

ANALYSING SPEECH ACTS IN SELECTED EXCERPTS FROM *XALA* BY SEMBENE OUSMANE

PATRICE CODJO AKOGBETO

Senior Lecturer, Applied Linguistics, Department of English, Abomey-Calavi University, Republic of Benin

ABSTRACT

One of the most important methods of assessing the language of works of art such as novels or plays is to study how the writer organizes his characters' conversations. This paper focuses on the analysis of speech acts in *Xala*, a novel written by Sembène Ousmane. It adopts Searle (1975)'s taxonomy to identify the main categories of speech acts which are Assertive, Directive, Commissive, Expressive, and Declarative. The analysis is carried out on two selected extracts from the novel. The findings reveal the predominance of Assertive speech acts, showing that interactants have mostly been concerned with expressing their beliefs or propositions. Direct speech acts are also predominant in the two texts. This means that most of utterances in the extracts are about giving and demanding information. The work concludes that context plays an important role in the interpretation of utterances.

KEYWORDS: Speech Acts, Taxonomy, Context, Utterances, Information

INTRODUCTION

In order to get a clearer idea of some of the issues depicted by Sembène Ousmane in his novel *Xala*, it is necessary to consider the way characters keep track of conversation. As observed by Austin (1969), all speech can be seen as a variety of 'social action', such as greeting, promise or declaration, etc. Yule (2007) contends that speech acts cover actions such as requesting, commanding, questioning and informing. Nevertheless, the interpretation of a given act requires a good understanding of the communicative contexts. Context-dependence is, therefore, a characteristic of speech acts. Saeed (2007, p. 221) contends that speech acts rely on social conventions to support them. For him, the forms of asking questions, making greetings, etc. are influenced by a particular society's conventions for the participants' age, gender, relative social status, degree of intimacy, etc. He also observes that an utterance may represent one speech act in one situation and another elsewhere. Consequently, the knowledge of the context of utterances in this novel can facilitate its appreciation from a linguistic point of view. As a matter of fact, the main protagonist of the novel *Xala* is El-Hadji Abdoukader Beye, a wealthy polygamous businessman who makes up his mind to take a third wife. On his wedding night, he notices that he has become impotent, the *Xala* has been put on him and he is incapable of consummating his marriage. This situation has caused a great embarrassment to him as his reputations in his society as well as his business have been affected. This article aims to analyze the different categories of speech acts in the novel through the selected passages by highlighting some of the themes developed in the book.

LITERATURE REVIEW

This study is about meaning in context which is one of the main topics in the study of pragmatics. It, more specifically, focuses on the study of speech acts. As said earlier, speech acts are performed when people utter expressions

and the type of action performed by the speaker when making an expression is referred to as illocutionary force (Meyer, 2009; McGregor, 2009). As observed by Saeed (2007), there are three elements involved when communicating a speech act: the speaker says something, the speaker signals an associated speech acts, and the speech act causes an effect on listeners/participants. The first component is known as locutionary act, which follows the rules of grammar and pronunciation. The second is the illocutionary act, i.e., the action intended by the speaker and the third one is the perlocutionary act, an act that produces an effect on the hearer. As a matter of fact, as observed by Meyer (2009), although these facets of speech acts have been suggested, they are primarily interested in speakers' intentions: the illocutionary force of utterances. This is what has prompted scholars such as Austin (1969) and Searle (1975) to suggest various types of speech acts.

According to Searle (1975), there are five types of speech acts which are:

- **Representatives:** Committing the speaker to the truth of the expressed propositions.
- **Directives:** Utterances intended to get someone to do something.
- **Commissives:** Utterances which commit speakers to some future course of action.
- **Declarations:** Utterances bringing about a change in the state of affairs.
- **Expressives:** They express a psychological state, a speaker's attitude.

Moreover, a speech act can be direct or indirect. A direct speech act is an act whose intent is clearly conveyed by the words and structure of the utterance whereas an indirect speech act is an utterance whose literal meaning and intended meaning are different.

In effect, for a long time, the study of speech act has widely been carried out and various research articles have been produced. In this paper, we have referred to a few of them.

As a matter of fact, Akogbeto and Koutchadé (2014) have carried out a pragmatic analysis of the novel *Beyond the Horizon*, written by Amma Darko. In their analysis, they have identified the different speech acts through the taxonomy developed by Searle (1975). In addition, they have carried out the analysis of conversational implicature. They have pointed out, throughout selected excerpts, that participants co-operate in the conversation with one another but also, at times, flout some maxims. They, finally, conclude that both linguistic and cultural background of the hearer is in understanding the illocutionary force of the utterances.

Similarly, in order to study the role of language in the communication and interpretation of intentions, Akinwotu (2013) has examined selected political speeches as pieces of discourse with specific goals. He has based his study on Searle's (1975) speech acts to study the acceptance of nomination speeches of Chief Obafemi Awolowo and Chief M.K.O. Abiola. The study reveals the predominance of assertive, expressive and commissive acts that are mainly used to mobilize the audience, especially in political campaigns, where it is essential for candidates to persuade their listeners to win elections.

On their part, Ayeomoni & Akinkuolere (2012) have attempted to identify the patterns of speech acts of President Umaru Yar'Adua's Victory and Inaugural Speeches. Austin (1969) and Searle's (1975) theory have been used to back up this study. The findings reveal that various speech acts have been used in the speeches and assertive speech acts are the most predominant. These results illustrate that Umaru Musa Yar'Adua relied more on sentences that performed assertive acts than other speech acts. He used the sentences that were vindictive and directive to assert his authority and exercise his

power as the President. This brief literature review shows that the study of speech act plays a very important role in the linguistic analysis of texts. Therefore, this study focuses on the study of speech acts to account for the illocutionary functions of language in some excerpts from the novel under study.

DATA ANALYSIS

As mentioned previously, the data used in this study includes some excerpts (text1, text2) from the novel *Xala* by Sembène Ousmane. The first text is about El Hadji's impotence which is revealed by his incapability to have sexual intercourse with his new wife and consummate his marriage. He is totally affected and he is tempted to believe that this is provoked by one of his wives. The second text focuses on the discussion between Rama and her fiancé Doctor Paté. Rama protests against El-hadji's new marriage and polygamy in general. In order to facilitate a clear appreciation of utterances, categories of speech acts have been identified in each text. This is displayed in the appendix.

Statistical Analysis of the Selected Texts

The total number of the speech acts of the two extracts is displayed in the statistics table below.

Table1: Statistics of the Speech Acts in the Two Extracts

Speech Acts	Extract No1		Extracts No2	
Assertive	53	51.46%	30	34.88%
Directive	42	40.78%	30	34.88%
Commissive	3	2.91%	7	8.14%
Expressive	5	4.85%	19	22.10%
Declarative	0	00%	0	00%
Total	103	100%	86	100%

From the above table, it can be noticed that the two texts display instances of assertive, directive, commissive and expressive speech acts. The declarative speech acts are non-existent. In the two texts under study, we can notice that assertive speech acts come first. They represent 51.46% of the utterances in text 1 and 34.88% in text 2. So, the predominance of these types of speech acts means that interactants are committed to the truth of their expected propositions. They also express their belief through assertions, reports, claims and conclusions (Akogbeto & Koutchadé, 2014). Likewise, the directive speech acts come second in the two texts. In text 1, they represent 40.78% of the total of utterances, whereas in text 2, they stand for 34.88%. In addition, most of them in text1 are used by Oumi, El-hadji's second wife to show the way she is getting her husband to do things for her, on the one hand, and to redeem her optional position as a second wife, on the other. The rate of commissive speech acts in the two extracts is low. As far as expressive speech acts are concerned, we notice that their rate is higher in text 2 than text 1. They have been mostly used by the two lovers, Doctor Pathé and Rama to talk about their love affairs which are full of expressions of emotion and affection.

In a nutshell, the above statistics table gives the overall picture of the speech acts encountered in the novel. So, a further inquiry into description of some speech acts of the extracts allows us to have a deeper understanding of each of them. The next sections are, thus, concerned with the analyses of direct and indirect speech acts.

Direct Speech Acts Analysis in the Two Extracts

This sub-section has surveyed some instances of direct speech acts through some selected extracts. Basically, we have applied the approach mentioned in the preceding section to the excerpts with a view to checking how the characters

have used them in their interaction. The study of direct speech acts in text 1 has enabled us to consider the following utterances:

- 5- When did you make love? (D) 6- The day before yesterday with my second wife. 7- do you suspect anyone? (D) 8- either of you wives? (D)
- 17- You mean it is Oumi N'doye? (D) 18- No! No! I'm not accusing your second wife at all. (A) 19- I am a Muslim. I have the right to four wives. (A)
- 24- Can I talk? (D) 25- Yes (A) 37- Where will I find him? (D)
- 38- At his office (A)
- 41- and the car? (D) 42- it's outside their front door (A)
- 46- is he in? (D) 47- No!(A)
- 68-did you leave the message? (D) 69- yes(A)
- 73-what were you going to say? (D) 74- father should buy us a car. (A)

In the above passage, it can be noticed that the discussion between El-hadji and his best friend, the President of Chamber of Commerce, is more oriented towards the cause of his *xala* in (5), (6) and (7). In this extract, the interaction goes on in a very formal way. It takes a form of giving and demanding information. So (5) is a direct speech act for information whereas (6) is used as a direct response to (5). In utterances (5) and (6), the president wants El-hadji to provide more information about his condition so that all the alternatives can be taken into account in order to figure out where he has caught the *xala*. El-hadji's friend is just acting here as a doctor who is seeking the symptoms of his patient's disease so as to give a proper prescription. It is through the illocutionary force of direct speech acts that the president makes these inquiries. This accounts for the high rate of direct speech act in the extract. El-hadji, on his part, has been specific in answering his friend's question by providing all the information in a direct way. In addition, (17) can be assigned to both declarative and interrogative depending on the intonation being used. In utterance (17) the maxim of manner has been violated. According to the order of the conversation El-hadji is not supposed to be asking questions. Suddenly, the move of the discussion has taken another turn, which almost leads to accusation on the part of El-hadji. This raises the issue of unstable state of mind of a suffering polygamous husband. So, (18) is a direct response to (17). It is used by the President to make his point clear on the fact that he is not accusing his second wife at all but he is only suggesting El-hadji may also consider this possibility. More importantly, (19) is a statement of fact. Here, El-hadji is trying to account for the reason why he is a polygamous man. We notice that the main social factor underlying the high rate of polygamy in the context of this novel is explained here. If it is true that having more than one wife is authorized under the Islamic law, and men often evoke their religious beliefs to explain this practice of polygamy, it is also true that in Islam, polygamy is allowed with specific limitations that a man can have up to four wives at a time. However the Holy Book "the Qur'an" clearly states that men who choose this way of life must love their wives in the same way. Some people also see polygamy as a source of wealth, fame and power. In this extract, polygamy is depicted throughout all his aspects.

Moreover, utterance (24) is a direct speech act. It is used to provide information whereas (25) is a direct response to (24). Similarly, (37) is a direct speech act. In addition, the utterance (38) is a direct response to (37). Other instances of direct speech acts include: utterances (41), (42), (46), (47). Actually, (46) is a direct speech act, a question formulated with

an auxiliary. (47) is a direct response to (46) used by El-hadji's secretary to mean that he has gone out and has not come back yet. As for (66), it is a direct speech act and a direct response to (68). Finally, (74) is a direct speech act for information used by Oumi through Wh- "what". So, (74) is a direct response to (73).

Likewise, in the second text, some instances of direct speech act are also pointed out and they include the following:

- 2- Nothing serious, I hope?(D)
- 3- No, nothing (A)
- 66- You know about my father's third marriage (E).
- 67-yes (A)
- 68- Apart from enormous expense, do you know the rest? (D)
- 69-no! (A)
- 70-what' the matter? (D)
- 71- My father's *xala* is the matter (A)

In the selected utterances above, Doctor Pathé has a feeling that her fiancée looks worried, so it is through direct speech acts that he makes inquiries to try to find out what is wrong with her. So, utterance (2) is a direct speech act and (3) is a direct response to (2). As for the utterance (66), it is a direct speech act and (67) is a response to (66), although the question does not begin with an auxiliary. Similarly, the utterances (69), (71) stand respectively as direct responses to direct speech acts in (69) and (71).

On the whole, the two extracts selected show how interactants have made use of great number of direct speech acts to express their beliefs, get each other to do something as well as giving and demanding information. So, we can conclude that these interactants do not need to modify their utterances any further before figuring out the illocutionary force behind their speech.

Indirect Speech acts Analysis in the Extracts

As it has been done with direct speech acts above, this sub-section has also focused on the analysis of indirect speech acts features encountered in the extracts. Here again, we have taken into account some prominent features. Let's consider the following examples in text 1.

- 7-do you suspect anyone?(D) 8- either of you wives? (D) 9- Which one? 10- These beggars should all be locked up for good. (E)
- 14- the second then? (D) 15- Why would Oumi N'Doye do this to me? (D) 16- I spoil her than the Awa. (A)
- 26- We have been insulted!(A) 27- What?(D) What do you mean? (D) 28- Just what I said. (A) 29- Babacar did you hear? (D)

Through the above excerpt, we notice that in utterances (9) and (10), it is assumed that El-hadji is making some attempts to answer his friend's questions. But he has no idea about which of his wives is responsible for his condition and

therefore cannot give any name. So, the two utterances can be considered as indirect ways of dodging the president's questions. It can also be observed that (14) is a direct speech act whereas (15) is an indirect speech act produced by El-hadji. In addition, (15) is a rejection of El-hadji's statement. Here, we would like to allude to the notion of primary and secondary illocutionary act introduced by Searle (1975) to interpret how this utterance can account for rejection. The primary illocutionary act is El-hadji's rejection of the president's statement and the secondary illocutionary act is El-hadji's statement that Oumi cannot bewitch him with *xala*. But to make this inference interactants should rely on some assumptions, both linguistic and non-linguistic. Likewise (26) is an indirect speech act which means that the marriage has not been consumed. Similarly, the utterance (27) is used to express surprise about the issue (28) as it is used to confirm what is said in (26). In (29), both Babacar and the addressee share the same background. It is just to mean that Babacar does understand what is going on.

We now focus on a passage from text 2

- 37- your driving license please, Madam (D)
- 40-I don't understand French my brother (A)
- 41-how did you get your driving license then?(D)
- 64- You know I'm against polygamy. (E)
- 65- What's eating you? (D)

From the above excerpt, it appears that (41) is not a question for information. It is an indirect speech act which indicates that the driving license lesson is done in French. Utterance (64) is an assertive speech act whereas (65) indirectly indicates that the addresser, that is Rama, disagrees with the addressee Doctor Pathé, a way of saying: "*I am against it too*". So, (65) is also an indirect speech act performed by Rama to share his fiancé's point of view about polygamy. At this point of the discussion, the issue of gender role is raised here. Traditionally, such a discussion is not really possible because man seems to have all the power over woman even though modernity tends to encourage women to be aware of their right. This is the reason why, in this extract, we have noticed that the discussion between two lovers (Doctor Pathé & Rama) flows easily without any kind of submission because both of them are university graduates, which accounts for their radical opposition to polygamy. Such a relationship has often a great impact on role-sharing in the household. The wife considers her career as important as the one of her husband and this view is also shared and supported by her partner. So, both the husband and wife are equally employed. The success of such a marriage also depends on the availability of equal professional opportunities for the couple. The husband also takes an active part in the education of the children. Neither the husband nor the wife is more influential in the marriage, and decisions are taken by both partners.

Thus, the two extracts display instances of direct speech acts as well as indirect ones. Despite the predominance of the direct speech acts in the two extracts, some of the utterances are used to express some meanings beyond the literally level. But, actually, it is often through implicature, although not all the time, that one can derive the illocutionary act used in some utterances because within the scope of indirect speech act, the speaker goes beyond what he intends to say by relying on mutually shared background information between the interactants.

DISCUSSIONS AND CONCLUSIONS

The purpose of this paper is to show how the protagonists of the novel *Xala* make use of speech acts in their conversation. In text 1, 53 utterances out of 103 are assertive speech acts and represent 51.46% of the total. Most of these utterances are produced by El-hadji and the president. So, the sharing of the floor is equal between them and the discussion takes the turn of giving and demanding information. The two interactants produce a large number of assertive speech acts because the president is trying to persuade El-hadji to look for the marabout that can help him solve his problem. As for directive speech acts, they rank second and represent 40.78% of the total. Some of them have been produced by the president. Nevertheless, most of these directive acts are uttered by Oumi N'doye. As the second wife, she thinks she has the right to give her own point of view regarding her husband's decision to marry the third wife. She has made great use of speech acts by being so much arrogant in order to make herself more important. Actually, in the African context, and according to some traditional principles of polygamous families, the first and the fourth wives seem to be more important than the other wives. So Oumi seems to reject this optional rank. The low rate of expressive acts (4.85%) and commissive acts (2.91%) can be justified by the level of conversation between the interactants. They seem more or less mature. Therefore, emotion and commitment are less expressed in the text.

Regarding the second text, we notice that the rate of expressive acts is high (22.10%), compared to text1, which means that this text is full of emotion. As a matter of fact, this occurs in the utterances of the policeman and Doctor Paté (43, 44, 45, 47) on the one hand, as well as between Doctor Paté and Rama, on the other. But despite this high expression of emotion, assertive speech acts are also equally predominant (34.88%), meaning that information and opinion have been shared by interactants, notably, Doctor Paté, Rama, and the policeman. As for directive acts they are also predominant in this text (34.88%). Some of these utterances have been used by the policeman (37, 42); Actually, it is through imperative sentence-types that the policeman asks Doctor Paté to show him his particulars. The commissive speech acts relatively correspond to 8.14% of the total. Actually, this text focuses on the discussion between the two lovers Doctor Paté and Rama and their main topic centers on their opposition against polygamy.

On the whole, *Xala* is a novel in which the writer has depicted some of the African realities at the post-colonial period. The investigation has been carried out by applying some speech acts theories to the analysis of selected excerpts from the novel. The study has revealed that, in a given conversation, the content of communication may be different from the illocutionary force behind the speaker's intention. It is through the study of context that one can decode some aspects of conversation in a work of art.

REFERENCES

1. Akinwotu, S. A. (2013). A Speech Act Analysis of the Acceptance of Nomination Speeches of Chief Obafemi Awolowo and Chief M.K.O. Abiola. *English Linguistics Research*. 2(1),43-50.
2. Akogbeto, P. & Koutchadé, I. (2014). Pragmatic Analysis of Amma Darko's *Beyond the Horizon*. *MultiFontaines*. 1(1), 55-71.
3. Austin, J.L. (1962). *How to Do Things with Words*. London: Clarendon Press.
4. Ayeomoni, M. O. & Akinkuolere, O. S. (2012). A Pragmatic Analysis of Victory and Inaugural Speeches of President Umaru Musa Yar'Adua. *Theory and Practice in Language Studies*, 2 (3), 461-468

5. Brown, G. & Yule, G. (1983). *Discourse Analysis*. Cambridge: University Press.
6. Edmondson, W. (1981). *Spoken Discourse: a Model for Analysis* London: Longman.
7. Grice, H. P. (1989). *Studies in the Way of Words*. Cambridge MA: Harvard University Press.
8. Levinson, S.C. (1980). *Speech Act Theory: The State of the Art*. Cambridge: University Press.
9. Leech, G. N. (1983). *Principles of Pragmatics*. New York: Longman.
10. McGregor, W. (2009). *Linguistics: An Introduction*. London: Continuum.
11. Meyer, C. F. (2009). *Introducing English Linguistics*. Cambridge: Cambridge University Press.
12. Ousmane, S. (1976). *Xala*. Ibadan: Heinemann Educational Book Ltd.
13. Pratt, M. L. (1977). *Towards a Speech-Act Theory Literary Discourse*. Bloomington: Indiana University Press.
14. Petrey, S. (1990). *Speech Acts and Literary Theory*. New York: Routledge.
15. Saeed, J. I. (2007). *Semantics*. (2nd edn). Oxford: Blackwell Publishing.
16. Searle, J.R. (1995). *The Construction of Social Reality*. London: Free Press.
17. Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. London: Cambridge University Press.
18. Searle, J. R. (1975). *Expression and Meaning: Studies in the Theory of Speech-Acts*. Cambridge: Cambridge University Press.
19. Yule, G. (1996). *Pragmatics*. Oxford University Press.
20. Yule, G. (2007). *The Study of Language*. (7th edn) Cambridge: Cambridge University press.

APPENDICES

In the selected extracts we have attempted to identify the speech acts used by each character in the different interactions. The following keys have been adopted:

Keys: Assertive = (A), Directive = (D), Commissive = (C), Expressive = (E) and Declarative = (Dec)

Extract 1 (pp. 33-42)

1 -This morning the Badyen advised me to see a Marabout. (A) 2- You took no precautions? (D) 3- What precautions? (D) 4- I never believe all that nonsense. (A) 5- When last did you make love? (D) 6-The day before yesterday with my second wife. (A) 7- Do you suspect anyone? (D) 8-Either of your wives? (D) 9- Which one? (D) 10- These beggars should all be locked up for good. (E) 11 Adja Awa Astou for example? (D) 12 Adja Awa Astou? (D) 13-No, he confessed. (A) 14- The second then? (D) 15- Why would Oumi N' gone do this to me? (D) 16- I spoil her than the Awa (A) 17- You mean it is Oumi N'Doye? (D) 18- No, no I'm not accusing your second wife at all. (A) 19-I am a Muslim. I have the right to four wives. (A) 20- The thing to do is to go and see a marabout. (C) 21- I do know a marabout, but he is very expensive. (A) 22- His price will be mine. (C) 23- Let's go then. (D) 24- Can I talk? (D) 25- yes (A). 26- We have been insulted! (A) 27- What? What do you mean? (D) 28- Just what I said. (A) 29- Babacar did you hear? (D) 30- What's to be done? (D) 31- El-hadji has gone to find a healer (A) 32- To be honest I wasn't happy about this marriage from the start (A) 33- It was too easy too good to be true in these times. (A) 34- you misunderstand me (A) 35- I am worried for our N' gone (A) 36- Babacar, you must go and see El-hadji and help him. (D) 37- Where will I find him? (D) 38- At his office (A) 39- A woman can't talk to a man about such things. (A) 40- She's right. (A) 41- and the car? (D) 42- It's outside their front door. (A) 43- Here are the key and the licence. (A) 44- It's her wedding present. (A) 45- So the car belongs to N'Gone. (A). 46- Is he in? (D) 47-No (A) 48- he left nothing for me? (D) 49- But if you care to wait... this gentleman is also waiting. (A) 50-I have to close now, it is time. (A) 51- Where is El-hadji? (A) 52- I don't know. He went out this

morning with the president. (A) 53- Young man I am the father of N'gone, his third. (A) 54- when you see him tell him I'll expect him at my house. (D) 55-who is that? (D) 56- it is El- hadji's second wife (A) 57- la illaxa illa la! I should have to make his acquaintance (E) 58-Alassane! Alassane! Wait a moment! (D) 59- Mariem! Mariem! Listen! Come here! (D) 60- Go to fetch your father for me (D) 61- he is at his third's house (A) 62- tell him I must see him (D) 63-mother, can I wash first? (D) 64-do as I tell you (D) 65- Alassane drives her there. (D) 66- Yes Madam (A) 67- father isn't there, no one has seen him all day. (A) 68- Did you leave my message? (D) 69- Yes! (A) 70- Bring Mactar a glass of water (D) 71- he eats too quickly, he is so greedy (A) 72-sip it (D) 73-what were you going to say? (D) 74-father should buy us a car. (A) 75- They have one at Adja Awa Astou's and father's third has one. While we.... (A) 76-his lordship has seen Rama with her fiat. (A) 77- So he thinks that as the eldest he is entitled to a car as well (A) 78- well, I' am a man. (A) 79-and so what? (D) 80- Woman also drive (A) 81- it is mother who should have a car for her shopping. (A) 82- Thank you, dear for thinking of me (E) 83- you're right, Mactar I hadn't thought of it (A). 84- All my money goes into taxis. (A) 85- I was the first to mention the car (A) 86-that's true, dear. I am going to talk to your father about it (C) 87- then you too will be able to go to school in your own car, instead with all the other. (C) 88-you can run errands for me (A) 89- go round to Adja Awa Astou. (A) 90- If your father is there tell him I must see him. (D) 91- It very urgent (E) 92-you promise to lend me the car? (D) 93-I promise (A) 94-Who is it? (D) 95- it's me, El- hadji (A) 96- have you passed the day in peace? (D) 97- N' Gone can't be asleep (A) 98-have you eaten? (D) 99-yes (A) 100-if you still hungry, your share is there (A) 101- have you done something about your problem? (D) 102- Yes I have seen the marrabout. (A) 103- *Alxam ndu lilay* (E).

Extract 2 (pp. 46-50)

1-Doctor, the registrar wants you. It's urgent (A). 2- Nothing serious I hope? (D) 3- No, nothing (A) 4- doctor I don't see you at Adja's villa any more (A) 5- I hope you haven't quarreled with Rama. (A) 6- no I've been busy (A) 7- that's a relief (A).8- we'll see you soon then (C) 9- did you see him? (D) 10- Who? (D) 11- El-hadji Abdou Kader Beye. (A) 12- Yes, has he made a donation to the hospital? (D) 13- No such luck. (A) 14- he came about something quite different: his third wife (A) 15-pregnant already? (D) 16- Alas, no you must be joking. (A) 17- He hasn't been able to manage an erection for nights now. (A) 18- he thinks someone has made him impotent, so he came for a pick-me-up (A) 19- It' s purely psychological (E) 20- perhaps. He was alright before his wedding night. (A) 21- He is convinced that's xala. (A) 22- You know what is? (D) 23- I've heard of it? (D) 24- Well then, you have the case of xala (A) 25- what can I do? (D) 26- It wasn't me he came to consult, if you think that science is powerless (A) 27- don't speak too quickly pathé. Science is never powerless. (D) 28- why not see what you can find out about his visits to the marabout (A) 29- I' m not very intimate with him, I see his daughter of course. (E) 30- there you are! You have a foot in the camp. (E) 31- that's all, thank you. See you tomorrow (E) 32- Lovely man, I'm here, here for you, even though you're late. (E) 33- I'm sorry I'm late. (E) 34- You'll have to pay a fine. (C) 35- What fine do you impose? (D) 36- Later. (C) 37-Your driving license please, madam. (D) 38- My brother, excuse me I cannot understand what you are saying (E). 39- You don't understand French? (D) 40- I don't understand French, my brother. (A) 41- How did you get your driving license then? (D) 42- Give me your license. (D) 43- Doctor! Doctor! Don't you recognize me? (D) 44- You attended my second wife. (E) 45- You looked after her very well. (E) 46- Did I? (D) 47- I recognize you. (E) 48- I don't know how to thank you. (E) 49- My wife is completely better now. (E) 50- You know we get a lot people at the hospital. (E) 51- Is it your lady, doctor? (D) 52- No... a sister I'm going to examine her mother.(C) 53- I hope her husband will be able to correct her! (C) 54- I hope so too. (C) 55- Why did you tell him all those lies? (D) 56- I thought you didn't understand French. (A) 57- *touché* lovely

man. (E) 58- Foreign sir? (D) 59-local. (A) 60- Do you think we will get married one of these days? (D) 61- What's against it? (D) 62- That's not an answer, I want to know yes or no, whether you still intend marrying me. (A) 63- My reply is yes. (A) 64- You know I'm against polygamy (E). 65- What's eating you? (D). 66- You know about my father's third marriage. (E) 67-yes (A) 68- Apart from enormous expense, do you know the rest? (D) 69- no (A) 70- what' the matter? (D) 71- my father's xala is the matter. (A) 72- How did you find out? (D) 43- Father came to see me as I am a *facc-katt* he said, Rama, my dear child, I am impotent (E) 74- did you find out? (D) 75- So you know about it too? (D) 76- I saw father leaving the hospital (A) 77- it's true your father came to consult the registrar. (A) 78- But what does your mother say about it? (D) 79- Lovely man, do you really have any intelligence? My mother? (D) 80- She is just an antique. (E) 81- Didn't she accept the second wife? (D) 82- And your father? (D) 83- The last time I saw my father I received his hand here. And it was on his wedding day. (A) 84- A well deserved present! (E) 85-you're intelligent, lovely man! (E) 86- For your punishment I want another coca-cola. (A)