... ብዙ ነገሮች ከኔ ይደብካል። አውካለሁ እኔ። አንተ አንቶኔሊ ብቻ  
 ያከብራል፣ እኔኔ ግን ይንከዋል...

- Turn 47 Fetle: What does Tekola have to do with the doctor's going to Harar?  
 48 Salambini: Antoneli ordered Tekola to accompany Dr. Nerazini on the latter's journey to Harar.  
 49 Tekola: Why don't you just concentrate on pouring your drink?  
 50 Salambini: \_\_\_\_\_  
 51 Fetle (*taking the glass from Salambini; smiling*): Oh! Signor Salambini... I have no knowledge of that.  
 52 Salambini: Don't you know, Tekola?  
 53 Why don't you use your mouth for the drink. (p.50)  
 60 Fetle: (*laughing with him*) I haven't got any of that. Tekola, do you understand what he just said?  
 61 Salambini: O! Ato Tekola knows very well.  
 63 Tekola (*gazing at him with hate*): What do I know?



- 64 Don't you know that Nerazini wants to get Ras Mekonen convince Taytu to agree to the seventieth article of the Wuchale Treaty?
- 65 Tekola: I don't know this.
- 66 Salambini: Tell me then, why did Nerazini go to Harar?
- 67 Tekola: I just told you that I don't know.
- 68 Salambini: You're lying... I know you hide lots of things from me. You respect Antoneli and disrespect me ... (p.51)  
(Ibid., Scene 4)

As can be inferred from turns 63, 65 and 67 Tekola does not take up turns allocated to him enthusiastically. Viewing Tekola's behavior in light of turn-taking pattern reveals that he is unwilling to contribute his share to the conversation in progress and by so doing, acts against the co-operative principle. Moreover, in turns 65, and 67 Tekola appears uncooperative by flouting the maxim of quality when he states that he does not know about what is being requested when he actually does know. We know that Tekola knows why Nerazini went to Harar from what is exchanged between Tekola and Antoneli in Scene Five turn 8 which reads: [አውቃለሁ። ራስ መኮንን ሦስት ዓመት ብቻ በቀረው ውል የሁለቱ ሀገሮች ወዳጅነት መበላሸት እንደሌለበት እንደሚያምኑ ለዶክተር ኔራዚኒ መናገራቸውን እኔም ሰምቻለሁ።] "I Know. I know that Ras Mekonen told Dr. Nerazini that he believes that the countries' friendship should not be in jeopardy for just three years". In turn 63, Tekola breaches the maxim of manner when instead of directly answering Salambini's question, he poses another question and thereby appears ambiguous. From this it seems that Tekola wants to totally avoid the topic under discussion.

Fetlework's conversational behavior reveals so much about her roles and how she conversationally manipulates the other characters in pursuit of what she wants to accomplish. Fetlework is sent on a secret mission by Etege Taytu to use her love affair with Tekola as a means to get access to what the Italians are plotting against Ethiopia. With this purpose in mind, Fetlework pretends to be in love with Tekola and tries to get some information which keeps Etege Taytu well informed about the Italian political agenda in Ethiopia. A closer look at how Fetlework engages in

conversation with Tekola and Salambini in Scene 4 gives some clues as to how she uses the two men to get access to the sort of information she is looking for. Both of Fetlework's utterances in turns 51 and 60 (from the second extract) are attempts by which she makes her interlocutor keep on talking so that she can get as much information as possible from him.

Furthermore, the way she drags Tekola into the ongoing conversation by allocating him a turn (turn 60) is an attempt through which she tries to get something from him as well. In both turns 51 and 60 Fetlework pretends as if she understands nothing about what is being talked over and in so doing, exploits the maxim of quality. Our evidence that Fetlework is conscious of the political condition of the country is found in Scene 3 turn 65 and 67 (see appendix) where she confesses to Taytu about her commitment to her country and its king. The fact that Fetlework is the center of attention here in Scene 4 enables her to take control of the topic of discussion as well as the turn-taking pattern. The way Fetlework tries to get information out of her interlocutors is carefully designed so that they will not be suspicious of her. She appears innocent and to be asking those questions out of a simple curiosity but nothing serious. In so doing, she is successful in making her interlocutors especially Tekola think of her as someone who is just in love and who would not be able to keep secrets from the person she loves as stated in turns 24 and 46 Scene 5 (See appendix). Tekola's reluctance to indulge in the talk about Nerazini's trip to Harar is also suggested by the way he responds to her as demonstrated in the following extract (from second extract):

- 3) 55 ፈትላ: በምንድን ነው ዶክተሩን ሞኝ ማለታቸው ተኮላ?  
60 ተኮላ: ዝም ብለው ነው እባክሽ

Turn 55 Fetle: Why does he call the doctor a fool?

60 Tekola: It's for no particular reason.

(Ibid., Scene 4,P.50)

Here it appears that Tekola is uncooperative towards Fetlework in that he deliberately withholds information and thereby violates the maxim of quantity as well as quality. Firstly, Tekola violates the quantity maxim because he avoids giving Fetlework the exact amount of information and secondly, he violates the quality maxim as he tells her something untrue because he knows the reason behind Salambini's referring to the Dr. Nerazini as a fool.

Tekola is the most conversationally manipulated character in the play. It is not only Fetlework who uses Tekola to achieve something. Etege Taytu deliberately joined Tekola and Fetlework as couple so that she can get some information from Tekola through Fetlework. Thus, Fetlework makes sure that she uses their love affair to keep Tekola talking. At times, she does not directly ask Tekola to talk rather she engages herself with Salambini in a way that would make Tekola jealous and this in turn builds up a hostility between the men resulting in a verbal aggression as it is the case in Scene 4. In the fourth scene, as discussed earlier Salambini innocently talks and thereby divulges secrets and Tekola on his part does his best to avoid the subject. Fetlework, though she cannot be blamed for having instigated the verbal fight between the two men, takes advantage of it to gain some information which would benefit Taytu by keeping her up to date with what Antoneli is planning to do next.

Fitawrary Habtegyorgis, nick named as *Aba Mella*, (a man who has solution to every problem) is aware of Tekola's working for the Germans and he exploits this fact as it can be observed from the conversational exchange from Scene 10 where H/gyorgis uses Tekola as a tool to enforce the former's political strategy. The way H/gyorgis does the topic shift in Scene 10 is meant to serve him some purpose. For instance, when Tekola in turn 18 asks him "Are you suffering from that aching leg of yours?" (p.107) he does not only respond to Tekola's question but also explains why the two men are there and what has happened between them (see turn 19 in appendix). In so doing, H/gyorgis intentionally drags Tekola into a topic which he knows would interest Tekola. H/gyorgis in this regard, stirs up Tekola's curiosity as could be

inferred from the questions Tekola asks. H/gyorgis is sure that Tekola would pass on that information to Fetlework as well as the German officials for whom Tekola is working at that moment. As indicated in the stage directions of turns 24-27 below. H/gyorgis also directs Mebrate by giving him clues as to how the latter should take part in the conversation so that both can keep Tekola well informed about the topic under discussion. In this way H/gyorgis seems to be playing by the rules of the cooperative principle by way of adhering to some of the conversational maxims and by allocating turns to himself through self-selection. For instance, H/gyorgis allocates a turn to himself and exploits the maxims of quantity and manner when he tells Mebrate:

- 4) 24 ተኮላ: ሽረ እንዲበያው ምንስ ባያደርጉ፣ እመይቱ እቴጌ ጣይቱ እንዲህ የሚባሉ ናቸው?!  
ለማንኛውም ብዙ አይበሳጩ አዛዥ!...
- 25 መብራቱ: በምነት?
- 26 ሀ/ጊዮርጊስ: /ቀልጠፍ ብለው/ የደጃዝማቹ ነገር ብዙ አያበሳጭህ ነው የሚልህ..  
የደጃዝማቹ ነገር የገለባ እሳት ማለት ነው!... ወዲያው ብው፣ ወዲያው ጭው  
ነው የሳቸው ነገርና፣ ብዙም አትቆጣባቸው
- 27 መብራቱ: /የአባ መላ አካሄድ ይገባቸዋል/ እኔማ ሁሉንም ነገር ትቼዋለሁ።

Turn 24 Tekola: Whatever she may not have done, Etege Taytu does not deserve to be referred to in that way! Any way, Mebrate you should not be offended! ...

25 Mebrate: What for?

26 H/gyorgis: (*quickly*) He is telling you not to be annoyed at Dejazmach. He's just a cold blooded man so you shouldn't be offended.

27. Mebrate: /understands Aba Mela's intention/I really don't mind.  
(Ibid., Scene 10, P.108)

As it can be inferred from his utterance in turn 26, H/gyorgis does his best in making sure that information is exchanged smoothly by supplying Tekola with one that is as informative as required and free of ambiguities.

Furthermore, the way H/gyorgis introduces a topic is planned and he intends to achieve something out of it. For example, in the extract below the topic of discussion initially was about Fetlework but H/gyorgis tactfully subordinates

another topic to it and by so doing, develops a new topic in connection with what is already there:

- 4) 42 መብራቱ፡ እኔኮ የሚገርመኝ፣ ያን የመሰለ መልክ ይዛ፣ አንዱን የናጠጠ ባለጠጋ አግብታ እንደመኖር፣ “ባል የሚሉት አያሳዩኝ” ማለቷ ነው!
- 43 ሀ/ጊዮርጊስ፡ ወይ ጉድ!... እኔን ጣይቱ፣ በጀርመኖች የተነሳ ከስንቱ ነው የተቆራረጡት በሉ?
- 44 ተኮላ፡ እንዴት ጌታዬ?
- 45 ሀ/ጊዮርጊስ፡ እኔንስ ከልባቸው ያራቁኝ፣ በነሱ የተነሳ አደል!
- 46 ተኮላ፡ /በጉጉት/ በማን? በጀርመኖች?
- 47 ሀ/ጊዮርጊስ፡ እህሳ! ... ከእንግሊዝም፣ ከጣሊያኖችም፣ ከፈረንሳይኖችም ይልቅ፣ ለአገራችን የጀርመኖች ወዳጅነት ይሻላታል በማለቱ አደል የኔን ነገር በጠቅላላ በጥርጣሬ ማየት የጀመሩት!... እኔም አዛኝ መብራቱ አሰት ነው ብትለኝ ተውሁት እንጂ፣ ...ወደ መጀመሪያም የሰማሁትን ላምን ትንሽ ነበርኮ የቀረኝ!... /በሀመም ስሜት/ አአ... ወይ ይኸ ቁርጥማት!
- 48 ተኮላ፡ አይዘዎት ጌታዬ!... እኔ እምለው ፈታውራሪ!...ምን ኖሯል የሰሙት?
- 49 ሀ/ጊዮርጊስ፡ ፊትማ፣ “እንግሊዞች በሱዳን በኩል መሣሪያ እያስገቡ፣ እኔን ይቱን ለማደራጀት ውስጥ ለውስጥ ስምምነት ይዘዋል” የሚባለውን ላምን ትንሽ ነበር የቀረኝ
- 50 ተኮላ፡ እንደዚህም ተብሏል እንዴ?

- Turn 42 Mebrate: What surprises me more is that how such a beautiful girl like her refuses to get herself a wealthy man.
- 43 H/gyorgis: It's amazing! Do you know that Etege has become rough towards many because of these Germans?
- 44 Tekola: How come, My Lord?
- 45 H/gyorgis: She became cold hearted with me because of them.
- 46 Tekola: (*curiously*) Because of whom? Is it the Germans?
- 47 H/gyorgis: She became suspicious of me when I suggested that it is better for us to be friends with Germany than with England and France. Had not Mebrate told me that it was false I almost believed what I heard. (*groans in pain*)
- 48 Tekola: Take it easy Sir! ... By the way Fitawrary, what was it that you heard?
- 49 H/gyorgis: I almost believed it when it was said that “The English have agreed to smuggle firearms via Sudan to support Taytu.”
- 50 Tekola: Has it been said so?

(Ibid., Scene 10, P.110)

Here, Tekola's turn numbered 48 indicates that he is being absorbed by the topic and that he does not want to lose the track of the conversation. H/gyorgis is thus, exploiting Tekola by way of making him supply the Germans with the information

he got from H/gyorgis. As far as H/gyorgis is concerned, what Tekola tells the Germans is advantageous in that it will divert the attention of the foreign powers. This in turn will give the people in power some breathing space to come up with remedial actions to handle the delicate political condition in which Ethiopia was found at that time (see turn 59 from Scene 10 in appendix). H/gyorgis's conversational performance here is an illustration of how one character exploits the co-operative principle to manipulate another character to achieve something out of the conversational exchange.

What is more to this is that Tekola does not have a clear knowledge of the situation he is in. He thinks Fetlework is there simply for a love affair and nothing more. Moreover, he is sure that she has no secrets to keep from him as could be understood from his utterance in Scene 5 turns 24 and 46 in which he tells Antoneli:

- 6) 9 ተኮላ: በእሷ በኩል እንኳ ስጋት አይግባዎት። የፈትሷን ነፍስና ልብ /መዳፋን እያሳየ/ የዘሀ የመዳፊን ያህል ነው የማውቀው።
- 46 ተኮላ: ግዴለዎትም አያስቡ፣ እኔን ከፈትሷ የሚደብቁት.. እሷም ከኔ የምትደብቀው አንዳች ነገር የላትም። ሌላው ቀርቶ፣ ጣየቱ ብጡል ያዩትን ህልም እንኳ ልቅም አርጋ አንድ በአንድ ስትነግረኝ፣ እኔን ይቆይሱ ሲያወሩ የሰማች ሳይሆን ህልሙን አብራቸው ያየች ነው የሚመስለኝ።

- 9) 24 Tekola: Don't you worry about her. Knowing what's in Fetle's heart is as easy as knowing my own palm.(p.59)
- 46 Don't worry about that because there is nothing Etege keeps from Fetle and Fetle keeps nothing from me. To your surprise whenever she tells me about Taytu's dream, it feels as if they have dreamt it together.(p.62)

(Ibid., Scene 5)

Another look at the conversational exchange between Tekola and Antoneli in Scene 5 turns 30-35 (see appendix) shows that Antoneli makes a more critical judgment about the existing political situation and Taytu's growing power than Tekola. As could be inferred from turns 30, 32 and 34 Tekola's remarks about Taytu and what she is capable of doing are not critical judgments. Tekola's utterances in the

aforementioned turns belong to the representative categories of speech acts and these assertions are the kinds which we would expect from an uninformed speaker. From this, it would be logical to argue that Tekola is not well acquainted with how politics works and due to this very fact he comes to underestimate Taytu's power. Underestimating Taytu is something which no character in the play has done, not even Antoneli who is sure that Taytu's growing political power will become a threat to his country's agenda over Ethiopia. As the discussion on Tekola's conversational behavior proved, the way this particular character engages in conversation suggests something about him and this adds something to our better understanding of him. Hence, it can be stated that Tekola's conversational behavior gives insight into the dramatic irony he is in. The audience or reader learns from what Tekola speaks that he is being conversationally exploited by the other characters even though he is not aware of it.

Looking at Antoneli's conversational strategy in light of the co-operative principle suggests the change in his attitude towards the other characters. In the first five scenes of the play, Antoneli adheres to the co-operative principle when engaging in conversation with Taytu. This situation however changes in Scenes six and seven as he deliberately goes against the co-operative principle as could be observed in the extract below:

- 7) ጣይቱ: /በቁጣ/ እንዴት እባክህ!?... ያለኸውኮ ከምኒልክ እልፍኝ፣ ከምኒልክ ፊት ነው ኮንት አንቶኔሊ... እንዴት እንዴት ነው የሚያናግርህ?  
 አንቶኔሊ: /ጣይቱን በጥላቻ ግልምጫ አየት አርጎ ወደ ምኒልክ ፊት ይሄዳል/ ጃንሆይ! ይሄ አለካ ዮሴፍ በታም መትፎ ሳው ናው::  
 ጣይቱ: በያጠፋስ? ባጠፋው እኛ አንቀጣ፣ እንቆጣቀሳን እንጂ አሽከራችንን ከፊታችን ከፍ ዝቅ አርጎ የመናገር ስልጣኑን ለአንተ ማን ሰጠህ? ምን ቤት ነህ አንተ?  
 አንቶኔሊ: /ንዴቱን ሞጥ አድርጎ፣ ጣይቱን አልፎ ወደ ምኒልክ በመሔድ/...

Turn 6 Taytu: (*angrily*) How dare you talk in such a way in front Emperor Menelik?  
 7 Antoneli: (*looking at Taytu with hatred and anger goes to face Menelik*) Your Majesty! Aleqa Yosef is a bad man..... (p.79)

- 19 Taytu: What if he's done something wrong? It's we who should punish him for that. Who gave the authority to talk to him that way? Who the hell do you think you are? (80)
- 20 (*controlling his anger moves away from Taytu and goes to Menelik's side*),..... (p.80)  
(Ibid., Scene 7)

From the above stage directions it is easy to see that Antoneli is uncooperative towards Taytu. Whenever Taytu addresses him by making a remark about his unacceptable behavior, Antoneli avoids responding to her and in so doing goes against the co-operative principle basically because he thinks Taytu is a threat to his plan. Antoneli's growing hatred and anger towards Taytu is signaled by the uncooperative conversational strategy he adopts when confronted with her. By way of avoiding Taytu conversationally, Antoneli tries to get Menelik's attention so as to persuade him to accept the seventieth article (which states that Emperor Menelik has agreed to let Italy handle Ethiopia's foreign affairs) leaving Taytu out because he thinks it would be easier and more profitable to win Menelik's support in this (see turn 11 from Scene 5 in appendix).

In this section of the analysis an attempt is made to examine the application of the co-operative principle to *Etege Taytu* and to demonstrate how this principle can be used as an insight into the characters' personality traits, their relationship with one another, their development in the progress of the play and how they conversationally manipulate one another to achieve something.

#### **4.1.2 Politeness Principle**

Tekola's conversational behavior implicates his attitude towards the character by the name Salambini. Tekola's hostility towards Salambini is also inferable from the way he takes up turns allocated to him by the latter. He does not take his turns willingly as it can be seen from turns 63, 65 and 67 from the second extract under the co-operative principle. Furthermore, the responses he gives to Salambini's

questions are not only impolite and face threatening but also uncooperative. For instance, in turns 65, and 67 Tekola appears uncooperative by flouting the maxim of quality when he states that he does not know what is being requested when he actually does know. We know that Tekola knows why Nerazini went to Harar from what is exchanged between Tekola and Antoneli in scene five turn 8 (See appendix) where he tells Antoneli about what Ras Mekonen said to Nerazini. In turn 63 which reads (*gazing at him with hate*) what do I know?' Tekola breaches the maxim of manner when instead of directly answering Salambini's question he poses another question and thereby denies the latter access to the requested information. Tekola's conversational behavior in turn 63 is a threat to Salambini's positive face. From this it seems that Tekola wants to totally avoid the topic under discussion.

For instance, in turns 49 and 54 in the second extract considered for co-operative principle, Tekola blatantly asks Salambini to stop talking in a way that appears very rude and by so doing Tekola attempts to silence Salambini:

49 Tekola: Why don't you just concentrate on pouring your drink?  
54: Why don't you use your mouth for the drink? (p.50)

Both of Tekola's utterances above are indirect but impolite requests by which he attempts to silence his addressee. These utterances threaten the addressee's positive face in that Salambini is being denied the chance to express his ideas and the right to have the attention of his interlocutor. In the above conversation, Tekola's utterances are all intended to avoid the topic under discussion mainly because Tekola does not feel comfortable in talking about his affair with the Italians in front of Fetlework. Tekola does his business with the Italian delegates secretly and if this is made known, it will be dangerous for him. Thus, the reason behind Tekola's impoliteness is that he wants to avoid the topic which he thinks is dangerous for him.

As stated earlier, characters' conversational behavior reveals a lot about the sort of relationship that exists between them. In this regard, a closer look at the conversational exchange between Tekola and Salambini in Scene 4, suggest that Tekola displays hostility towards Salambini. Furthermore, the stage direction of turn 63 reveals Tekola's emotion towards his interlocutor:

ተኮላ: /በጥላቻ አይን እያየው/ ምኑን ነው የማውቀው?

63 Tekola (*gazing at him with hate*): What is it that I know?  
(Ibid., 51)

Tekola's growing hostility towards Salambini is also suggested by his conversational behavior in Scene 5 where he throws accusations against Salambini when conversing with Antoneli. The following extract from scene five shows Tekola's attitude towards Salambini:

12 ተኮላ: እኔኮ እስከሣሬም ሲኞር ሳላምቢኒ ነገር እያበላሸብኝ እንጂ...

14 ተኮላ: እንዲህ ያሉ ከንቱ መሆናቸውን እያወቀ ታዲያ፤ የኢጣሊያ መንግሥት እንዲወክሉት ማድረግ አግባብ ነው። አገርኮ የሚገመተው በመልክተኛው ብርታትና ድክመት ነው። የተከበረ መልእክተኛ አገሩንም ያስከብራል። እንዲህ እንደ ሳላምቢኒ፣ ክብሩን ከሴት ቀሚስ ጋራ ቋጥሮ፣ ገበናውን በየአደባባዩ እያሰጣ፣ ብን ብን የሚል ነጠላ፤ እሱም ቀሎ አገሩንም ያቀላል እንጂ ምን ርባና አለው?

12 Tekola: It's Signor Salambini who's been messing things up for me.  
Had it not been for his ...

14 Tekola: It's not appropriate that the Italian government should assign him as a delegate knowing that he is not reliable. A respectable delegate will bring respect to his country but one like Salambini who is ladies' man/flirts with women/ will only bring disgrace to his country.

(Ibid.,58)

As could be understood from the above extract, Tekola makes accusations against Salambini. Thus, Tekola's utterance here is impolite and hence implicates Tekola's hostility towards Salambini for it denies the latter respect and acceptance. Tekola's

conversational strategy here implicates his growing hostility towards and disapproval of Salambini.

Looking at the conversational exchange between Antoneli and Tekola suggests the power relation that exists between them. In this regard, it is important to look at the aforementioned extract from scene five extending between turns 12-15 (See appendix). In this extract the way Antoneli interrupts Tekola appears impolite and this gives some clues about the sort of power relationship that exists between them. According to Culpeper (1998) interruption is considered as a rejection of the politeness principle thus, Antoneli's utterance in turn 15 which reads "Enough. I said that's enough! Why should Salambini's case bother you so much?" is a directive stated *on record* with no redressive action. Antoneli knows that his power and status over Tekola allows him to make such demands over his interlocutor, so he does not worry about giving considerations to his addressee's feelings. On the contrary, Tekola seems to make limited interruptions and demands over Antoneli which are stated using positive politeness strategies as it can be observed from the following dialogue extracts from Scenes 1 and 5:

አንቶኔሊ: /በንዴትና በጨኸት/ አኮ ለምን ይናደዳል?

ተኮላ: ድምጽዎን ቀነስ ያድርጉት አባክዎ...

ተኮላ: /አንቶኔሊን ጎትቶ አያስቀመጠ/ በቃ በቃ ኮንት አንቶኔሊ፣ አርፈው ቁጩ ይበሉና በገናውን እየተጫወቱ ራስዎን ያረጋጉት... እርስዎም አባክዎ ዝም ይበሉ አለቃ ዮሴፍ /በገናውን አንስቶ ለአንቶኔሊ እያስጨበጠ/ የከረመ ጠጅ፣ እንኳን ያለፈ ነገር አንስተውበት፣ እንዲያውም ሩጫው ወደአናት ነው። /እየተቀመጠ/ ሆይ! አልፎ፣ ሞቶ የተረሳ ነገር ቀስቅሶ እንዲህ መካረር እስተ፣ ምን ይባላል!?

ተኮላ: /ገልመጥ እያለ/ አባክዎን ቀስ ይበሉ ኮንት አንቶኔሊ.

Turn 80 Antoneli: (*angrily shouting*) Why should she be angry?

81 Tekola: Would you please lower your voice. (Scene 1, p.13)

104 Tekola: (*pulling Antoneli down to his seat*) That's enough Count Antoneli! Be silent and keep on playing the begena .....Aleqa Yosef you too please...

(Scene one P.16)

10 Tekola: (*looking around with suspicion*) Would you please slow down Con't Antoneli...? (Scene 5 p.57)

(Ibid.)

Looking at the above extracts, it is possible to infer something about the power relation between the two individuals. Tekola in the above utterances employs positive politeness strategies so as to minimize the degree of imposition done to his addressee. Tekola's conversational behavior here is designed by taking into account two of the determinants of politeness strategy namely power and risk level of the FTA. With regard to the power relationship between the two characters, it is already pointed out that Tekola stands lower to Antoneli. As far as the risk level of his FTA is concerned, Tekola knows that his utterance is a threat to Antoneli's face since it is an imposition over the latter's free will so he puts some element of politeness in it. What is more in this extract is the way Tekola seems to be exercising his power over Antoneli in turn104. In this turn there is a role reversal among the two individuals in that previously it was Antoneli who seemed to have the power over Tekola in that he makes demands over the latter. What is observed in this extract is different because Tekola is the one making the demands. This situation in Tekola's conversational behavior

magnifies Tekola's effort aimed at avoiding the topic of discussion which seems more likely to result in a conflict between Antoneli and Aleqa Yosef.

Scene 6 deals with a discussion on the seventieth article of the Wuchale Treaty (a treaty signed between Ethiopia and Italy) and the turn taking pattern among the participants is worth considering for it reveals something about Antoneli. The sixth scene comprises of a total of ninety two turns and out of these Antoneli takes up the highest turn which is thirty four (37%) Taytu sixteen (17.4%) and Menelik fifteen (16.3%) turns; of course there are other characters taking turns but the focus here is on these three. The fact that Antoneli takes up the highest conversational turn indicates that he is dominating the floor and in so doing, puts much effort to convince his interlocutors to accept the seventieth article of the treaty. Moreover, Antoneli at the beginning does his very best to be polite towards

his interlocutors by deferentially addressing them as could be seen in the following extract:

አንቶኒሊ: ለምን ለዚች አችር ጊዜ የሁለት ሀገሮች ወዳጅነት ይክር ጃንሆይ!? /መኪንንቱን አንድ በአንድ እያየ/ ለምን ለባታም ትንሽ ዓመት እንታላ ገቶቼ?

Turn 63 Antoneli: Your Majesty! why should the two countries' friendship be in jeopardy for such a short period of time? (*looks at the mequanint one by one*) Why go in to a quarrel for such a very short time, My Lords? (...)...  
(Ibid., Scene 6, P.71-72)

Antoneli's utterance in here clearly shows that he attempts to win his interlocutors' support in a polite manner. This situation however, changes towards the end of this scene when Antoneli seems to have completely lost his patience with the other participants. The way he responds especially when Taytu asks him a question seems somehow opposite to his polite behavior:

ጣይቱ: ገባም አልገባም... የውላችሁን አስራ ሰባተኛ ክፍል የጣሊያን ትርጉም እንደ አማርኛችን አስተካክሉን:: ቶሎ  
አንቶኒሊ: /በንዴት ጠብረር እያለ/ ከስ ብሎ ይስተካክላል:: አሁን በቶሎ በቶሎ ያስቸግራል?  
ጣይቱ: /በሁኔታው ተናደዋል/ ምኑ ነው የሚያስቸግረው፤...  
አንቶኒሊ: /ይበልጥ ጠብረር እያለ ይሄዳል/ ይሄ አይቻልም:: በኢሮፖ ሁሉ ገናና የሆነ የኢታሊያ ስም ይኮስሳል:: ...

Turn 68 Taytu: Whatever it is ... make sure that you immediately correct the Italian version of the treaty so that it will have the same meaning as the Amharic version.  
69 Antoneli: (*in fury and arrogance*) That'll be done later on; it will be difficult to make the correction soon.  
70 Taytu: (*angered by his conduct*) What is so difficult? .....  
71 Antoneli: (*more arrogantly*) That's impossible. It will be a disrespect for Italy.....  
(Ibid., Scene 6, P.72-73 )

In the above extract, it is possible to see a change in Antoneli's politeness strategy which contrasts with how he conversed in the previous scenes. Here, Antoneli no more uses respectful approach when expressing his opinion; he even appears to be disregarding Taytu's authority and power. The stage directions help in signifying the change in Antoneli's attitude towards Taytu as well as in his politeness behavior. His plain refusal to conform to Taytu's demand is also a violation against the agreement maxim which states that one has to maximize agreement and hence a threat to Taytu's positive face. This change in Antoneli's politeness strategy is developed more in Scene 7 where he has to confront with Menelik, Taytu and the other *mequanint* in the debate over the amendments made over the seventieth article of the Wuchale Treaty. In this scene, it is possible to observe a drastic change in Antoneli's politeness behavior towards one that is impolite. He openly throws out accusations and insults against Aleqa Yosef as it could be understood from turns 1,3,5,11 and 15 (see appendix) and from these it can be deduced that Antoneli is going against the politeness principle which generally demands one to avoid saying unpleasant things about others.

In scene 7, as demonstrated above there is a change in Antoneli's conversational behavior in that it displays an obvious violation against politeness maxims . He no longer utilizes politeness strategies when engaged in conversation with Menelik and thereby does not take into consideration the king's power. This part of the play is the point where the conflict develops and reaches its climax as Antoneli finds out that his inefficiency over the Amharic language has caused him a trouble when signing up the revised version of the Wuchale Treaty. It seems Antoneli comes to realize that he has jumped into the trap which he has been preparing for Menelik to fall into. Having realized this, Antoneli begins making demands over the king to give him the document holding the revised version of their treaty (See turns 77-83 from Scene 7 in appendix).

Looking at Antoneli's directive speech acts (in Scene 7) by which he orders the king to hand him over the document, it would be logical to argue that Antoneli's

utterances do not meet some of the felicity conditions which make these utterances appropriate. Antoneli's directives are of *bald on record* types with no redressive action which directly state his intention over the addressee. Antoneli's status however, would not allow him to make such demands over the king. It would have been appropriate for Antoneli to make such demands over his colleagues Salambini and Tekola as his power over them would allow him to do that. As far as Brown and Levinson's model of politeness is concerned Antoneli's utterances in this regard takes no consideration of his interlocutor's power and status over him. Because he is in a state of rage, Antoneli no longer takes into account those determinants of politeness. In this regard it can be stated that Antoneli's politeness strategy gives insight into the psychological state in which he is found.

There is an observable shift in Antoneli's conversational strategy in that in the first six scenes of the play he tries to converse with his interlocutors in keeping with the notions of co-operation and politeness. For instance, it is only in the seventh scene that Antoneli uses directive utterances towards Menelik that are *bald on record*. In addition, previously the way he attempts to win his interlocutors' support in conversation involves some adherence to the maxims of politeness and co-operation. A comparison between Antoneli's conversational behavior as exhibited in Scene seven and those prior to it reveals that there is a change in his conversational strategy which tends to move towards impoliteness. One possible explanation to this could be that he has come to recognize the reality. Having done so, it seems Antoneli lost hope in what he aspired to achieve. In Scene 7, Antoneli breaches some of the maxims of politeness as the stage directions in turns 83 and 87 (see appendix) indicate, Antoneli makes a praise of himself and boasts to show off his position. The change in Antoneli's conversational strategy enables us to learn about the change and development in this particular character in that he previously attempts to pursue his goal in a peaceful way pretending as if he pays respect to his interlocutors. The fact that Antoneli makes insincere praises about Taytu is clearly indicated in what he tells Tekola in Scene 5 turn 11 (see in appendix) about his true attitudes and feelings towards her. In scene seven, Antoneli no more pretends to be

polite towards Taytu and this in turn seems to suggest the change in his political strategy from one which seems peaceful to a forceful one. The following extract is an indicative of this fact:

103 አንቶኔሊ: /እየተወራጨ/ እሱ ምንም ዋጋ የለም። እንደዚህ ያለ ክብር የሚነካ ጉዳይ እኛ በፍሉም አናውከውም። ንጉሥ ኡምቤርቶ የሀገሩ የኢታሊያ ስም በኃይል ያስተብካል። የታላቋ ኢታሊያ ክብር በጉልበት ያሳውካል! የኢታሊያ መንግሥት ቶርኒት ያደርጋል... ቶርኒት!... /እየተወራጨና እየጮኸ ሰውጣ፣ እቴጌ ጣይቱ ከት ብለው ይስቃሉ/

Turn 103: Antoneli: (*moving restlessly*) That has no value.  
The government of Italy won't recognize such a humiliating agreement. King Umberto will ensure Italy's pride by force. The government of Italy will declare war! ..... War.....  
(...)

(Ibid., Scene 7, page 90)

The change in Antoneli's conversational strategy seems to be contributing to the complicating action of the play which in turn moves the plot forward by causing the war between the two countries.

In this section of the analysis an attempt is made to demonstrate how the application of the co-operative and politeness principles to *Etege Taytu* can be used as insight to study the characters through their conversational behavior. The following section will deal with the application of the two principles to Getnet Enyew's another play entitled *Wubetn Flega*. An attempt will be made here as well to demonstrate how characters conversational behavior can be used as insight into their character traits, change in the progress of the play, relation ship with one another and how they conversationally manipulate each other.

## 4.2 Application of Co-operative and Politeness Principles to Wubetn Flega

### 4.2.1 Co-operative Principle

A closer look at conversational exchange between Mahlet and Yigeremu in the first act enables us to have a sort of introduction with these two characters by way of indicating us the kind of relationship they have with each other. Without going any further into the play one can learn from what Mahlet says in turn 15(see appendix) that Yigeremu is married to another woman. In this part of the play it is possible to infer, from his conversational performance, that Yigeremu is trying to keep a distance from Mahlet as indicated by the stage directions and by the uncooperative behavior he displays on some particular topics. This is clearly seen from what he tells Mahlet in the following extract which takes place after Mahlet read the poem Yigeremu wrote and is asking him about something which she read in that poem:

- 1) 17 ማሕሌት: የአሸዋ ላይ አሳ ያልኸወ. ማንን ነው?
- 18 ይገረሙ: የሆነ አሳ::
- 19 ማሕሌት: እኮ ምንድነው?... ማን ነው?
- 20 ይገረሙ: ሙዚቃውን ለምን አጠፋኸው?
- 21 ማሕሌት: መልስልኝ ማን ነው. አሳው?
- 22 ይገረሙ: ሁላችንም ያወ. ነን አላልሽም ቅድም... እኔም አንቺ የገባሽን ያህል ነው. የገባኝ /ቴፑን ሊከፍት ሲሞክር እጁን ይዛ ትከለክለዋለች::/

Turn 17 Mahlet: Who are you referring to when you said “A fish on sand”?

18 Yigeremu: It’s just any fish?

19 Mahlet: So what is it? ... Who is it?

20 Yigeremu: Why did you turn off the music?

21 Mahlet: Answer me. Who is the fish?

22 Yigeremu: Didn’t you just say that all of us are like that? ... I understood it as much as you did. (*she stops him as he tries to play the music*)

(Getnet 1995 E.C. Act 1:10)

In the above extract it is easy to see that Yigeremu is being uncooperative towards his interlocutor in that his contribution in turn 18 is not as informative as it should be and hence fails to satisfy Mahlet's query. In the twentieth turn again Yigeremu avoids co-operation by changing the topic of their discussion and attempts to direct Mahlet's attention to something else. His attempt of avoiding the topic and directing Mahlet's attention is further implied when he tries to offer her a coffee just after having treated her with tea (turns 25-27 see appendix). Making such an offer is less customary even in the normal context of invitations. Thus, Yigeremu's conversational behavior in this regard suggests some clue about the state he is in. As hinted by his conversational strategy, Yigeremu seems to be in a state of restlessness. What triggered these psychological states in Yigeremu is also hinted by the uninformative and uninformative contribution he makes when conversing with Mahlet.

Yigeremu also tries to keep a distance between himself and Mahlet as suggested by the stage directions in turns extending between 51-55 in Act,1(see appendix) where she tries to come closer to him and he goes to the other side of the room where he can stay away from her. These instances manifested in Yigeremu's conversational behavior are attempts by which he tries to avoid a closer contact with Mahlet. Mahlet on her part seems to have the desire to indulge in talking about the topic he tries to avoid. In so doing, she deliberately acts against the maxim of relevance so as to make sure that the topic is not being dropped off. She pretends as if she has not understood what he is referring to:

2) 70 ይገረሙ፡ ኖ ማህሌት፣ ይህን ነገር ማቆም አለብን  
71 ማህሌት፡ የቱን ነገር?

Turn 70 Yigeremu: No Mahlet, we have to stop this thing.  
71 Mahlet: Which thing?

(Ibid.,13)

Here she knows 'what thing' he is talking about, but because she wants to avoid talking on the particular issue she pretends as though she does not know what

he is talking about. Throughout this part of the play it seems Mahlet acts against the maxims of co-operation by bringing up something unrelated to the intentions of her interlocutor in conversation. This instance is clearly evident in the following extracts taken from Act 1:

- 3) 74 ይገረሙ: ና... በዚህ መንፈስ ወደየትኛውም አቅጣጫ አብረን መጓዝ የለብንም::  
እሁቴ ነሽ::  
75 ማሕሌት: ወንድም እንደሌለኝ እንዴት አወቅህ?

Turn 74 Yigeremu: No ... It's not right for us to have that sort of attachment. We can't be together in this. You are like a sister to me.

75 Mahlet: How did you know that I do not have a brother?  
(Ibid.,14)

In the above extract the fact that Mahlet does not have a brother is of no relevance to what Yigeremu is talking about and hence, Mahlet's contribution in this regard deliberately breaches the maxim of relation which magnifies her uncooperative conversational behavior. Mahlet displays a similar flouting of conversational maxims in the following extract from Act 1:

- 4) 182 ማሕሌት: /የኮቷን ቁልፍ እየፈቃች::/ ብቻዎትን ሲአድሩ ነዋ!?  
183 ይገረሙ: ይነጫነጫል አይ...:: ትብለጥ አለች አይደል?  
184 ማሕሌት: እንዴት.... /ትስቃለች/... ማለቴ፤ “ገረድ” አትባይብኝ ስትልኮ ሰራተኛ ማለትህ ብቻ መስሎኝ ነበር::  
185 ይገረሙ: አሁንሰ ምን አልሁ?  
186 ማሕሌት: ብቻዬን አላደርም ትብለጥ አለች አልህኮ! አልሰማህም?  
187 ይገረሙ: በተረበሽ ስሜት ንጭንጨፍ ይጨምራል:: ታድያ ምን አለበት? .....  
ሰወ. ሰወነወ::  
188 ማሕሌት: ባልና ሚስት ሰብአዊነት በጣም እያጠቃቸው ነዉ::  
189 ይገረሙ: ማሕሌት በፈጠረሽ ይመሽብኻል ሂጂ.

Turn 182 Mahlet: (*unbuttoning her coat*) Are you going to spend the night all alone!?

183 Yigeremu: (*becomes annoyed*) Oh ... Tiblet is around, isn't she?

184 Mahlet: (*laughing*) How come? When you asked me not to refer to her as 'house maid', I thought you just meant that she is a 'servant' nothing more.

185 Yigeremu: What else did I say?



- 186 Mahlet: You just said "I'm not going to spend the night alone because Tiblet is around"! Haven't you heard?
- 187 Yigeremu: (*disturbed and annoyed more*)What's wrong with that? ... She is a human being just like anyone else.
- 188 Mahlet: You and your wife are getting obsessed with this humanitarian motive.
- 189 Yigeremu: Mahlet for God's sake it's getting late, you should be leaving.
- (Ibid., p.23)

Here, Mahlet intentionally tries to go off the topic by bringing up something unrelated to Yigeremu's intention. In turns 183 and 185 the way she makes meaning out of Yigeremu's utterances is marked by a deliberate flouting of the maxim of relation. She knows what Yigeremu means by what he says but she deliberately mentions something different from what is being communicated by the particular utterance.

Her utterance in turn 181 is a comment as well as a question by which she tries to give him a clue about her intention to extend her stay and see if she can gain some advantage out of it.

Mahlet's perception of life as well as her personality, which are the result of her terrible experience after being raped, are inferable from the conversational strategies she exhibits when engaged in conversation especially with Yigeremu and Yiflashewa. As it has been demonstrated earlier in the fourth extract (turns 182-187), Mahlet deliberately introduces a completely unrelated interpretation of Yigeremu's intention. What makes her conversational behavior significant is that she does it consciously. In this regard, Mahlet's manipulation of the maxim of relation seems to implicate something about her current character trait. From what she tells Yigeremu in Act, 1 (turn 200, see appendix) it is understood that her attitude towards life has changed because of what she has been through. Because of what she experienced, she has come to be a person who looks careless about life and one who enjoys mocking at everything. These changes in her personality seem to be indicated by her conversational behavior in the way she deliberately flouts the maxim of relation. By so doing, she introduces something

unrelated to the ongoing topic and later admit to her interlocutors that she is joking when she learns that they are taking her seriously (See appendix on turn 190 Act 1 and turn 95 Act 3 Scene 1). Thus, it could be argued that Mahlet's uncooperative conversational strategies manifested by her deliberate violation against the maxim of relation seem to implicate her mocking personality.

By looking at the conversational exchanges between Yigeremu and Mahlet in the first part of the play, it is possible to learn that these two characters are having an affair and that Yigeremu seems uncomfortable with that. This fact is inferable from Yigeremu's conversational strategies by which he tries to keep a distance from Mahlet even though it is difficult to say that he has the determination to push her temptations away. Yigeremu is not only uncomfortable with his affair with Mahlet but also wants to keep it a secret as it can be supposed from what he says to Arsema:

- 5) 29 አርሴማ: ስንት ሰአት ነው ትናንት እዚህ የነበረችው? /አይመልስላትም/ እያዋራሁህከ ነው ይገረሙ
- 30 ይገረሙ: /መፅሔቱን እያገለበጠ/ እየሰማሁሽ ነው አርሴማ
- 31 አርሴማ: ለምንድን ነው ማህሌት የመጣችው?
- 32 ይገረሙ: ልትጠይቅሽ ነዋ የመጣችው
- 33 አርሴማ: መቼ ነው የመጣችው?
- 34 ይገረሙ: አንቺ ሶሌ እንደሄድሽ
- 35 አርሴማ: ስደውል እዚህ ነበረች?
- 36 ይገረሙ: አይመስለኝም.../በማገተምተም/ ነበረች እንዴ?... አይሄዳለች ያኔ... መሰለኝ
- 37 አርሴማ: አታስታውሰውም?
- 38 ይገረሙ: /መፅሔቱን ጥሎ ራሱን በጣቶቹ ይይዛል::/ አኦ...ይሄ ውስኪ አበዛሁት መሰለኝ፤ ረሴን ሊያመኝ ነው::

Turn 29 Arsema: At what time was she here yesterday? (*he does not respond to her*) Yigeremu I'm talking to you.

- 30 Yigeremu: (*turning up the magazine*) I'm listening, Arsema.
- 31 Arsema: Why did she come?
- 32 Yigeremu: Because she wanted to pay you a visit.
- 33 Arsema: When did she come?
- 34 Yigeremu: Right after you left for Bole.
- 35 Arsema: Was she here when I called?
- 36 Yigeremu: I don't think so ... (*mumbling*) Was she here? No she was gone by that time ... I think so.

37 Arsema: Don't you remember?

38 Yigeremu: (*he throws down the magazine and holds his head*) Ah ... I think I've had too much whisky. I'm beginning to have a headache.

(Ibid., 28, Act 2, Scene 1, p.28)

Here, it is easy to see the uncooperative nature of Yigeremu's conversational behavior. For one thing, he deliberately avoids responding to Arsema as in turn 30 and for another his response in turn 36 is false because Mahlet was there in the house when Arsema called and thus breaches the quality maxim. In addition, his utterance in turn 38 is an attempt to change the topic by diverting the attention to his headache. All these instances in Yigeremu's conversational strategy help us to understand that he is not comfortable with the ongoing discussion. His reluctance to engage in a talk on the particular topic is also hinted by the way he tries to avoid taking the turn allocated to him in turn 30.

Yigeremu's conversational behavior also seems to suggest something about his confidence and certainty in what he speaks. For instance, in turn 36 it is easy to learn about his lack of confidence from his aside "Was she here?" by which he tries to make his interlocutor feel that he is not sure about what he says. It is obvious to us that Yigeremu is trying to give Arsema false information but as far as his conversational behavior is concerned it seems Yigeremu is not good enough in telling lies because he fails to keep on trying to convince Arsema to believe what he tells her. And this part of his personality is indicated by Arsema's utterance in turn 351 in Act 2, Scene 1 (see appendix). Thus, it would be logical to argue that Yigeremu's conversational behavior suggests something about his character. Moreover, the conversational gaps in turn 36 (previous page) and 76 below and the hesitation in turn 64 below clearly show Yigeremu's lack of certainty in what he speaks:

- 6) 64 ይገረሙ፡ እንክብካቤሽ፤ መጨነቅሽ፤ ለኔ ማሰብሽ ይበዛል፡፡... ኢት ኢዝ ቱ ማቸ... እና...  
/የሚለው ጠፍቶት ይወራጫል፡፡/  
76 ይገረሙ፡ ስካር ይሆን?... ብቻ እንጃ ሰላም አይሰማኝም፡፡

Turn 64 Yigeremu: Everything that you are doing for me, your caring, treatment and concern is too much. ... It is too much ... and ... (*wanders restlessly as he could not utter a word*) (p.30)

76 Yigeremu: Could it be because I'm drunk? ... I just don't know but I don't feel at ease.(p.31)

(Ibid., Act 2 Scene 1)

The fact that Yigeremu is not sure of what he speaks is also suggested by the following instance where he engages in dialogue with his wife:

7) 97 አርሴማ: ትወደኛለህ?

98 ይረመ:: አሺ.

99 አርሴማ: ጥያቄ እኮ ነው ትዕዛዝ አይደለም::

100 ይገረመ:: አሺ ምን ልበል?

101 አርሴማ: እኔን ጠይቀህ ነው የምትመልስልኝ?

102 ይገረመ:: አዎ::

103 አርሴማ: አዎ?

104 ይገረመ:: አዎ እወድኸለሁ::

Turn 97 Arsema: Do you love me?

98 Yigeremu: Okay.

99 Arsema: It's a question not a command.

100 Yigeremu: Okay, what should I say?

101 Arsema: You ask me to give the answer to my own question?

102 Yigeremu: Yes.

103 Arsema: Yes?

104 Yes, I love you.

(Ibid., Act 2, Scene 1 P.32-33)

In the above conversational exchange it is easy to identify that Yigeremu is acting against the maxims of co-operation. In turn 98 for example he flouts the maxim of manner and relation simultaneously. Firstly Yigeremu seems to be responding to a command addressed to him rather than answering a question. It would have been acceptable if he directly told her whether or not he loves her. Hence his response in this regard does not structurally agree with the question addressed to him and the dissimilarity between the question asked and the answer given is what makes Yigeremu's utterance absurd. Secondly, Yigeremu's contribution in

turn 98 lacks a direct relation with Arsema's question and for this reason goes against the maxim of relation. Yigeremu's uncooperative behavior is also indicated in turns 100-102 where he tries to make his addresser answer her own question because he is not comfortable with answering it himself. What can be inferred from Yigeremu's uncooperative contribution is that he seems to lack the confidence in expressing his feelings to his wife and this can be another implication of the state of uncertainty he is in.

It is possible to infer something from these conversational behaviors about the psychological state in which this particular character finds himself. Thus, as far as his conversational performance is concerned, it seems Yigeremu is in a state of uncertainty and does not know what he has to say and how to say it as clearly indicated in turns 64 and 76 from the sixth extract.

Yigeremu's lack of certainty is also suggested by the conversational hesitations he makes in Act 2, Scene 2:

- 8) 103 አርሴማ: እሺ... እሄ አንደኛው ነው ሌላስ?  
 104 ይገረሙ: ሌላው አባትሽ ናቸው።  
 105 አርሴማ: እሱን ተወው፤ ሌላ?  
 106 ይገረሙ: /ትንሽ ያቅማማና በስጨት ብሎ/ በቃ ይኸው ነው።

- Turn 103 Arsema: Okay this is one reason, what about the other one?  
 104 Yigeremu: The other is your father.  
 105 Arsema: Leave him out of this. What else?  
 106 Yigeremu: (*hesitates a little and angrily*) That's all.  
 (Ibid.,p.56)

In turn 106 it is easy to learn from the stage directions that Yigeremu is hesitant to speak what is in his mind and conversational hesitations according to Benninson (1998) are important indicators of a character's state of mind and as far as turn 106 is concerned Yigeremu seems to be in a state of indecisiveness about what he has to speak. This in turn supports the claim that Yigeremu's

conversational behavior signposts his lack of certainty. Again in turn 134: Act 2 Scene 2 (see appendix) which is one of the longest turns Yigeremu takes; there are about nine conversational gaps. The possible implication of this could be that Yigeremu lacks confidence when asserting something especially on issues that directly concern him.

A closer look at the conversational exchange between Yifrashewa and Yigeremu seems to imply something about the growing hostility between them. After finding out about Yigeremu's affair with Mahlet, Yifrashewa begins displaying hatred towards his brother in law. This fact is implicated by the uncooperative conversational behavior Yifrashewa displays in the following extract from Act 3, Scene 3:

- 9) 82 ይገረሙ: ረዳት አዘጋጅ ነኝ
- 83 ይፍራሽዋ: በዛም ላይ ገጣሚ ነህ
- 84 ይገረሙ: /ይስቃል::/ ኦ! ይህን ደግሞ ማን ነገረብኝ?
- 85 ይፍራሽዋ: ወሬ ይደበቃል ብለህ ነው?
- 86 ይገረሙ: መቼም አርሴማ እንዲህ ብላ አታስተዋውቀኝም::
- 87 ይፍራሽዋ: /ነገር ነገር ብሎታል/ ከሌላ ሰው ነው የሰማሁት
- 88 ይገረሙ: ከማ? /ለጥቂት ጊዜ ይተያያሉ/
- 89 ይፍራሽዋ: ስም ምን ይሰራል?
- 90 ይገረሙ: ሻለቃ ባሻ ቁምላቸው ይሆኑ?
- 91 ይፍራሽዋ: ስለአንተ ገጣሚነት የሚደውቅ አባዬ ብቻ ነው ብለህ ነው?

- Turn 82 Yigeremu: I am a co-editor.
- 83 Besides that you are a poet.
- 84 Yigeremu: (*laughs*) O! Who told you this?
- 85 Yifrashewa: Nothing can be kept a secret.
- 86 Yigeremu: I hope it isn't Arsema. She wouldn't talk about me that way.
- 87 Yifrashewa: (*annoyed*) I heard it from someone else.
- 88 Yigeremu: Who is it?
- 89 Yifrashewa: It's of no use to say names.
- 90 Yigeremu: Could it be Shaleka Basha?
- 91 Yifrashewa: Is Father the only person who knows that you write poems?

(Ibid., Act 3, Scene 3:p.88)

In this conversational exchange it is easy to identify that Yifrashewa's contributions are against the principle of co-operation as he deliberately avoids providing the requested information to Yigeremu. In turns 85, 87 and 91 Yifrashewa breaches the maxim of manner in that instead of providing the requested information he poses another question to his interlocutor.

In the conversational exchange between Yigeremu and Yifrashewa in Act 3, Scene 3 there are more gaps and hesitations in Yigeremu's utterances. In this part of the play there are about fifteen conversational gaps in Yigeremu's speech and he hesitates for about three times. What can be inferred from Yigeremu's conversational behavior here is similar to what has already been asserted about the psychological state in which he is. The conversational gaps and hesitations in his speech implicate his discomfort with his interlocutor as well as his powerlessness which in turn magnifies his lack of confidence in himself as well as in what he speaks.

Yigeremu's conversational behavior in the last scene seems to be different from those in the preceding parts of the play in that it is free from those conversational gaps and hesitations which were prominent in his earlier utterances. He no more exhibits that uncertainty and confusion as he speaks. A closer look at Yigeremu's conversational exchanges in the last scene reveals that he is no longer in a state of confusion and instability. It seems he has become sure of himself and determined to do what he thinks right. Earlier Yigeremu seemed to lack the determination to do something for himself even though he knew he did not like the way he was living his life. What has happened to Mahlet seems to have brought about the change in Yigeremu and this change is somehow inferable from his conversational exchanges. For instance, the way he explains to Arsema about his final decision of leaving her reveals his growing confidence and certainty:

- 10) 234 አርሴማ: የት ልትሄድ ነው?  
 235 ይገረሙ: ለገዜው ከዚህ መውጣቴን ብቻ ነው የማውቀው የት እንደምሄድ አላውቅም።  
 236 አርሴማ: አልገባኝም  
 237 ይገረሙ: ምናልባት ከሄድሁ በኋላ ይገባሻል አርሴማ። ከዚህ ሁሉ በኋላ አንቺ ብትችይ እንኳ እኔ አብራሽ ልኖር አልችልም። /ቁምላቸውን/ እርስዎም መምጣትዎ ጥሩ ነው። ልጅዎንና ቤትዎን መልካም ፈቃድዎ ሆኖ ቢረከቡኝ ደስ ይለኛል።  
 238 ቁምላቸው: ይሄ... እኔም ደስ ይለኛል።  
 239 አርሴማ: ምን እየሰራህ እንደሆነ አውቀሃል ይገረሙ?  
 240 ይገረሙ: አውቁአለሁ አርሴማ። ማድረግ ያለብኝን ነገር ነው እያደረግሁ ያለሁት። በተረፈ ላጠፋሁት ሁሉ ሁላችሁንም ይቅርታ እጠይቃለሁ። በተለይ አንቺን... በድዩሻለሁ፤ ህይወትሽን አስቀያሚ ውጥንቅጥ ውስጥ ነክራዋለሁ። ተስፋ አለኝ፤ ከተለያየን በኋላ የፀዳ ኑሮ እንደምትመሪ /እንባ ባዘለ ድምፅ/ ለሰራሁብሽ በደል ሁሉ የምክስሽ በዚህ ነው አርሴማ። ከ... ከህይወትሽ በመውጣት ብቻ ነው ውለታሽን የምመልሰው።

- Turn 234 Arsema: Where are you going?  
 235 Yigeremu: I only know that am going away but I don't know my destination.  
 236 Arsema: I don't understand.  
 237 Yigeremu: May be you'll understand after I'm gone.  
 Arsema I can't stay with any longer even if you can after all that happened. (*looking at Kumlachew*)  
 I'm glad that you came.  
 239 Arsema: Do you have any idea about what you're doing?  
 240 Yigeremu: I know Arsema. I know that this is what I should do. I'd like to apologize to all of you for what I've done. Especially you, Arsema I've caused you a lot of trouble. I'm sure your life will be in order once I'm out of it.  
 (*sobbing*)That's the only way I can make it up to you.  
 (Ibid., Act 4, P.112)

Yigeremu's character seems to have undergone a change as a result of what he experiences. Even though the play ends right here without leaving no evidence about the continuity of this change in Yigeremu's conversational behavior, it is possible to say that he develops into a character who is ready to live up to his wishes. Yigeremu no longer lacks the confidence to tell Arsema that he is not happy with the life he has with her:

11) 247 አርሴማ: እኔኮ አልጠላሁህም ይገረም!

248 ይገረሙ: እኔም አልጠላሁሽም፣ አልጠላሽምም አርሴማ: እወድሻለሁ። ግን ለሁለታችንም ነፃነት፣ ለሁለታችንም ህይወት የሚበጀው መለያየቱ ሆኖ ስለአገኘሁት ነው።

Turn 247 Arsema: I haven't hated you Yigerem!

248 Yigeremu: Neither did I. I won't hate you, Arsema. I love you. But I think getting divorced is good for both of us because we will enjoy our independent life.

(Ibid., Act 4, P.113)

In the above extract it is easy to see that Yigeremu is direct when talking about his unhappy marriage experiences. His utterance in this part of the play is different from the previous one in that it is free from those conversational gaps and hesitations. Yigeremu still does worry about hurting Arsema's feelings because of what he has to say to her. This fact is implicated by the politeness strategy he adopts when as he tells her that he is leaving her. Yigeremu is however direct and blatant in telling Arsema about his feeling and his final decision. Yigeremu's conversational behavior in this regard seems to implicate the change and development in his character trait from what was uncertain, indecisive and confused towards one that is stable and confident.

The way Arsema exploits the principle of co-operation to communicate her intentions is worth considering for it reveals how she pursues her goals. The following is an instance where Arsema attempts to communicate meaning at two levels:

12) 291 ይገረሙ: /በግማሽ ልብ/ ሁለቱም ያስኬዳል

292 አርሴማ: አሁን ደግሞ ጭራሽ ተቀኘህ። "ሁለቱም ያስኬዳል!" ቁምላቸው ይሙት ይቺ ናት ምርጥ ቅኔ!

293 ማህሌት ለዚህስ አትሰሚውም አንገቱን ዕቅፍ አርገሽ።

294 ማህሌት: ለምኑ?

295 አርሴማ: ሁለቱም ያስኬዳል አለሽ አኮ!

- Turn 291 Yigeremu: (*half heartedly*) both are possible.  
 292 Arsema: Now you're being extremely poetic! "Both are possible!" I'm impressed! Mahlet, aren't you going to give him a kiss for this?  
 293 Mahlet: what for?  
 294 Arsema: He just told you that both are possible!  
 (Ibid., Act 2, Scene 1, p.42)

Here, Arsema is dealing with a different implication of Yigeremu's intention by way of flouting the maxim of manner to bring up an intention different from what Yigeremu intended to communicate. Arsema's uncooperative behavior here is a means by which she indirectly emphasizes on her suspicion about Mahlet and Yigeremu. Thus, Arsema exploits the co-operative principle by deliberately extending the meaning of Yigeremu's utterance and by so doing, goes astray from her interlocutor's intention so as to develop her own intentions. Through her ironic remarks in turns 292 and 294 Arsema seems to be giving both her interlocutors a clue about her suspicion as well as her knowledge of what they are doing behind her back. Furthermore, Arsema makes sure that her contribution is effective in shaping her interlocutor's conversational behavior by making the latter's contribution go in line with the notions of co-operation. This fact is observable in the following extract:

- 13) 282 ማህሌት: ... እንኳን ደስ አለኝ ሳልልኝ አላድርም ብዬ ነው የመጣሁት። ቀን ቢሮኝ እመጣለሁ እያልሁ ስዋከብ እርስት አደርግሁት።  
 283 አርሴማ: ታዲያ ነገ አይደርስም ነበር? ነው ነገም መስሪያ ቤት እንዳትረገጡ ፈራሽ... ሁለት ቀን በጨለማ ከምትደክሟ ብዬ ነው።  
 284 ማህሌት: ሽረ ምንም ድካም የለውም። ትናንትናም ጠብቄ ጠብቄ ሳጣኝ ሄድሁ... ዛሬ እንዴት ሳላገኛት ብዬ ነው የመጣሁት  
 285 አርሴማ: አሱስ እንኳን መጣኝ። ግጥሙስ ቢሆን እዚህ እንጂ ቤትሽ አይገኝ። ጦምሽን ልታድሪ ነበር።

Turn 282 Mahlet: I couldn't help not saying my congratulations to you. I planned to come and see you at the office but because I was busy I forgot it.

283 Arsema: You could have congratulated me tomorrow. Are you afraid that you might forget it tomorrow again? It's just that I'm concerned for having troubled you with coming here in the dark for two days.

284 Mahlet: That's no trouble. Yesterday I waited for quite a long time but you didn't show up. ... I came today because I couldn't help not seeing you.

285 Arsema: It's good that you came. There is no other place where you could have found the poem. It would have been hard for you to pass the night without reading one.

(Ibid., Act 2, Scene 1: p.41)

In turn 282, Arsema wants to keep Mahlet informed about her knowing that Mahlet was there the other day. By exploiting the co-operative principle in this way, it seems Arsema is capable of shaping Mahlet's conversational behavior by making it one which conforms to the maxim of quality. Both Mahlet and Yigeremu would have preferred not to mention Mahlet's presence the other day but because she has learned about Arsema's knowledge of it, Mahlet no more tries to avoid the topic or say something untrue. From Arsema's conversational performance, it is easy to understand that Arsema does not ask Mahlet about what is going on instead she tries to go about it in a very indirect way through her ironic remarks. The fact that Arsema fails to ask about what is going on between Mahlet and Yigeremu is indicated by the way she engages in dialogue with Tiblet in Act 2, Scene 1:

- 14) ትብለጥ: /ትገባለች/ ይፈላ እንዴ ቡናው እትዩ?  
አርሴማ: አይ ተይው፣ ይመሽብኛል ብላ ሄዳለች። /ትብለጥ መመለስ ስተጀምር/ እኔ የምልሽ  
ትብለጥ: አቤት እትዩ  
አርሴማ: ተይው በቃ ግቢና ስራሽን ስሪ  
ትብለጥ: /አቅማምታ/ ጓደኛዎ ሙዝ አምጥተዋል፣ ልስጥዎ?  
አርሴማ: እስኪ እጠቢና አንድ ስጪኝ። /ትብለጥ ወደጓዳ ትገባለች።/ አርሴማ ወደቴፑ ሄዳ  
ትከፍተዋለች። /ተጀምሮ የነበረው ዜማ ይቀጥላል። ፈገግ ትልና ክሩን አውጥታ  
አገላብጣ ካዮች በኋላ ታስቀምጠዋለች። ትብለጥ አንድ ሙዝ በሰሀን አርጋ  
ታቀርባለች። አሁንም ልትመለስ ስትል/ እኔ እምልሽ...

- Turn 303 Tiblest: (*comes in*) Shall I make the coffee, Madam?  
 304 Arsema: No, leave it. She's gone. (*as Tiblest begins to go back*)  
     By the way Tiblest ...  
 305 Tiblest: Yes Madam.  
 306 Arsema: ... Never mind. Go and finish what you're doing.  
 307 Tiblest: (*hesitates*) Your friend has brought bananas. Shall I  
     give you some?  
 308 Arsema: Get me one. (*Tiblest goes to the kitchen, Arsema plays  
     the tape recorder. Having heard the music she smiles  
     and looks at the cassette. Tiblest brings the banana and  
     when she is about to leave the room*). By the way ...  
     (Ibid., Act 2, Scene 1:p.43)

Here, in turn 306 Arsema at first seems to be saying something to Tiblest most probably about Mahlet's visit the other night but she hesitates and leaves it up. Thus, her reluctance to take up a turn having initiated a certain topic indicates her reluctance to engage in whatever topic she has in mind. This also implicates something about her state of mind and it seems she is not sure if it is appropriate to engage Tiblest in a talk on that topic she has in mind.

Latter in the play Arsema's utterances seem to have lost their ironic force especially right after she finds out that her husband has gone to bed with Mahlet. It seems this fact has broken her and also changed the way she converses with these two characters as it could be witnessed from the following conversational exchange in Act 3, Scene 1:

- 15) 103 ማህሌት: የሱ ስራ መቼም ቅዳሜም እሁድም አይል፣ ... እኔ እምልሽ በምን ጀመረው?  
 104 አርሴማ: ዝም ብሎ  
 105 ማህሌት: እኔ እያለሁኮ ደህና ነበር  
 106 አርሴማ: አንቺ እንደሄደሽ ዝም ብሎ ጀመረው  
 107 ማህሌት: ዝም ብሎ?  
 108 አርሴማ: ዝም ብሎ።  
 109 ማህሌት: እኔ እምልሽ... "እንዲ ሆንሁ... ይህን አመመኝ" ሳይል?  
 110 አርሴማ: /በትዝብት ጥቂት አይታት/ ከስራ መምጣትሽ ነው አይደል? ምሳ  
     ላቅርብልሽ... ሰራተኛዬ ወፍጮ ቤት እንደሄደች ነች። እኔው ነኝ ጉድ ጉድ  
     የምለው (ወደ ጓዳ ታመራለች።)

- Turn 103 Mahlet: His job gives him no rest even at weekends. ... What caused his sickness any way?
- 104 Arsema: It's not identified yet.
- 105 Mahlet: He was doing fine when I was here.
- 106 Arsema: Right after you left, he suddenly fell sick.
- 107 Mahlet: Without any cause?
- 108 Arsema: Yes, without any cause.
- 109 Mahlet: He didn't even say a word about his getting sick?
- 110 Arsema: (*gives Mahlet a look of disappointment*) I think you're coming from work so why don't I treat you with lunch? Tiblet is not around, so I'm the one doing the kitchen work today. (*goes to the kitchen*)
- (Ibid., p.65)

Here, it is easy to note that Arsema is ignoring the principle of co-operation by deliberately failing to respond to Mahlet's question. In turn 109 for instance, she refuses to give Mahlet access to the requested information by implying that there is nothing to tell her and in so doing she breaches the maxim of quantity. Arsema's uncooperative behavior towards Mahlet also threatens the latter's positive face in that it denies her equal status. In addition, Arsema in turn 109 is extremely uncooperative in that she completely avoids contributing her share to their ongoing discussion. Furthermore, Arsema's utterance in turn 109 is a somehow polite way of avoiding the topic of discussion.

The change in Arsema's conversational strategy from what was ironic and indirect towards one that is completely uncooperative, as it is observed in the above conversational exchange, seems to imply something about how Arsema is planning to handle Mahlet's case. Arsema first of all seems to be considering Mahlet as an intruder as could be inferred from her uncooperative behavior in the above extract. Arsema no longer wishes to tolerate Mahlet's act which is a threat to her marriage. Arsema's uncooperative behavior in turns 104, 107 and 109 seem to suggest that Arsema is making sure that Mahlet will no more have a place in Yigeremu's life. Thus, it could be argued that the change in Arsema's conversational strategy carries with it the implication that there is a change or

development in this particular character as to what she is trying to do to save her marriage though things did not go as she planned them.

To sum up, in this section an attempt is made to examine the application of the co-operative principle to *Wubetn Flega* as a means of approaching the characters involved. The subsection to follow will be dealing with a demonstration of how the politeness principle can be applied to the same play to study the characters through their conversational behavior.

#### 4.2.2 Politeness Principle

Yigeremu's conversational performance, when examined in light of the principle of politeness, implicates his attitude towards the other characters as it is the case with the character Kumlachew. Looking at the following conversational extracts, it easy to learn about the sort of feeling Yigeremu has towards Kumlachew:

16) 80 ይገረሙ፡ የመጀመሪያ ነገር፤ ወሬ ሲጀምሩ እንኳ “ቁምላቸው አምባዬ!” ማለት የሚቀናቸው ትምክህተኛ ናቸው፡፡... አርሴማ ይቅረታ አድራጊልኝና ጥቂት ቆይተው ”እኔ ቁምላቸው አምባዬ ሐብት ይመር” ብለው ከነአያታቸው ካላቅራሩ ንግግር የሚጀምሩ አይመስለኝም፡፡ በዚህ ላይ ካለራሳቸው ትልቅነት ሌላ ርዕስ የሚያውቁ አይመስሉም፡፡

74 ይገረሙ፡ ከዚህ... የግድግዳ ጠባሳ፤ እሳቸው አእምሮ ውስጥ ያለው ሽንቁር አስር እጅ ይሰፋል፡፡ /ውስኪውን ጨልጦ በረጅሙ ይተነፍስና፤ በእርጋታ/ አርሴማ አባትሽ በርግጥ አባትሽ ናቸው? /አርሴማ የሀዘን ፈገግታ ፈገግ ትላለች፡፡/ አይመስለኝም አባትና ልጅ አትመስሉኝም፡፡

Turn 80 Yigeremu: Every time he begins his talk with “I, Kumlachew Ambayee!” and this indicates that he is a complete braggart. ... Arsema forgive me for saying this but I think sooner or later he will not begin to talk unless he says he names his grand father. It seems he knows nothing other than talking about his own greatness.

(Ibid., Act 2 Scene 1, p.31)

74 Yigeremu: The hole in his head is ten times bigger than the one on this wall. (*drinks the whiskey all at once and takes a deep breath*) Arsema, is your father truly your father? (*Arsema smiles sadly*) I don't think so. You don't look like father and daughter.  
(Ibid., Act, 2 Scene 2, p.53)

Here, Yigeremu implicates his attitude and growing hostility towards his father-in-law as he speaks what he feels towards Kumlachew's character trait as suggested by the latter's conversational behavior. Thus, Yigeremu's utterance here indicates that he cannot stand his father-in-law's boastful behavior.

A closer look at Ato Kumlachew's conversational behavior reveals so much about the kind of character he possesses. The way he engages in conversation throughout the play, clearly shows that he has a dominating character and that he has a high expectation of himself. His conversational strategies also indicate that he has an excessive pride in himself. These inferences about his character are consistently observed almost in every conversation he engages with the other characters. A discussion is made on some instances taken from different parts of play and which seem to implicate Kumlachew's character trait.

In Act 2 Scene 2 Kumlachew uses the expression "I Kumlachew Ambaye" six times when he speaks and this reveals that he is extremely proud of himself (See appendix). In addition, in most of his conversational exchanges he goes against the modesty and approbation maxims and thereby displays an extreme obsession with praising himself. Hence, Kumlachew's politeness behavior in this regard implicates that he is a man who loves to talk about nothing but his own greatness. Kumlachew's conversational behavior also gives a clue about his hostility towards Yigeremu as it can be observed from the extract below:

17) 14 ቁምላቸው፡ ... አየህ ቤት መከታ ነው። ገንዘብ በመጠጥ ቢጨርሱት ምን ይረባል?... ቤት ነው ዋናው። ቤት እና ልጅ አንድ ነው። ጥቃት ይመልሳል፤ ገበና ይከታል። ቤት ከራት ነው። ሲኖሩ ይኖሩበታል፤ ሲሞቱ ራሳ ይወጣበታል። ... ወተት ምናምን ካለ አጠጭው። ምንም አይሆን ... ሰው በመሸታ ከነሆለለ ምን ይረባል?

Turn 34 Kumlachew: ... It's good to have one's own house. What good is it to spend all your money on drinks? Having a child and a house of your own is all the same. ... Give him some milk and he'll be fine. A man who is fond of the bottle is good for nothing. (p.50)  
(Ibid., Act 2, Scene 2)

In this extract Kumlachew is indirectly attacking Yigeremu by way of expressing his disapproval of what the later does and thus implicates something about his attitude towards Yigeremu.

The number of turns Kumlachew takes up in Act 2, Scene 2 seems to suggest something which conforms to his aforementioned individual character. In this part of the play, out the forty two conversational turns he engages with Arsema and Yifrashewa, Kumlachew takes up eighteen turns (42.8 %) while Arsema takes up thirteen turns (31%) and Yifrashewa seven turns (16.7%). This numerical evidence seems to amplify the implication that Kumlachew has a dominating character. Moreover, the length of the turns he takes up throughout this part of the play also seems to support the argument that Kumlachew enjoys his domination over his interlocutors. What is more surprising about Kumlachew's conversational strategy is that he is too quick to find faults in any person whom he does not know well and pass on a condemnation against them as it happens with Mahlet in Act 3,Scene 1:

18) 253 ቁምላቸው፡ ምናለ እንዲያው ደሀና ጓደኛ እንኳ ብታበጁ? አንቺንም እሱንም እየመከረኸ ሰው የምታደርግ?! ይቺ ለራሷ ጨዋነት ባለፈበት ያላለፈች፣ ቀትረ ቀላል፣ የሰይጣን ወስፌ።

Turn 253 Kumlachew: Why don't you make friends with good people?  
 A good friend who will advise both of you and make  
 your life a better one! This one  
 has not even taken the road to decency. She seems to  
 have something in common with the devil. (p.73)  
 (Ibid., Act 3, Scene 1)

In the earlier section, it is stated that Arsema exploits the principle of irony as she engages in conversation with Yigeremu and Mahlet to communicate her intentions in an indirect way. Through her exploitation of the irony principle, it seems Arsema is superficially adhering to the politeness principle. The following extract helps to demonstrate this fact:

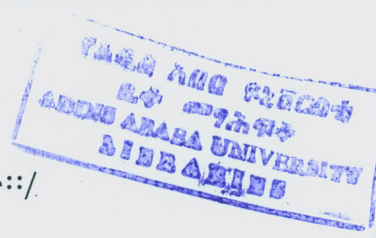
19) 264 ማህሌት: ግጥሙ ግጥም መሰለሽ?  
 265 አርሴማ: ግጥምጥም ነው በይኝ! /የብሽቀት ሳቅ ትስቃሳች/

Turn 264 Mahlet: You would be very much astonished by the wonderful poem he has written?  
 265 Arsema: It has been a perfect coincidence then! (*laughs scornfully*)  
 (Ibid., Act 2 Scene 1, p.40)

It is possible to see that Arsema is ironic towards Mahlet because she seems to be reading Mahlet's utterance beyond the line and thereby introduce something unrelated to Mahlet's intention. In this regard it can be argued that Arsema is deliberately going against the maxim of relation to uphold politeness through her ironic remark. Arsema, here, is implicating her suspicion about the secret affairs going on between Mahlet and Yigeremu. The following extract is also worth considering:

20) ይገረሙ: ሻወር ገብተሽ ብዙ ቆየሽ ምነው?  
 አርሴማ: እንድትጨርሱ ብዬ ነዋ! /ሶስቱም ለጥቂት ጊዜ ይተያያሱ::/  
 ማህሌት: ምነን?  
 አርሴማ: ሌላ እሚጨረስ ነገር አለ እንዴ? ... ግጥሙን ነዋ!

Turn 268 Yigeremu: You stayed too long taking shower, why was that?  
 269 Arsema: Because I wanted you two to have the time to finish!



*(the three of them exchange looks for quite a while)*  
270 Mahlet: What are we to finish?  
271 Arsema: I'm talking about the poem! ... Is there something  
else to finish?

(Ibid., Act 2, Scene 1, P.40-41)

In this extract as well it can be seen that Arsema's utterance forwards meaning at two levels- one is what is directly stated and the other is what lies at the deeper level. She intentionally pretends to be dealing with the plain meaning of her utterance while she leaves it up to her interlocutors to bother with her implied intentions. In this way, Arsema seems to be making sure that she is not held responsible for having communicated the ironic content of her utterance. This instance in her conversational behavior is also a means by which she appears polite by superficially adhering to the general principle of politeness which requires one to avoid saying unpleasant things about one's interlocutors. It is clear that Arsema is suspicious of the growing intimacy between Mahlet and Yigeremu but she does not want to disclose her suspicion and that seems the reason for her referring to it very indirectly. Thus, Arsema's manipulation of the irony principle is a means by which she pretends to be polite by superficially upholding the principle of politeness.

Yifrashewa's conversational strategy enables us to infer something regarding the attitudinal change he experiences towards Yigeremu in the progress of the play. Prior to Act 3, Scene 3, Yifrashewa seems to be having a neutral sort of attitude towards Yigeremu. As far as his conversational behavior as exhibited later in the play is concerned, there is a change in his attitude towards his brother in law. From what is implicated in the different parts of the play, it is possible to infer something as to how these two men perceive one another. After he finds out about Yigeremu's affair with Mahlet, Yifrashewa seems to have developed hostility towards Yigeremu as the following extract seems to suggest:

- 21) 18 ይፍራሽዋ፡ አባዬን አይደለም። ባልሽ ለምን እንደዚህ ያደርጋል ነው የምልሽ? አባዬ እንደሚለውኮ የሚያሳብድ ነው። ለምን ይሳደባል? ልጁንና ቤቱን በሰጠ መሰደብ አለበት እንዴ? ያን ያህል ባለጌ መሆን ጥሩ ነው እንዴ ለባልሽስ ቢሆን?  
 111 ይፍራሽዋ፡ ይቅርታ ሰው ትጠላለህ ልበል?  
 121 ይፍራሽዋ፡ የሰው ነገር ላለመስማት ከሰው ከሸሸህ፤ ራስህን ብቻ የምታዳምጥ፤ ራስህን ሁሉን አወቅ ያደረግህ አይመስልህም?

Turn 18 Yifrashewa: I'm not referring to Father. Why does your husband behave like that? Father does not deserve to be insulted for giving his daughter and house. It's not right for your husband to be ill mannered like that. (P. 84)

111 Yifrashewa: Excuse me, but may I say that you hate people?

121 Yifrashewa: If you always want to stay away from people, don't you think you're becoming self-centered? (p.90) (Ibid., Act 3, Scene 3)

In turn 18 Yifrashewa's utterance is an accusation and hence, a threat to Yigeremu's positive face. Thus Yifrashewa's politeness strategy implicates the change in his attitude towards Yigeremu. Moreover, in this part of the play Yifrashewa avoids using Yigeremu's name when talking about him and this instance is evident in turn 18 where he says "your husband" when referring to Yigeremu. This contrasts with the way he addresses Yigeremu in Act 3, Scene 2, turn 19:

- 22) ይፍራሽዋ፡ /የአርሴማን ሁኔታን አያጤንም ሰዓቱን ይመለከታል።/ አስራ ሁለት ከሩብ! አቤት አባዬ ገደለኝ መቼም ዛሬ...ምንቸገረኝ አንተ እንደወጣህ ነው የመጣሁት እለዋለሁ። "ለምን ቆየህ?" ካለም ይገረሙ ጋር ጫወታ ይዘን እለዋለሁ። አይሻልም?

Yifrashewa: (*fails to notice Arsema's disturbed face*) ... Father will be so angry with me. ... I'll just say "I came as soon as you left but I couldn't come early because I was talking with Yigeremu for quite a long time". Don't you think that will be a good excuse?

(Ibid.,80)

Yifrashewa's conversational behavior in the above extract is one indication of the change in his attitude towards Yigeremu from something neutral to one that

reveals hostility. The fact that there is a growing hostility between Yigeremu and Yifrashewa is inferable from their conversational exchange in Act 3, Scene 3 (second extract under co-operative principle) which seems to exhibit an unfriendly atmosphere. Looking at these conversational exchanges in light of the principles of politeness and co-operation enables us to understand this growing hostility between them:

83 Yigeremu: (*laughs*) O! Who told you this?

84 Yifrashewa: Nothing can be kept a secret.

85 Yigeremu: I hope it isn't Arsema. She wouldn't talk about me like that.

86 Yifrashewa: (*annoyed*) I heard it from someone else.

87 Yigeremu: Who is it?

88 Yifrashewa: It's of no use to say names.

89 Yigeremu: Could it be Shaleka Basha?

90 Yifrashewa: Is Father the only person who knows that you write poems?

(Ibid., Act 3, Scene 3:p.88)

This same extract examined in light of maxims of co-operation also reveals the hostility developing between these two men. With regard to the politeness behavior exhibited, it can be asserted that Yifrashewa's response in turn 89 is a plain refusal to answer Yigeremu's question. All of Yifrashewa's utterances in the above extract are impolite and face threatening towards Yigeremu mostly because they are refusals to comply with his requests in a way that gives consideration to his feelings. All these uncooperative and impolite conversational strategies Yifrashewa employs when conversing with Yigeremu seem to shade light on the latter's hostility towards the former character.

In the earlier discussion on co-operative principle, an attempt is made to demonstrate how the change and development in Yigeremu can be accounted for through his conversational behavior. It seems the change and development in this character is also inferable from the politeness behavior he displays in conversation. With regard to the politeness strategy he employs, it can be said

that there is a shift in his politeness behavior. In the earlier parts of the play, Yigeremu puts some effort to avoid saying unpleasant things about Arsema and in so doing adheres to the general theory of politeness behavior. What is observed in the following extract number 11, already discussed in light of the co-operative principle, is something completely different from this in that Yigeremu is no more taking consideration of Arsema's feelings:

Turn 247 Arsema: I haven't stopped loving you, Yigerem!

248 Yigeremu: Neither did I. I won't hate you, Arsema. I love you.  
I think getting divorced is good for both of us because we  
will enjoy our independent life.

(Ibid., Act 4, P.113)

As indicated in turn 248, Yigeremu flouts the generosity maxim in that his utterance is a sort of imposition by which he tries to make Arsema agree to his proposal and by so doing, he maximizes benefit to himself while keeping Arsema's benefit at risk. It is him not Arsema who has been complaining saying that his independence has been jeopardized since he got married and now in turn 248 above he speaks as if the separation is going to bring some good to both of them when it is obvious that it is only him who wants their marriage to end not her. In this regard it can be stated that Yigeremu is exploiting the agreement maxim by way of disagreeing with Arsema in a polite way. To conclude, the change in Yigeremu's conversational behavior indicates that he is affected by what he experiences and at the end emerges as a somewhat different character who is confident enough to accomplish what he wants.

## CHAPTER FIVE

### CONCLUSION

The general purpose of this study, as stated earlier, is to demonstrate how characters can be approached through their conversational behavior. In the analysis an attempt has been made to show how characters conversational performance can give clues about their respective character traits, the sort of power relationship between them, the characters' development in the progress of the play and how they conversationally manipulate one another in pursuit of their respective goals.

With regard of the co-operative principle, the analysis has shown that characters adherence or violation of the conversational maxims can give insights into their attitude towards one another as well as the state in which they characters find themselves. With regard to the character Yigeremu from *Wubetn Flega*, the analysis has shown that his state of confusion and lack of confidence is implicated by the uncooperative conversational behaviors he exhibits. In Etege Taytu as well it has been shown that the fact that Tekola is not comfortable with the conversation in progress is inferable from the uncooperative behavior he displays. In this regard, it has been demonstrated that the characters state of mind can be accounted for through the conversational gaps and hesitations they display.

Moreover, the way the two principles are exploited by the characters in conversation implicate their attitude and feeling towards one another as it is the case between Yigeremu and the other two characters by the names Kumlachew and Yifrashewa. Similarly, in Etege Taytu looking at Antoneli's conversational behavior in light of the two principles, it has been demonstrated that Antoneli's growing hostility towards Taytu is suggested by the conversational strategy he adopts.

The co-operative principle has also proved to be a resourceful area of study in that it reveals how characters conversationally manipulate one another to achieve an intended goal. The change and development in the characters is also implicated by the change in their conversational behavior. Thus, as noted in the analysis, a shift in the co-operative behavior characters employ in conversation suggests some change and development in their individual character.

Furthermore, it has been demonstrated that absence of development in the characters is inferable from their consistent impolite behavior. In this regard, in *Etege Taytu* the change in Antoneli's politeness strategy reveals the change and development in this character which in turn moves the plot forward. In contrast, in *Wubetn Flega*, Kumlachew's consistent impoliteness towards the other characters throughout the play implicates that this character is unaffected by what he experiences and hence, displays no change or development. In addition, the change in Yigeremu's politeness strategies towards the end of the play also implicates the change in his character. In addition, the analysis has shown that the politeness strategies characters employ in conversations reveal the power relationship that exists between them.

Regarding how one character conversationally manipulates the others, the analysis has shown that characters in *Etege Taytu* exploit one another more than those in *Wubetn Flega*. Fetlework and Habtegyorgis are two of the characters who exploit Tekola in conversation so as to achieve their intended goals. We do not find such recurrent instances in *Wubetn Flega* and this seems to emanate from the very fact that in *Wubetn Flega* information is believed to be a valuable asset which every character seems to be running after.

Characters' conversational behavior examined in view of the politeness principle has revealed about the power relationship existing between them as it is the case with the characters Antoneli and Tekola from *Etege Taytu*. In *Wubetn Flega*, it seems that there are not much instances that are indicative of the power relationship existing between the characters.

Generally speaking, it can be argued that the characters' conversational behavior exhibited in each play have both similarities and differences. In this regard, it can be stated that the change in the characters conversational behavior in both *Etege Taytu* and *Wubetn Flega* accounts for the change and development in the characters' personality. As implicated by the characters' conversational behavior, it seems characters in *Etege Taytu* exploit the principles of co-operation and politeness more than those in *Wubetn Flega*.

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## Appendices

### Appendix-1

#### Synopsis of the Plays

##### *Etege Taytu*

Getnet Enyew's *Etege Taytu* is a four act historical play with twelve scenes. *Etege Taytu* is a tragedy having about nineteen characters. The story is set in Addis Ababa, Entoto and Mekele, Endayesus and during the period extending between 1879-1910 E.C. The play is concerned with the life of one of the prominent women in the history of modern Ethiopia. Having been married to Menelik II, Taytu was able to exercise political power more than any woman in politics prior to her age.

The period in which Taytu and Menelik came to power was one in which Ethiopia had to struggle with the threats of colonialism. Taytu is determined to protect her country from the colonial powers. Because she is very suspicious about the Italian delegates Antoneli and Salambini Taytu designs ways through which she can get information about what they are doing. To achieve her purpose of tracing what the Italians are up to, Taytu joins Fetlework and Tekola as a couple. Tekola is an Ethiopian who works for the Italians in giving some information about Taytu and the *mequanint*. Fetlework is brought up by Taytu and the two of them are so intimate that they even look like mother and daughter. Fetlework takes advantage of her political love affair with Tekola and gathers political information which will benefit Taytu. In this way, Taytu is able to extend and strengthen her political power.

Following Italy's attempt to make Ethiopia her colony through the treacherously drafted Wuchale Treaty, war broke out between the two countries and Taytu took part in the war leading a battalion under her command to the victorious war front at Endayesus.

As a result of Menelik's illness, Taytu took a complete control of power in administering the country. After the death of Menelik, Taytu refused to give recognition to Lij Eyasu as a successor of Menelik and the war lords from the different parts of the country surrounded the palace. Later on it was agreed that Etege Taytu should leave the palace and settle at Entoto so as to avoid the bloodshed which seemed inevitable as a result of the struggle for power. Taytu stayed at Entoto up until she died on February, 1910 E.C.

### ***Wubetn Flega***

The second play by Getnet entitled *Wubetn Flega* is set in Addis Ababa sometime in the rainy season. It is a four act play with the second and third acts subdivided into two and three scenes respectively. In this play there are six characters. Arsema is married to Yigeremu who is a journalist who enjoys writing poems. Yigeremu is not comfortable with Arsema's love and caring because he says that it makes him feel as if he is her son not a husband. Yigeremu is attracted to another woman by the name Mahlet who is Arsema's friend. Mahlet and Yigeremu start having an affair. Mahlet becomes attracted to Yigeremu because of the poems he writes and Yigeremu on his part thinks that he feels so independent when he is with Mahlet and this is something he lacked in his life with Arsema. Later on Yigeremu confesses to Arsema about his affair and they agree to work it out.

Arsema's father by the name Kumlachew is harsh towards every other character and thinks high of himself. Yigeremu is not in good terms with his father in law and the later thinks of the former as a worthless man.

Arsema has a brother named Yifrashewa who just came from America and he too becomes interested in Mahlet. But later on Arsema warns him saying that he should not go any further with the feeling he has towards Mahlet. Arsema tells her brother about Mahlet and Yigeremu to warn him against getting close

to Mahlet. Following this, Yifrashewa becomes angry at both Mahlet and Yigeremu for what they did to his sister. He and Mahlet go on a trip to Wondogenet and before they reach there, they stay in Zway as it gets dark at a hotel where they get drunk and Mahlet divulges her secret about carrying Yigeremu's child. Yifrashewa becomes more furious with her and stabs her with a knife seven times in revenge for his sister.

Yigeremu finds out about Mahlet when he was in Nazaret for a field work. Then after, Yigeremu decides to leave his wife telling her that they can no more stay married. The play ends when Kumlachew and Yifrashewa go after the policemen who came looking for Yifrashewa but took the mother instead.

## Appendix-2

### Extracts from the Plays

#### A. Etege Taytu

##### Scene Three

Turn 65 ፈ.ትሉ: እመቤቴ ዛሬም ቃሌን ዳግም ልሰጥዎት፣ በእርስዎ በእመቤቴ፣ በጌታዬ በጃንሆይና በሀገሬ ላይ፣... እንኳን የተተነፈሰችዋን፣ የታሰበችዋንም አጥርቶ ከማየት አንዳች ነገር ልቤን አይጋርደውም.. እስከመጨረሻው የእመቤቴን ቃል ብረሳ፣ ልቤን ከእመቤቴ ብሸሽግ፣ ለእቴጌ ያለኝን መታመን ባጥፍ.. እሷ እመብርሃን፣ በላዬ መብረቅ ታንድድብኝ!... /ተንደርድራ እግራቸው ሥር ትደፋለች/ እባክዎ! እባክዎ ይመኑኝ እመቤቴ!...

67- ፈ.ትሉ: እመቤቴን አሁንም የምለምንዎ፣ ምንም ልጅም ብሆን፣ ትምብህርትም ባይኖረኝ፣ ምንም እንደእሱ ብዙ ቋንቋ ባልናገር፣ ለተኮላ አይምሮ እንደማልበለጥ፣ የእመቤቴን ሀሳብና ጭንቀት እንደምረዳው እንዲያውቁልኝ፣ በሙሉ ልብዎ እንዲያምኑኝ ነው.. እባክዎ እመቤቴ...! እባክዎ...! /እንደገና ሆድ ብሷት እግራቸው ላይ ለመውደቅ ሲቃጣት እቶን ጣይቱ ጥብቅ አርገው ያቅፏታል/

##### Scene Five

Turn 8 ተኮላ: አውቃለሁ። ራስ መኩንን ሦስት ዓመት ብቻ በቀረው ውል የሁለቱ ሀገሮች ወዳጅነት መበላሸት እንደሌለበት እንደሚያምኑ ለዶክተር ኔራዚኒ መናገራቸውን እኔም ሰምቻለሁ።

11 አንቶኔሊ: /ንዴቱ እየጨመረ/ ሃ! “ከስ በሉ፣” እስከመቼ “ከስ በሉ?”... አሴ ምኒልክ ስልታን ሁሉ ለአንድ ሴት ሰቶት፣ እሷ ደሞ በእበኛ ይቻወታል። አንተ ደሞ “ከስ በሉ” ይላል.. አንድ ሴት፣ አንድ መሃይም፣ ትኩር፣ የሀበሻ ሴት፣ የኢታሊያ መንግሥት ክብሩ ሲነካ ትክሙ፣ እንደዚህ... ከአፋ ሲወስድ ነው “ከስ በሉ”?... የእኔ የኮንት ፔትሮ አንቶኔሊ አንጎሉ፣ በጣይቱ ሴት አንጎል

ተሸንፎ፣ በኢሮፖ ሀገር ሁሉ፣ በኢታሊያ ሀገር ሁሉ፣ መሳኪያ ሲሆን ነው “ከስ በሉ?... ማነው ሴቱ? እኔ ነው ሴቱ፣ ወይስ ጣይቱ ነው ሴቱ?... “ከስ በሉ” ምንድን ነው “ከስ በሉ!?”.....

12 ተኮላ፡ እኔኮ እስከዛሬም ሲኞር ሳሊምቢኒ ነገር እያበላሹብኝ እንጂ...

13 አንቶኔሊ፡ /ያቋርጠዋል/ ሳሊምቢኒ ምን ያውካል? እሱ መሀንዲስ፣ ግምበኛ ብቻ ናው። እሱ ድልድይ መሥራት ብቻ ያውካል። ዳንስ መደነሱ ያውካል። በካ እሱ የኢታሊያ ክብር አያውክም... እኔ ስለሥራ ጉዳይ ራፖርት ስተይከው ጊዜ... /እንደሳሊምቢኒ እየተቅለሰሰ/ “የእቴጌ ጣይቱ፣ እጁ ስስመው እንዴት ይለሰልሳል? ታቱ እንዴት ደስሱ... ይላል፡ ብሎ መለስ ሰተ። ለእኔ... እሱ ሴት ይወዳል፣ መተት ይወዳል፣ ድልድይ መሥራት ይወዳል፣ ዳንስ መደነስ ይወዳል፣ በካ። /ጭንቅላቱን እየጠቆመ/ የዲኘሎማሲ ትብብ እዚ ውስት የለም እሱ

14 ተኮላ፡ እንዲህ ያሉ ከንቱ መሆናቸውን እያወቀ ታዲያ፣ የኢጣሊያ መንግሥት እንዲወክሉት ማድረጉ አግባብ ነው። አገርኮ የሚገመተው በመልክተኛው ብርታትና ድክመት ነው። የተከበረ መልእክተኛ አገሩንም ያስከብራል። እንዲህ እንደ ሳሊምቢኒ፣ ክብሩን ከሴት ቀሚስ ጋራ ቋጥሮ፣ ገበናውን በየአደባባዩ እያሰጣ፣ ብን ብን የሚል ነጠላ፣ እሱም ቀሎ አገሩንም ያቀላል እንጂ ምን ርባና አለው?

15 አንቶኔሊ፡ በካ አልሁት፣ ባካ! ያሳሊምቢኒ ጉዳይ፣ አንተ ለምን እንደዚህ ሁሉ፣ በታም ያንገበግባል

24- ተኮላ፡ በእሷ በኩል እንኳ ስጋት አይግባት። የፈትሷን ነፍስና ልብ /መዳፉን እያሳየ/ የዚህ የመዳፌን ያህል ነው የማውቀው።

30 ተኮላ፡ ሺ ጊዜ ቢከንፉ፣ የሳቸው የብቻ ሀሳብ ምን ያመጣል ብለው ነው?

31. አንቶኔሊ፡ /በሽመጥ/ ምንም አያመታም?... አንተ የሴትዮውአንጎል አያውክም ማለት ናው?

32. ተኮላ፡ አወቃለሁ... ብቻ... የአንድ ሰው አንጎል ምንግዜም ያወ አንድ ነው

33 አንቶኔሊ: አንተ /የራሱን ጭንቅላት በጣቱ እየጠቆመ/ እዚህ ወስት ሽግር አለ። እቴጌ ጣይቱ አንድ ብቻ አይደለም። ዛሬ የኢትዮፒያ ሀገር ግማሹ በእሷ ከትትር ስር ናወ። ነገ ዳሞ የኢትዮፒያ በሙሉ የያዘ ግዜ ጣይቱ ምን ያረግ ይመስላል? እ?..... እሷ ኢታሊያ በታም ይተላል። ስለዚህ እሷ እንግልዞች ያከርባል። ወይ ፍራንሳዮች ያከርባል። እና ኢታሊያ በሙሉ ከሀገር ያወታል። ይህ ገብቶአል አንተ?

34 ተኮላ: እንዴት አርገወ ነወ ይሄን ያህል፤ በድፍን ኢትዮጵያ፤ ጣይቱ ፈላጭ ቆራጭ የሚሆኑት?

35 አንቶኔሊ: ጣይቱ አንዱን ዘመድ ከአንዱ ጋር የሚያጋባወ ለምን ይመስላል?.... ሁሉ ገዢዎቹ የሷ ሰዎች እንዲሆኑ ይፈልጋል። ለምሳሌ....አሁን የትግራይና የየጁ ገዢ ራስ ወሌ ብቱል ፤ የታይቱ ወንድም ናወ። ሲ? .....የሰሜንና የወልካይት ገዢ ደሞ ራስ ጉግሳ ወሌ የታይቱ የወንድም ልጅ ነወ። አይደለም?

46- ተኮላ: ግዴለዎትም አያስቡ፤ እቴጌ ከፈትሷ የሚደብቁት.. እሷም ከኔ የምትደብቀው አንዳች ነገር የላትም። ሌላው ቀርቶ፤ ጣይቱ ብጡል ያዩትን ህልም እንኳ ልቅም አርጋ አንድ በአንድ ስትነግረኝ፤ እቴጌይቱ ሲያወሩ የሰማች ሳይሆን ህልሙን አብራቸው ያየች ነው የሚመስለኝ።

**Scene Seven**

Turn 1 አንቶኔሊ: /ከአለቃ ዮሴፍ ጋር ተፋጦ ቆሟል/ ከታፊ፤ አንተ ከታፊ ናው አለካ ዮሴፍ!

3 አንቶኔሊ: እውነት ናው፤ አንተ ውሽታምከታፊ ሳው ናው። እስከዛሬ ድረስ ብዙ ብዙ የኢታሊያ ገንዘብ አንተ ወሰደ፤ በላ፤ በላ፤ ሽረሰ። አሁን ደሞ፤ ምናልባት የፍራንሳይ ገንዘብ መብላት ፈለገ

5 አንቶኔሊ: ልክ ናው። ምናልባት ዳሞ የእንግሊዝ ገንዘብ መብላት ፈለገ። አንተ አችበርባሪ፤ አታላይ፤ ቶንካሰኛ፤ ከታፊ ናው

7 አንቶኔሊ: /ጣይቱን በጥላቻ ግልምጫ አየት አርጎ ወደ ምኒልክ ፊት ይሄዳል/ ጃንሆይ! ይህ አሰካ የሴፍ በታም መትፎ ሳው ናው። የእኛና የእርስዎ ዋና ተላት፣ የኢታሊያና የኢትዮፒያ ወዳጅነት ዋና እንክፋት ሳው እሱ ናው።

11 አንቶኔሊ: የእኛ፣ የሁለታችን ስምምነት፣ እሱ በዚህ በወረከት ላይ አበላሽቶ ታፈውኮ ጃንሆይ

15 አንቶኔሊ: እኔ ምን ያውካል? ምናልባት አንተ ለሌሎቹ የኢሮፖ አገሮች በገራዘብ ይሠራል... አንተ ከታፊ፣ ሌባ ናው /ወደ የሴፍ ይንደረደራል/

73 አንቶኔሊ: ጃንሆይ፣ ይህ ውል ምንም ዋጋ አንደሌለ እንዲያውኩ ይፈልጋል

74 ሚኒልክ: እንዴት ነው ዋጋ የሌለው?... እላዩ ላይ ያረፈበት ያገርህን ማህተምና፣ የአንተ የመንግስትህን ወካይ ፊርማ ነው “ዋጋ የለውም” የምትለው?

75 አንቶኔሊ: የኢታሊያ መንግስት ማህተሙ እንደተሰረከ ይኮትራል፣ ይህ አያምንም

76 መንግሥት: ሽረ ለአፍህ ለከት ይኑረው ኮንት አንቶኔሊ! እየሰደብኻኑ ነው!

77 አንቶኔሊ: እኔ አልሰደበም ራስ መንግሥት! እኔ ያለው፣ ይኸ ውል የኢታሊያ መንግሥት አያውክም ናው... ጃንሆይ፣ እሺ... የዚህ ውል ኮፒ ለእኔ እንዲሰጥኝ እተይካለሁ አሁን

78 ሚኒልክ: ለምንድን ነው የምሰጥህ?

79 አንቶኔሊ: ለኢታሊያ መንግሥት አክሮ፣ እንዲያውከው ያደርጋል። ስለዚህ ትናንት የተፈረመ ውል ለኔ ይስቱኝ።

80 ሚኒልክ: አልሰጥህም

81 አንቶኔሊ: ለምን አይሰጥህም?

82 ሚኒልክ: በሰነዳችን ግርጌ ያረፈው የእኛና የንጉሥ ኡምቤርቶ ማህተም ነው ምንድን ነህ ብዬ ነው ለአንተ የምሰጠው?

83 አንቶኔሊ: /በእልህ፣ በንዴትና በገራ፣ ጠብረር እያለ/ እኔ ኮንት ፒዬትሮ አንቶኔሊ፣ የታሰካ ኢታሊያ ንጉሥ፣ የንጉሥ ኡምቤርቶ ተወካይ፣ ሙሉ ስልታን ያለ መልእክተኛ ናው። የውሱ ክጂ ለእኔ ይስቱት

Scene Ten

Turn 19 ሀ/ጊዮርጊስ: እህሳ! ..... እግዚሃር ይማርህ ሊሉኝ መጥተውኮ ነው ድንገት ሀሳብ ለሀሳብ አልገናኝ አሉና ....

59 ሀ/ጊዮርጊስ: አንተ ደሞ! ሰው ጠፍቶ ነው፣ ተኮላ ሽማግሌ የሚሆነው? ስለእንግሊዞች አሁን ያስቆነጠርሁትን ጥሬ፣ ለጀርመን ቆንስላ ለመብተን ነው የሚረጠው... በእሱ ቤት፣ እኛ ምንም የማናውቅ አንሰሶች ነን። ተኮላ ፈረንጆችን ከሚጠቅመው ይልቅ፣ ለእኛና ለእኔጌይቱ የሚያገለግለው፣ አስር እጥፍ እንደሚበልጥ አላውቀም

B. Wubetn Flega

Act 1

Turn 25 ይገረመ፡ ሰራኛዎ ቡና ታፍላልን መሰለኝ ...

26 ማህሌት: በቃ። እንዴ! አሁን ሻይ ጠጣን አይደለም?!

27 ይገረመ፡ ምናልባት ከፈለግሽ ብዬ ነው

51 ይገረመ፡ /ቴፑን ይከፍተዋል/ ፕሊስ ለኔ ስትዩ ከዚህ የምታገኘው ደስታ ይቅርብሽ። /ተመልሶ ወደ ምግብ ጠረጴዛው ይሄዳል። ማህሌት እየሳቀች ተነስታ፤ የተከፈተውን ሙዚቃ ታጠፋለች።/

52 ማህሌት: አየህ፣ ይሽ ሁሉ የገጣሚ ስስት ነው። አንተን ደስ ስለማይልህ ብቻ እኔን ደስ የሚለኝን ነገር ትከለክለኛለህ። ለምን እንደሆነ ታውቃለህ? (በዝግታ ወደሱ ትራመዳለች።) ገጣሚ ስለሆንህ ነው። እናንተኮ ነፍሳችሁን የምታዳምጡ ስሜት ብቻ ናችሁ ይገረመ። ስስ ስሜት። ለዚህ ነው የምሳብልህ። (አጠገቡ ስትደርስ አልፎአት ወደቴፑ ይሄዳል።) ... እውነቱን ነው፣ እንደፖለቲከኞች የሆድን በሆድ ይዞ፣ መቻቻል የሚሉ ነገር አታውቁም።

53 ይገረሙ፡ (ሙዚቃውን ይከፍተዋል።) ገጣሚ ነኝ ባልልም ያልሸውን ድክመት ግን እጋራለሁ። “መቻቻል” በአራዳ አገላለፅ ያው “መፍጋገር” ማለት ነው የሚመስለኝ።

54 ማህሌት፡ /ወደሱ እየሄደች/ ልክ ነህ። ይገረሙ ሙት! “መቻቻል” ቃሉ ራሱ ያቅለሸልሸኛል። /ሙዚቃውን ታጠፋለች/ ለማን ጀጅብ ብዬ ነው ማንንም የምችለው? ደስ ያለኝን እናገራለሁ ደስ ያለኝን አደርጋለሁ።

55 ይገረሙ፡ (ትቶአት ወደ ጠረጴዛው እየተመለሰ) ይቅርታ ሙዚቃውን እንዳልፈለግሽው እየረሳሁ ነው።

190 ማህሌት፡ አንተ ስቀልድ ነው። ተናደድህ እንዴ?

Act 2 Scene 1

351 አርሴማ፡ ይገረሙ አታቁስለኝ። መዋሸት እንደማትችል አውቀዋለሁ።... የማታወቅበትን ነገር ለማድረግ አትፍጨርጨር፤ እውነቱንንገረኝ።

Act 2, Scene 2

T134 ይገረሙ፡ ግጥሙ በትክክል ለሷ አይመስለኝም።... አርሴማ ልዋሽሽ አልፈልግም። /በዝግታ ወደ ምግብ ጠረጴዛው ይራመዳል።/ ጓደኛሽን ካስተዋወቅሽኝ ጀምሮ ለምን እንደሆነ እንጂ አስባት ጀመር። ቅብጠቷ፤ የሆነ... ያላት ነጻ የሚመስል ስሜት፤ ለህይወት ያላት አመለካከት፤ ለ ኪነጥበብ፤ በተለይ ለግጥም ያላት ፍቅር፤ ደንታቢነቷ ምናምን፤ ‘ቅረባት ቅረባት፤ እወቃት እወቃት’ የሚል ነገር አሳደረብኝ... እንጂ ምናልባት አንቺ ወስጥ ያጣሁት ነገር ኖሮ እሷ ዘንድ በማግኘቴ ይሆናል... ምናልባት ተፈጥሮ ወረተኛ ሆኖ ይሆናል... ምናልባት ዕፀ-በለስ ሆና ይሆናል... ብቻ እንጂ... መቅረብና የሆነ ነገር ማወቅ አለኝ... መሰለኝ። ማህሌት ደግሞ በተፈጥሮ አትጋፋም፤ መሰለኝ።... እና በቃ ባለፈው ግንቦት አንቺ ደብረሲና የሄድሽ

ጊዜ በጣም ተቀራረብን። /ይገረሙ በረጅሙ ተንፍሶ ወሰኪውን  
ይጨልጣል። አርሴማ እንደ መንገዳገድ እያረጋገጡ ሶፋ ላይ ትቀመጣለች/

200 ማህሌት፡ ለኔ ይሰራልኛል። እወድሃለሁ። የወንድ ብቻ ሳይሆን የሰው ፍቅርም ያወቅሁት  
ባንተ ነው። ይገረሙ ለምን እኔንስ አትረዳኝም? ሰው እፈልጋለሁ፤ ሰው  
እናፍቃለሁ። /በቀስታ ከይገረሙ ተቃራኒ እየተራመደች/... እናትና አባቴ በልጅነቴ  
ነው የሞቱት፤ ማንነታቸውን እንኳ ለይቼ ሳላወቅ። ... አክሱቴ ናት ያሳደገችኝ፡-  
ሆሳዕና። ፍቅር ባትሰጠኝም ስድብና የምበላው አልከለከለችኝም። ትምህርቴንም  
አሰተምራኛለች። አስራ አንደኛ ክፍል ደርሼ ባሏ ሁሉንም ነገር እስኪያበለሻሸው  
አነራኛለች። ... ሆሳዕና ወስጥ ትልቅ ከሚባሉት ሰዎች አንዱ ነበር ባሏ።  
/በቀስታ ወደ ወንበሩ ሄዳ ትቀመጣለች/ አንድ ቀን ባዶ ቤት ብቻዬን አገኘኝ፤ ሰክሮ  
ነበር ... ይገረሙ በግድ ... /እንባ ያቋርጣታል/

Act 3, Scene 1

95 ማህሌት፡ ገብቶኛል ስቀልድሕ ነው።

## DECLARATION

I, the under signed, declare that this thesis is my original work and has not been presented for a degree in any other university, and that all sources of material used for the thesis have been duly acknowledged.

Name: Haweni Gonfa

Signature:  \_\_\_\_\_

Date: June, 2009

This thesis has been submitted for examination with my approval as a university advisor.

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Dr. Berhanu Mathewos