

FORMS OF PERSUASION IN SHAKESPEARE'S *MACBETH* AND FUGARD'S
SIZWE BANSI IS DEAD: A COMPARATIVE ANALYSIS

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Abstract

The current study explored the forms of persuasion in Shakespeare's *Macbeth* and Fugard's (along with John Kani and Winston Ntshona), *Sizwe Bansi is Dead*. The purpose of this study was to investigate how a European and African dramatist comparatively employ rhetorical strategies in their respective plays. The aim of the study was, firstly, to compare and contrast Shakespeare and Fugard's use of rhetorical techniques to effectively bring out the themes in the selected two plays; secondly, examine the effectiveness of these rhetorical devices in the development of characters in the two plays; and thirdly, comparatively explore how the forms of persuasion used by Shakespeare and Fugard can strengthen the readers' comprehension of the two plays. The study adopted a literary qualitative approach. The main scenes in both *Macbeth* and *Sizwe Bansi is Dead* were content analysed in relation to the dramatists' deployment of the modes of persuasion, as well as rhetorical techniques. Both dramatists employed all of Aristotle's mode of persuasion; namely, ethos, logos and pathos, to appeal to the audience and effectively bring out their messages. The findings of the study revealed that rhetorical techniques such as flashbacks, alienation effect, humour and comic elements, and the story-within-a-story technique were stylistically, and therefore effectively used by Fugard and his co-writers in *Sizwe Bansi is Dead* to drive home their thematic message to their readers and audience. Also, exploring the modes of persuasion in *Sizwe Bansi is Dead* enables the readers and viewers of the play to appreciate the fundamental problem created by the unacceptable situation that Sizwe Bansi, the main protagonist, Buntu and Styles find themselves in. Shakespeare, on the other hand, worked to move his audience by using literary techniques such as symbolism, irony, allusion, personification, foreshadowing, and imagery. Hence, the protagonist, Macbeth, transforms from a war hero to a tyrant and continues to choose

evil because he is persuaded by other characters in the play through ethos, pathos and logos, proving that a negative influence of surrounding people can result in one's own downfall. This study also proved that both Shakespeare and Fugard employed rhetorical techniques to effectively bring out the themes in both plays, develop their characters, and enhance the readers' understanding of both plays. Hence, the success of both plays, lies in their aim of presenting good stories that would reach out to a designated audience who would accept and appreciate their message. The study concludes that the forms of persuasion used in both *Macbeth* and *Sizwe Bansi is Dead*, by these dramatists were successfully developed to achieve verisimilitude.

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Dedication

This study is dedicated to my mother and father; Caroline and Herman Freyer, who, no matter what, stood by my side and encouraged me throughout the course of my studies.

Declarations

I, Celine Freyer, hereby declare that this study is my own work and is a true reflection of my research, and that this work, or any part thereof has not been submitted for a degree at any other institution. No part of this thesis may be reproduced, stored in any retrieval system, or transmitted in any form, or by means (e.g. electronic, mechanical, photocopying, recording or otherwise) without the prior permission of the author, or The University of Namibia in that behalf.

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CHAPTER 1

INTRODUCTION

1.1 Background of the study

This study comparatively analyses Shakespeare's and Fugard's et al. use of rhetorical strategies in the plays *Macbeth* and *Sizwe Bansi is Dead* respectively. The two plays, the former British and the latter one, South African, proffer literary universals which are of immediate appeal, particularly, how they apply the forms of rhetoric. Burke (2016) defines rhetoric as a branch of linguistics concerned with persuasive discourse. Kamwi (2014) states that not only was Shakespeare well renowned in the genres of poetry and drama, but he was also a rhetorical authority. Conversely, there seems to be a dearth of literary criticism on Fugard's works with regards to rhetoric. Therefore, by taking a comparative literary approach, the current study seeks to analyse Shakespeare's *Macbeth* and Fugard's *Sizwe Bansi is Dead* by juxtaposing the rhetorical strategies employed in the plays. Although the two plays have different spatial and temporal settings, they are unified by the literary aspects which have a universal appeal.

A notable feature of Shakespeare is that he often implies universal truth beneath the surface of his works. In Shakespeare's plays, rhetoric is used frequently by characters who encourage others to perform actions that satisfy their own individual opinions and requirements. Rhetoric also has the power to expose facts and hidden identities, which can only be discovered through the

schematic initiation of persuasion. The three key decision-making factors: utilized in rhetoric are Logos, Pathos, and Ethos (Gallo, 2019).

From an African perspective, a similar technique is observed in Fugard, Kani and Ntshona's, *Sizwe Bansi is Dead*. Disdaining strict adherences to fact, Fugard relies mostly on rhetorical strategies, such as dramatic metaphors and similes. In the play, there is no mention of apartheid, but the lives and actions of the characters express the different levels of suffering typical of this racial system. Fugard brings these levels to the fore with exemplifications of relevant characters like Outa Jacob, Buntu, Styles, Baas Bradley, and Nowetu (Solanke, 2014). The play essentially projects a universal picture of a man in pain and suffering under the yoke of man. The apartheid problem is not restricted to South Africa only, but is a universal phenomenon under different colourations (Sugarman, 1991; Vale, 1992).

Rhetorical criticism was used by Aristotle in his famous treatise, *The Rhetoric*, written around 335 BC. He defined rhetoric as the power of discovering the means of persuasion in any given situation, which is a much more comprehensive and intellectually respectable meaning than today's common attributions of deception and bombast. The current study posits that Shakespeare used rhetoric to explore the main theme of ambition in *Macbeth* using the two main characters, Macbeth and Lady Macbeth. This theme is explicit when they decide to kill King Duncan, and are unable to stop their violence after committing this one act. Thus, the main character spirals into his own downfall after committing a series of murders.

On the other hand, Fugard employs rhetoric to reveal something vital towards the development of the themes in the play for the consumption of his readers and audience. The forms of persuasion used by Fugard are carefully chosen and woven into the main framework of the play to achieve verisimilitude.

1.2 Statement of the problem

This study investigated how a European and African dramatist comparatively employ rhetorical strategies through the selected plays. Whereas, there are ample studies on Shakespeare's usage of rhetoric in his plays (McEvoy, 2012; Tom, & Eves, 2012), there is paucity of such studies with regards to Fugard's works. A comparative analysis of the two plays under study affords the researcher insights which demonstrate the value and significance of rhetorical analyses in literary studies. Thus, Shakespeare and Fugard endeavour to get messages across, through dramatizing life. This study seeks to analyse the rhetorical strategies employed in the two plays, by specifically looking at pathos, ethos and logos. A comparative study of this nature is an under-investigated area in academic discourse in Southern Africa, and yet the two dramatists are land-markers in the study of drama in both high school and university curricula (McEvoy, 2012).

1.3 Research objectives

The objectives of the study are to:

- 1.3.1 compare and contrast Shakespeare and Fugard's use of rhetorical techniques to effectively bring out the themes in the selected two plays;
- 1.3.2 examine the effectiveness of these rhetorical devices in the development of characters in the two selected plays by Shakespeare and Fugard; and
- 1.3.3 comparatively explore how the forms of persuasion used by Shakespeare and Fugard enhance the readers' understanding of the two plays.

1.4 Significance of the study

The study contributes significantly to the broad field of comparative literature and the application of rhetoric in the analysis of drama from different settings. This study also seeks to comparatively analyse the forms of persuasion (rhetorical strategies) used by Shakespeare and Fugard to achieve particular literary effects, to reveal hidden meanings behind their works, to explain why their works still remain relevant today, and to establish the reasons why they appeal to contemporary readers, researchers and scholars. It also hoped that a rhetorical analysis of the two plays will shed more light on Shakespeare and Fugard et al.'s works and help teachers and high school learners to better understand them. By focussing on these selected dramatists from different settings, both geographically and periodically, the study will contribute to the concept of literary universals and how the forms of persuasion play a significant literary role in both. Therefore, this study contributes to the comparative rhetorical and stylistic approaches in the analysis of texts. By

tying up Shakespeare with Fugard, who is an African dramatist, the research contributes to the broader field of comparative literature, where studies of this nature in this field are seemingly limited.

1.5 Limitations of the study

It is not possible in a study of such limited scope to do a comprehensive and representative qualitative survey. Thus, the study will only investigate rhetoric in the two plays and the results may not be generalised to all the plays. However, by studying the forms of persuasion employed, the proposed study may provide more insights into other plays written by Shakespeare and Fugard.

1.6 Delimitations of the study

The study is delimited to the two plays by Shakespeare and Fugard et al. The rhetorical theory will be utilised as the frame of the study to enable the researcher to do justice and explore the research objectives in depth.

1.7 Chapter summary

This chapter discussed the background of the study. It also outlined the statement of the problem. The chapter additionally explicated the significance of the study. The research objectives, limitations and delimitations of the study were also spelt out. The rest of the chapters of this study includes: Chapter Two, which discusses the literature review; Chapter Three describes the methodology used to collect, analyse, and interpret data; Chapter Four presents, analyses, and interprets data; and lastly, Chapter Five concludes the study.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

According to McEvoy (2012), “the old ways of studying Shakespeare are still the basis of the way the texts are taught in schools” (p. 2). Encapsulated in this assertion is the fact that comparatively analysing the two plays in this study means foregrounding Shakespeare as the basis to understand the workings of rhetoric in both plays. As such, it is critical that this study comparatively explores Shakespeare and Fugard’s selected plays to unearth how they still captivate the audience in modern times and the analysis also establishes how the dramatists captivate the readers’ interest through persuasion (pathos, ethos and logos) as well as literary devices (figures of speech) such as symbolism, allusion, hyperbole, metaphors, irony, and so forth, through the text itself (McEvoy, 2012). Shakespeare’s works are renowned for his dramatic style which he achieved through a number of these stylistic devices, especially considering that Shakespeare had the largest vocabulary than any English writer (McEvoy, 2012; UKEssays, 2018). Through foregrounding Shakespeare’s usage of the forms of persuasion and comparing them to Fugard’s, this study breaks new ground as this is an area that has largely remained uninvestigated.

Foregrounding Shakespeare in this comparative study is critical as Shakespeare understood rhetoric in the same manner as the renowned fathers of classical rhetoric such as Aristotle, Cicero and Quintilian. He was also educated in

classical rhetoric and the renaissance schools of England (Kamwi, 2014). Defining rhetoric, Tom and Eves (2012, p. 149) regard it as a “discipline of argumentation concerned not only with the message but with the determination of the most effective persuasive methods of presentation and frequently incorporates the use of rhetorical devices”. Following this line of thought, this study compares Shakespeare’s use of Aristotle’s modes of persuasion to Fugard’s and assesses their effectiveness. More specifically, the study examines how Shakespeare’s and Fugard et al.’s characterisation and thematic pre-occupations are achieved in the two plays. Whilst within the Namibian context, Kamwi (2014) examined Shakespeare’s usage “of rhetoric in the Kings’ speeches in *King Henry IV Part ii* and *Henry V*”, there is paucity in academic knowledge of comparative studies which particularly juxtapose a British and African text, and hence this study breaks new ground in this respect. Thus, this study endeavours to fill this literary gap pertaining to rhetoric in African drama in general, Fugard et al.’s works in particular. The study attempts to address this gap by comparing Fugard et al.’s drama with that of a more renowned dramatist, Shakespeare.

Fugard et al.’s works are not different from other creative works from South Africa, especially in terms of exploring the psychological and physical effects of the Apartheid system on blacks. This study, however, moves beyond the Apartheid theme to explore Fugard et al.’s artistic use of persuasive methods in *Sizwe Bansi is Dead*, comparing them to Shakespeare. As previously stated, a literary gap exists in the exploration of Fugard et al.’s work, with regards to rhetoric.

2.2 Theoretical framework

For the purposes of this study, rhetorical analysis is a helpful approach that addressed the objectives adequately. According to Rice and Waugh (as cited in Kamwi, 2014) rhetorical analysis shows how the language mediation in the narrative text determines the story's meaning and effect. They also observe that the aim of this form of criticism is to show how, what may seem as ordinary details, contributes to the texts' motifs and intentions. This study posits that Shakespeare's and Fugard et al.'s plays exhibit a sustained interest in rhetoric. Thus the study uses Aristotle's three proofs of persuasion; ethos, pathos and logos, as the theoretical foundation. In his early works, Aristotle proposed the three modes of persuasion of ethos, pathos, and logos as the cornerstones of effective communication. The argument is that anyone seeking to persuade an audience should craft his or her message with facts (logos), tapping an argument's emotional aspect (pathos), and presenting his/her apparent moral standing (ethos) (Geddes, 2016). As such, the study examines Shakespeare's *Macbeth* and Fugard et al.'s *Sizwe Bansi Is Dead* applying the rhetorical theory of persuasion which was also used within the Namibian context in the analysis of Shakespeare's drama by Kamwi (2014).

2.2.1 The art of rhetoric

Written works represent what Kenneth Burke (as cited in Kuypers, 2009) called multiple versions of reality. For instance, the perception of things in different perspectives is reflected in one's choice of words. Thus, audiences may embrace or reject these different perspectives, and they may find these perspectives, useful or useless, noble or despicable. In turn, this helps readers

to evaluate a text in terms of its power to move an audience and to talk intelligently, and at length about that power. Therefore, by analysing a text in terms of its rhetorical strategies, we reconnect it to social cultural and political contexts that surround it.

According to Hartlove (2017), Shakespeare knew that one had to improvise to get things done. Important to this study, Shakespeare's improvisation involves the art of rhetoric. Another scholar defines rhetoric as the art of preparedness; it's a perception (Hartlove, 2017). It's an ability not just to do things, but to scan a situation and figure it out, to answer such questions as 'What is it for?', 'What is its potential?', 'What can be said?'. In essence, rhetoric as an art of recognising, and as situations change from day to day and moment to moment, can also be regarded as an art of improvisation.

Hence, according to Wertheim (2000), Fugard is considered as one of the most brilliant, powerful and theatrically astute of modern dramatists. His work is recognised internationally and the energy and poignancy of his work have their origins in the institutionalised racism of native South Africa, and currently in the issues facing a new South Africa, after Apartheid. In this study, analysing the form and content of Fugard et al.'s play, shows that it is more than a dramatic chronicle of South African life and racial problems. According to Wertheim (2000), Fugard's plays reach out to engage in more far-reaching issues of the art of writing to evoke change in society. This study argues that Fugard's dramatic art in writing demonstrates how his plays appeal to his audiences by using rhetorical strategies to understand the appeal of messages.

Arguably, African societies in general play a major role in the construction of African literature. This view is corroborated by a common saying, “Africa goes where its literature takes it”. Hence, this observation makes the African writer and African literature an educational institution as the former has a purpose to educate and re-educate his people by transforming them from the real to the ideal. This can be achieved by showing them not only reality, but more importantly from a certain angle, or a perspective (Al-Husseini, 2016). Thus, Burke (2016) believes that drama is not a metaphor for life, but the stuff of life itself. Essentially, we frame our world in dramatic terms with plot, scene, character, dialogue, climax, and resolution. Thus, the categories of drama emanate from the structure, and are part of our sense making apparatus (Sills, 1968).

More so, rhetoric is a branch of linguistics that deals with speech quality, writing style, and persuasive discourse, hence, it is not a simple sub-discipline to define. One rhetoric scholar Peter Dixon (as cited in Burke, 2016), paraphrases the poet T.S Elliot by noting how the art of rhetoric is notoriously slippery and imprecise. Another scholar, Lunsford, says that rhetoric is the art, practice and study of human communication (as cited in Eidenmuller, 2008). In light of these views, it is no secret that rhetoric is an ancient art of argumentation, so much so that it comes from primordial Greece to the 21st century. According to Burke (2016) rhetoric has been central to Western and African education, filling the need to train public speakers, orators, and writers to move audiences to actions with arguments. From a Western perspective, the

word 'rhetoric' originated from the Greek word 'rhetor' which means speaker and is often seen as the art of speaking.

Important to note is that some forms of rhetoric in Africa are different from Western forms in certain ways. The forms of rhetoric in Africa are based on persuasive conventions that are not mostly commonly understood forms in the Western culture. African oratory is based on metaphysical worldviews, symbols, structures and performance techniques which are rarely seen in western cultures (Knowles-Borishade, 1991). Knowles-Borishade (1991) argues that it is not possible to analyse contemporary African oratory if one does not understand the particular set of beliefs and history from which it comes. According to this scholar, classical African oratory must be seen as historical, or having a rooted, traceable history; it must conform to African cultural expectations which means it must be traditional. It was and is an art form that can be analysed with a set of traditional standards and lastly, it must have some sort of cohesion or be codified.

Overall, the role of rhetoric in literature is to efficiently convey the author's ideas to the reading audience. Rhetoric, just like in political speeches, is used in the same way as literature to present the underlying ideas of the author in a persuasive way (Johnson, 2022). The argument put forward in a piece of writing is presented using rhetorical techniques. Authors or playwrights, in this case, Shakespeare and Fugard et al.'s use rhetorical techniques such as irony, paradox, metaphor, oxymoron, or allegory in order to persuasively convey their opinion on a subject. The primary function of rhetoric in literature is the same

as in any field. As such, rhetoricians often aim to convey their opinions and arguments in as effective a manner as possible (Johnson, 2022).

Aristotle, Cicero, and Quintilian, the renowned fathers of rhetoric offer four different views on rhetoric. Firstly, Aristotle perceived rhetoric as a useful tool in helping audiences see and understand truth. Hence, the researcher argues that both Shakespeare and Fugard employ some truth in their works. For instance, Shakespeare uses *Macbeth* to showcase the truth about ambition, and Fugard uses *Sizwe Bansi is Dead* to tell the truth about the Apartheid society. More often than not, there is a gap in the English field that does not place much emphasis on these truths. In his treatise, *The Art of Rhetoric*, Aristotle established a system of understanding and teaching rhetoric, while defining the term rhetoric as the faculty of observing in any given case the available means of persuasion (McKay & Mckay, 2010). While Aristotle favoured persuasion through reason alone, he understood that at times an audience would not be sophisticated enough to follow arguments based solely on scientific and logical principles. In such instances, persuasive language and techniques were necessary for truth to be taught. Moreover, rhetoric armed a man with the necessary weapons to refute demagogues and those who used rhetoric for evil purposes.

Cicero's approach to rhetoric emphasised the importance of a liberal education (McKay & Mckay, 2010). According to Cicero, a man needed knowledge in history, politics, art, literature, ethics, law, and medicine, in order to be

persuasive. By being liberally educated, a man would be able to connect with any audience he addressed (Crider, 2014).

Another Roman to leave a mark is none other than Quintilian. He devoted much of his treatise to fleshing out and explaining the Five Canons of Rhetoric (Walton, n.d). The Five Canons provide a guide on creating a powerful speech. These Five Canons include: *Inventio*, which is the process of developing and refining your arguments. *Dispositio*, is the process of arranging and organising arguments for maximum impact. *Elocutio*, determines how you present your arguments using figures of speech and other rhetorical techniques. *Memoria*, is learning and memorizing your speech so you can deliver it without the use of notes. Memory-work not only consists of memorizing the words of a specific speech, but also storing up famous quotes, literary references, and other facts that could be used in impromptu speeches. The last canon, *actio*, is the process of practising how you deliver your speech using gestures, pronunciation, and tone of voice (McKay & McKay, 2010).

However, this study preferred Aristotle's modes of persuasion to examine Shakespeare and Fugard at al.'s plays. This is because Aristotle's rhetoric is inextricably connected with the history of ancient logic and is often taken as an important inspiration for modern argumentation theory.

2.2.2 Three modes of persuasion

Ideas are the currency of the 21st century. In other words, the ability to persuade, to change thoughts and minds, is perhaps the single greatest skill that

gives a person a competitive edge in the knowledge economy, an age where ideas matter more than ever.

Aristotle coined the terms ethos, logos, and pathos as the three main tools of persuasion. These are used in theatre, literature, and beyond. As noted in *Sizwe Bansi is Dead* and *Macbeth*, actors learn varied acting styles, techniques, and methods. They are introduced to these three modes of persuasion, which determine the success of any playwright's story. In theatre, persuasion is most effective through a person's character: their ethics, their logic, their emotion, and their ability to sympathise (Gallo, 2019). An actor on stage has the responsibility of being believable or credible. Ethos, logos, and pathos are used to create a more authentic and credible personality to successfully persuade the audience, and actors have been relying on these three appeals for quite some time. Thus, as reflected throughout history, they are reliable methods that actors learn to use to their advantage. Hence, it is crucial for this study to examine these persuasion tools in Shakespeare and Fugard et al.'s plays.

Furthermore, ethos is the ethical appeal, and it means to convince the audience of the author's or character's credibility by showing a good sense of ethics. An actor would use ethos to prove to his audience that he is credible and worth listening to by presenting their ethical opinions and making ethical decisions (Gallo, 2019). If an actor was working on how to appeal to ethos, they may try studying their character out of rehearsal and off-stage. They may choose to make ethical decisions as their character would, and even dress frugally as their character would, to better understand their character's lifestyle.

Logos, on the other hand, is the appeal to logic, which means to convince the audience by using logic or reason. When appealing to logos, a character may cite facts or statistics to prove their points. A character may appeal to logos by presenting logical or well-rounded arguments, may cite important information, or may refer to historical analogies for explanations and proof (Gallo, 2019).

Lastly, pathos is the emotional appeal or a rhetorical technique used to convince an audience through appealing on emotional levels. Actors may attempt to evoke sympathy so the audience feels how the playwright intended them to feel (Gallo, 2019). Characters appealing to pathos aim to generate a certain emotion or response. Pathos can be expressed by actors through language, emotional tones or emotional scenes or events.

These three forms of persuasion help actors to sell their characters immensely. Persuasion helps the audience to believe and understand the storyline and the overall dynamic production. Strong story scripts rely on the effective use of these persuasion techniques by the characters. Given this background information, researchers can increase their overall credibility in analysis, as well as rhetorical criticism on how these persuasion tools were effectively employed in different stories and plays.

In essence, ethos, pathos and logos frame effective rhetoric. The three basic ingredients together offer an intertwined thread in communicating emotion that is stronger and worthier than any other individual thread. Aristotle views ethos

as a morally virtuous activity that reflects the quality of one's character (Crider, 2014). Thus, according to Aristotle, pathos evokes feelings or emotions that can be positive or negative, and hence, the impact and the response. By logos Aristotle counterparts with an analysis of an object through a structured principle that is rational and comprehensible. Employing ethos, pathos and logos during communication does not make people believe what is wrong or right, rather, it provides strong arguments when argued unfairly so that one can make confutation. Clear contents and supportive views often lead to arguments that are always easy to prove. Shakespeare is very passionate about the art and skill of delivery of speech. His fascination towards eloquence is widely found in his plays (Tripathy, 2022).

Aristotle conferred the art of persuasion that serves a practical purpose through the artistic devices by which the communicator offers an argument supported by ethos, pathos and logos. It is difficult to trick an audience however, if the speaker has a character, provides logical reasoning for an argument and has strong and positive emotions, he or she can succeed in persuading an audience. Aristotle argues that in order to deliver a successful persuasion, one cannot apply one of the devices and exclude the other two. This means that only the blend of the three principles defines persuasion. Thus, according to Bettinghaus and Cody, as a communication process, "persuasion is a conscious attempt by one individual to change the attitudes, belief or behaviour of another individual or group of individuals through the transmission of some message" (as cited in Tripathy, 2022, p. 8).

However, Steinberg registers that many authors and researchers view persuasion as “the most difficult and the most challenging” (as cited in Tripathy, 2022, p. 8). The reason is obvious as persuasion demands a thorough comprehension of the behaviour, beliefs, attitudes and values of an audience. Cockcroft and Cockcroft further observe that as a technique, persuasion or rhetoric is known to be one among “the oldest surviving systematic disciplines in the world: its original insights and techniques remain largely valid, and it has survived precisely because of its capacity to adapt to ideological and social change” (as cited in Tripathy, 2022, p. 3). On similar contexts, Oesterreich and Sloane provide considerable arguments that “persuasion can only be successful if ethos and pathos are supported by logos” (as cited in Tripathy, 2022, p.175). This suggests that logical reasoning is required for argumentation supported by evidence, and clear and true enough for appropriate persuasion.

2.3 Literary devices

One can fairly note that literary devices are techniques that allow a writer to convey a deeper meaning that goes beyond what is on a page. Literary devices work alongside plot and characters to elevate a story and prompt reflections on life and society. As such, both Shakespeare and Fugard et al.’s works are analysed to determine how they use these devices to get messages across, through dramatizing life.

Rong-gen (2012) identifies several lexical and rhetoric features that speakers and writers alike normally employ to create vivid and emphatic effects and evoke profound persuasion. These are simile, metonymy, personification,

paradox, allusion, hyperbole, understatement and irony. Ron-gen (2012) defines simile as a figure of speech that directly compares two different things, usually by employing the words “like” or “as”, for example, “spends money like water”. Metonymy is described as a rhetorical device in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. According to this scholar, the types of metonymy include: replacing a person with a place related to him/her, an actor with the tool, one’s works with the author, an abstract concept with a concrete matter; for example, “Rome was not built in one day” and “The pen is mightier than the sword”.

Further, personification is defined as a device in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form, for instance, “facts speak louder than words”. Meanwhile, hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. Rong-gen (2012, p.1008) says “it may be used to evoke strong feelings or to create a strong impression, but it is not to be taken literally”. Some examples are, “A thousand years cannot repair a moment’s loss of horror, “Love makes the world go around” and “Faith will move mountains”. Although many studies reviewed here show the existence and use of rhetorical devices in many respects, this study tries to prove whether these rhetorical techniques are used, how *Macbeth* and *Sizwe Bansi is Dead* employ such rhetorical devices and for what purposes they are used.

Used on plots and characters, literary devices can elevate the value of a story and easily prompt reflection on life and society and give readers a clear understanding of a given subject or character. For a writer, literary devices allow him or her to communicate his or her message from a unique angle. With these devices, one is able to mention the most important concept in a sentence, a paragraph, an essay, or even a play. If used correctly, literary devices can make it easy to connect the theme and characters and strengthen the narrative.

Literary devices can easily grab the readers' attention and keep them reading the author's narrative. Moreover, it makes it easy for them to establish a stronger connection between characters and themes in a narrative on a deeper level because they understand the message the writer is trying to communicate.

2.4 Language as an art

Literature is a product of the writer's artistic imagination. The writer accurately observes the happenings in his/her society, both contemporary, and historical and communicates to the readers through use of vivid imagination and creative use of language. This means that literature gets shape and direction from society. The shape is derived from society's experiences in terms of the raw experiences of the particular society. These raw experiences also dictate the kind of literature, in terms of the techniques and styles that the writer uses to communicate his/ her vision (Njoki & Ogogo, 2014). Thus, the aim of the writer is to communicate and have an aesthetic impact upon the reader. This impact is important in persuasive language since its purpose is to convince. So through persuasive language, people are convinced or diplomatically

manipulated without the use of force. Language is argumentative and has the ability to change the minds or people's behaviours. It is a very powerful tool in the hands of a skilled language user in getting what he or she wants (Rabiah , 2012). This essentially means that persuasion deals with influencing the beliefs, attitudes, behaviours, intentions and thoughts of a set of people. In the art of persuasion, one gets the audience to see things as one sees them

In light of this, this study argues that as a dramatic poet, Shakespeare used language to express ideas, to create characters, and to propel dramatic action. While Shakespeare was able to capture the cadence and language of his own period, he also wrote about characters in very extraordinary circumstances. The thoughts and words used in his plays reflect the inner journey of the characters within these heightened circumstances. To achieve this, his characters often step into a poetic realm, in which the language, words and sentence structure is very precise, to best to express the entirety of the situation (Kellock, 2009).

Interestingly, when Shakespeare wrote his plays (about 1590-1611) there were no dictionaries and the language had not been finalised yet. Syntax and grammar were still flexible, as the language was in the process of moving from Middle English to Early Modern English (Kellock, 2009). Speech revealed more than expression and Shakespearean plays are good examples of it. Shakespeare's obsession with rhetoric restlessly arouses and satisfies in his representations of influence because he represents human action, not through painted form, but through enacted speech (Tripathy, 2022). However, it is noted that sometimes the differences between modern English and

Shakespearean language can prevent mutual understanding. At the same time, it is important to note that Shakespeare has been credited by the Oxford English Dictionary with the introduction of nearly 3,000 words in the English language. Many of the words and sayings we use today were invented by Shakespeare.

Although it is easy to linger on a few words in Shakespeare's plays that seem strange or outdated, his language is not that far away from ours, and sometimes your greatest tool can actually be your imagination. Language is a living thing and always in the process of changing. People invent new words every day. Take the word 'fantabulous', even if one has never checked its meaning, chances are one can guess what it means. Thus, by examining the proofs of persuasion in this study, the researcher tries to see how effectively Shakespeare employs the meaning behind his words in the play. At this juncture, it is also important to remember that Shakespeare wrote plays that were to be performance-based. He imagined actors speaking his words. Actors understand that every character in a play wants something and uses language in order to get it. Sometimes it is obvious, from "pass the butter" to "don't leave me!", and sometimes a character has to work much harder to get what they want. In essence, every character has an argument to make and must persuade the other character(s) to do what s/he wants them to do. Notably, Shakespeare was good at creating characters with strong and opposing arguments. He was a master of what Kellock calls rhetoric (Kellock, 2009).

In devising *Sizwe Bansi Is Dead*, Fugard, Kani and Ntshona chose to let art speak for them. It is also worth noting that Fugard's influence, first as a

reputable artist and then as a collaborator, helped in promoting the poetics in the plays, rather than the politics (Gqibitole & Bello, 2018). This, in a way, informs some of the differences in the reception of the play as a performance and as a written text that emphasises humanism and universality. Fugard created an art peculiar to his own context and leanings. He created real-life characters and gave his actors so much importance in play-making that even his scripted plays had to pass through a hammering process. In the end, and as Fugard believes and practices, art is not expected to preach, but should generate discussion and/or interpretation, as stated by Gqibitole and Bello (2018).

Thus, it is pertinent that the researcher analyses the work of Fugard et al. to fully understand the context of the persuasive methods that were employed throughout the text. As such, this study is critical as it addresses the dearth of literary criticism with regards to Fugard et al.'s work.

2.5 Chapter summary

This chapter reviewed related and relevant literature to the study. It has also justified and supported the researcher's selection of literary devices in the selected plays. The next chapter deals with the methodology related to this study.

CHAPTER 3

METHODOLOGY

3.1 Introduction

This chapter describes the methodology used to collect, analyse and interpret data. The study used of content analysis by focusing on the two selected plays, *Macbeth* and *Sizwe Bansi is Dead*. The study also employed narrative descriptions to address the questions raised by the objectives of the study.

3.2 Research design

A literary qualitative approach was used in this proposed study. This was done through content analysis which is the overall approach under which this analysis falls. Thus, the research is a desktop study in which the two literary texts are analysed. Data is drawn from the two plays to enable the researcher to examine the rhetorical strategies used by Shakespeare and Fugard.

3.3 Population

The target population of the study included all of Shakespeare's plays which total 38, and Fugard's plays which are "more than 30" (Academy of Achievement, 2021, p.1). The two dramatists represent notable contributions to drama in their respective regions and times, hence they were selected by the present researcher to constitute the general population.

3.4 Sample

Purposive sampling was used to select Shakespeare's *Macbeth* and Fugard et al.'s *Sizwe Bansi is Dead* as they both have tragi-comic effects. The dramatists

also made use of all the three modes of persuasion as enshrined in the rhetorical theory of persuasion. In addition, the two plays share similar literary universals such as power, love, women, death and survival, which form a strong foundation to show how the dramatists persuasively present them to the audience.

3.5 Procedure

The main scenes in both *Macbeth* and *Sizwe Bansi is Dead* were content analysed in relation to the dramatists' deployment of the modes of persuasion. These scenes were then closely studied and critically examined using Aristotle's three modes of persuasion, and the literary devices used in these plays. This was followed by comparatively exploring why they were used, with what level of effectiveness, and then conclusions were drawn from the analysis using secondary sources such as journal articles, dissertations, newspaper articles and other sources which were used by the researcher to complement the analysis of the two plays under study.

3.6 Research ethics

All the works used in this study were acknowledged by the researcher to avoid plagiarism. The University of Namibia's guidelines on research ethics were strictly observed. The researcher was granted ethical clearance by the University of Namibia's Research Ethics Committee. Data from the research was stored electronically in a password protected computer and will be destroyed after 5 years. The results of the study will be shared with the public through the University of Namibia's library, and through published research in

the form of journal articles culminating from the thesis. This study is a desktop study that does not involve human participants and proper citing practices were observed, and all sources were duly acknowledged.

3.7 Chapter summary

This chapter describes the study's research methodology which is a qualitative content analysis of the two plays. The method was chosen because it uses data expressed in the form of words, descriptions, views and feelings and its main focus is to explain, analyse, explore and discover the perceptions, attitudes, values, beliefs and experiences of individuals (Kumar, 2011). Purposive sampling was also used to select Shakespeare's *Macbeth* and Fugard et al.'s *Sizwe Bansi is Dead* as they both have tragi-comic effects. This chapter also described the study's population and procedures. The research ethics concluded the chapter to ensure the trustworthiness of the study. The next chapter focuses on the presentation of results and discussion.

Chapter 4

DATA ANALYSIS

4.1 Introduction

Data from the two selected plays were interpreted under the different spatial and temporal settings, rhetorical strategies and universal themes. Thus, findings were examined and extracted from the interpretation and analysis to formulate discussions and draw conclusions. The focal point of this chapter is the two plays that are clearly connected and complementary to each other. The summaries of the two plays are presented, followed by the analysis using the research objectives as guidelines.

4.2 Summary of Shakespeare's *Macbeth*

In the play, the Norwegians aided by the Scottish rebels, have invaded Scotland. The Scots successfully defend their country and their beloved king, Duncan. One Scotsman in particular, Macbeth, Thane of Glamis, distinguishes himself in fighting off the invaders. After the battle, Macbeth and his friend Banquo come upon the weird sisters, the three witches who prophesy that Macbeth will become Thane of Cawdor, and one day King. They further predict that Banquo's descendants will be kings. The men do not at first believe the witches, but then learn that the old Thane of Cawdor was actually a traitor helping the Norwegians, and that Duncan has rewarded Macbeth's bravery on the battlefield by making him Thane of Cawdor. Macbeth immediately fantasises about murdering Duncan and becoming king, but pushes the thought away. Later that day, Duncan announces that his eldest son, Malcolm, will be heir to his throne. As Macbeth begins to succumb to his ambition, Duncan

decides to spend the night in celebration at Macbeth's castle of Inverness. Lady Macbeth receives a letter from her husband about the prophecy and Duncan's imminent arrival. She decides her husband is too kind to follow his ambitions, and vows to push him to murder Duncan and take the crown that very night. Macbeth at first resists his wife's plan, but his ambition and her constant questioning of his courage and manhood win him over. That night they murder Duncan and frame the men guarding Duncan's room. The next morning, Macduff, another Scottish thane, discovers Duncan dead and raises the alarm. Macbeth and Lady Macbeth pretend to be shocked and outraged. Macbeth murders the guardsmen of Duncan's room to keep them silent, but says he did it out of a furious rage that they had killed the king. Duncan's sons think they may be the next target, and flee. Macbeth is made king, and because they ran, Duncan's sons become the prime suspects in their father's murder. Because he knows the witches' prophecy, Banquo is suspicious of Macbeth. Similarly, because of the prophecy that Banquo's line will reign as kings, Macbeth sees Banquo as a threat. Macbeth gives a feast, inviting many thanes, including Banquo. Macbeth hires two murderers to kill Banquo and his son Fleance as they ride to attend the feast. The men kill Banquo, but Fleance escapes. At the feast, Macbeth sees Banquo's ghost, though no one else does. Macbeth's behaviour and the death of Banquo make all the thanes suspicious. They begin to think of Macbeth as a tyrant. Macduff refuses to appear at the royal court at all, and goes to England to support Malcolm in his effort to raise an army against Macbeth. Macbeth visits the three witches to learn more about his fate. They show him three apparitions who tell Macbeth to beware of Macduff, but also that no "man born of woman" can defeat him and that he will rule until

Birnam Wood marches to Dunsinane (a castle). Since all men are born of women and trees cannot move, Macbeth takes this to mean he is invincible. Yet the witches also confirm the prophecy that Banquo's line will one day rule Scotland. To strengthen his hold on the crown, Macbeth sends men to Macduff's castle to murder Macduff's family. Meanwhile, in England, Macduff and Malcolm prepare to invade Scotland. When news of the murder of Macduff's family reaches England, Macduff weeps, and vows revenge. While the English and Scottish under Malcolm march toward Dunsinane, Lady Macbeth begins sleepwalking and imagining blood on her hands that cannot be washed off. Macbeth becomes a maniac, cruel, and haughty, and many of his men desert him to join Malcolm's side. In Birnam Wood, Malcolm and his generals devise a strategy to hide their numbers, they cut branches to hold up in front of them. As Macbeth prepares for the siege, Lady Macbeth dies, perhaps of suicide. Macbeth can barely feel anything anymore, and at her death, gives a speech about the meaninglessness of life. Then Malcolm's forces appear looking like a forest marching toward the castle. Malcolm's forces quickly capture Dunsinane, but Macbeth himself fights on, mocking all who dare to face him as "men born of woman". However, Macduff reveals that he was "untimely ripped" from his mother's womb (a caesarean section). Macduff kills Macbeth, and Malcolm is crowned as King of Scotland.

4.3 Summary of Fugard's *Sizwe Bansi is Dead*

The opening scene takes place in a photographer's, Styles' studio in New Brighton, Port Elizabeth, South Africa. Styles, a former factory worker, has become an independent photographer. He begins the performance by reading

and commenting on articles from a Port Elizabeth newspaper. After reading a newspaper article about an automobile plant, he tells the audience about an incident that occurred when he worked at Ford Motor Company, and he expresses his desires to preserve the images of his people. His reflections are interrupted by a customer who enters his studio. This customer is Robert Zwelinzima (Sizwe Bansi) who asks to have his picture taken so that he may send it to his wife whom he has left in King Williams Town. He has come to Port Elizabeth to seek for a job and a better life for his family.

Sizwe Bansi dictates a letter that will accompany the photo, telling his wife, Nowetu, that his search for employment has been unsuccessful. As a result, he has been told by the authorities to vacate Port Elizabeth within three days. Since he is unable to stay with his friend Zola because of a raid by the police, he goes to stay with Buntu, his friend's friend. Zola is hopeful that Buntu will find work for Sizwe. At this point the scene shifts to Buntu's residence where Sizwe Bansi explains his unfortunate situation. Buntu is sympathetic and considerate to Sizwe Bansi's problem and suggests that the latter returns to King William's Town and work in the mine. Sizwe, however, rejects the idea as he finds it dangerous. At this point Sizwe is discouraged and fears that his family will starve.

Buntu decides to take Sizwe Bansi for joviality at Sky, a local bar. On their way back home, they discover a dead man, presumably slain by tsotsis. Sizwe insists that they report the case to the police but Buntu rejects the idea as it would put them in trouble. Buntu then rifles through the dead man's

belongings and finds his passbook, which is in order. He takes it and upon arriving home, Buntu exchanges photos of Sizwe Bansi and Robert Zwelizima, the dead man, between their passbooks. This worries Sizwe but is ridiculed by Buntu who tells him to take advantage of the situation and not to worry about his name. Thus, their discovery offers a unique solution to Sizwe Bansi's dilemma, the endorsed passbook.

The play ends in the same scene as it started, back at the photography studio where Sizwe has his picture taken.

4.4 Spatial and temporal settings

Athol Fugard, Winston Ntshona and John Kani lived and wrote the play *Sizwe Bansi is Dead* during the era of apartheid in South Africa. Given this political environment, Fugard had to use special techniques to make his work stand out. When reading the play, one could easily notice that he captivated his audience to relate to the story. Fugard and his co-writers witnessed many of the injustices that happened during the apartheid era, hence the analysis of the rhetorical strategies to show how Fugard used them stylistically in the play to drive home their thematic message to their readers and audience (Quansah & Tetteh, 2017).

Shakespeare, on the other hand, is as relevant today as he was in his own time. *Macbeth* is a tragedy that is set in Scotland and examines the damage that results because of political greed and ambition of those who seek it purely for the sake of having power. Compared to *Sizwe Bansi is Dead*, *Hamlet* uses a

fictional story to dramatise the damaging physical and psychological effects of political ambition on those who seek power for its own sake.

The similarity then, between these two plays, lies in the fact that they both display the aftermath of the effects of politics, and how it affects the society. Shakespeare wrote his play in an Elizabethan time period, and Fugard et al., during the apartheid regime in South Africa. Both Shakespeare and Fugard et al. have a brilliant display of these temporal and spatial settings. More so, what unifies these two playwrights is that they are both dramatists and they both apply rhetorical persuasion throughout their works.

Even though some writers have managed to push through their thoughts using their writings, they were mindful of the language they used to narrate their stories. It is, therefore, no wonder Catron (1990) explained that many writers, in this case Fugard et al. and Shakespeare, adopted covert means of sending across their messages without coming under sharp censorship and rebuking the powers that be.

4.5 Universal themes

Humans love stories which are a powerful means of making connections with others and exploring basic values and needs. The immense power of narrative is important such that critics utilise it to uncover how narratives function in particular instances. According to Allison et al. (1986) and Diala (2011) (as cited in, Quansah & Tetteh, 2017), the techniques used by many of the writers determine the success or failure of their stories Thus, Fugard and his

colleagues, and other well established playwrights, such as Shakespeare, aimed at presenting good stories that would reach out to a designated audience who would accept and appreciate their message. More often than not, Shakespeare employs many techniques beneath the surface of his writing. He often implies universal truths or themes throughout his works. Themes are the fundamental and often universal ideas explored in a literary work. In Shakespeare's play, *Macbeth*, like many of his texts shows some of the universal themes and significance of the works.

Through Fugard et al.'s play, *Sizwe Bansi is Dead*, the universal themes proffer realism in the context of his work. In contrast, it is commonly observed that African writers usually incorporate tales, folklore, odes, and myths, in their creative works. There is a common definition that is usually rendered as the verbal art which humans use to persuade or trick; it is also a way to set one on the sublime and also cajole the person to accept facts of human existence. While this stands out as the definition of rhetoric at its primary level, it is equally necessary to realise that this is not the only viable means in which it signifies value to man.

The use of language to trick and persuade is important in its own context, but it is appropriate to look beyond this meaning because in many circumstances a writer does not engage his art to coax his or her listeners to do something rash or to fascinate the audience with illogical sublimity and arguments. Therefore, the beauty of Fugard et al.'s play lies in the fact that it does not simply use

rhetorical speech to persuade, but it also employs universal themes that embody and embrace African culture.

4.5.1 Tragedy

A universal theme that is evident in both plays is tragedy. A close scrutiny at Macbeth, the main character, shows that he befits the archetype of a tragic hero because he is born to nobility, and he has good character. However, his fatal flaw, and his blinded ambition, lead to his death at the end of the play. It also pushes him to commit many atrocities including murder as he falls deeper and deeper into despair.

In comparison, Sizwe Bansi dies tragically though not literally, because his circumstances force him to take on a new identity, that of Robert Zwelinzima, to ensure the survival of his family. The heroic trait lies in the fact that Sizwe Bansi gives up the very thing that makes him who he is as a person – his name, for his family. Sizwe changes his name because of moral injustice, which is being a black person in the time of white supremacy. It can thus be noted that irony is used for emphasis. Unlike *Macbeth*, Sizwe was dealt a hand of misfortune in his circumstances, but it gave him a means to an end, through which he could have a new beginning and then be able to provide for his family.

Aristotle, the famous Greek philosopher and scientist, in his book *Poetics* (1996), Chapter XIII, defines the element of the ideal tragic situation and the tragic hero. He states that this is the sort of person who is not outstanding in moral excellence or justice. On the other hand, the change to bad fortune which

he undergoes is not due to any moral defect or depravity, but to an error of some kind. Aristotle further notes that a protagonist must portray five characteristics to be classified as a tragic hero. Firstly, a tragic hero must be of noble birth or have a status with respect from people surrounded by the character. Secondly, they have hamartia (fatal flaw), a flaw that will lead to their demise. Thirdly, the hero has a reversal of fortune, which means that the protagonist dies. Fourthly, the character must realise that his or her fatal flaw is the reason for their downfall. Lastly, the hero's fate is much greater than what they really deserve.

A universal major theme in *Macbeth* is the corrupting power of unchecked ambition. The main theme is succinctly captured in the play's two main characters, Macbeth and Lady Macbeth. They demonstrate this theme when they decide to kill King Duncan and thereafter fail to stop their violence after committing just this one act. The problem suggested by the play, however, is that once someone decides to use violence and murder as a way to increase their power, without thinking about the consequences, it will be very hard for this person to stop.

Although apartheid and racial discrimination are the dominant thematic preoccupations of *Sizwe Bansi is Dead*, there are several themes in the play, such as tragedy, identity, and survival that are worthy exploring to determine how Fugard et al. retains the interest of his readers by emphasising the importance of these thematic preoccupations. Therefore, it is worth believing that there is more to the play than just observing what is on the surface.

Moreover, through Fugard et al.'s dramatic structure in the play, his conceptions of power are reflected. Fugard et al. has two men on stage, where they have found a safe space to escape the larger unjust society. This is very important because even in his anecdotes, and there are many of them in the first fifteen pages of the play, Styles does not narrate any story about women, how they are suppressed and how they cope with the issues created by the Pass Laws. Therefore, Fugard et al.'s subject in this play is the survival of the individual in an unjust society, which is one of the universal themes that is evident in the play.

Henceforth, Styles, as portrayed by Fugard et al., is a dynamically personable, and appealing character. In his opening monologue he tells how he worked for the Ford Motor Company in South Africa, and how he became the owner of his very own photography studio. Styles has since persevered to surmount some of the bureaucratic and financial obstacles that the apartheid society placed on his path. Fugard et al. then wins over the audience, with Styles' irrepressible affability and his sharp sense of humour. Worth noticing is how the theme of survival is ever-present, when Styles says, "*The dreamers, mightful... These are the people that would have been forgotten with their dreams, their hopes, their aspirations if it wasn't for me*" (p.13). Thus, the survival of the identities of all the people coming to Styles to take their photos, lives on forever despite the harsh system of racial discrimination and segregation imposed by the white South African government on the majority of the black-population.

Another man who seeks some measure of control over his life is Sizwe Bansi. The identity switch gives him a new lease on life. The paradox of Sizwe Bansi's life is that it is only by faking his death and taking someone else's name that he has any chance of survival in a country that limits freedom of movement and work opportunities for its black citizens. Sizwe was not the only one who gave up his identity; many migrants at that time, and perhaps job seekers had to make many sacrifices to survive in a strange land. After all, Sizwe saw himself as a ghost, where he was in a strange land, and where he was irrelevant and unnoticed. More so, not being able to earn an income to sustain his household meant he was not a man, but a dead man.

Another aspect worth noticing is how the play (*Sizwe Bansi is Dead*) gives significance to the reality of the migrant's struggle for an identity, projecting the realities of shifts necessary for survival. However, Nkeokelonye (2014) states that migrants do not arrive alone, they bring along with them their culture, values and perspectives to life. In some cases, they do not leave their homes willingly, they are forced to migrate. Thus, in the struggle for survival, most migrant job seekers have to live with an uneasy switch to dualism, impersonating other people's privileges, which for them is worth it if it means that they will be able to survive (Nkeokelonye, 2014).

4.5.2 Identity

Another important theme in *Macbeth* is identity. Macbeth seemed to be a noble person, but his own insecurities, as well as the influence from other people

around him portrayed him as someone with a weak personality. Shakespeare's use of pathos, the emotional deception through his wife and the witches, played a significant role in Macbeth's change of identity. Oscar Wilde, an Irish dramatist and poet, once said, "Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a quotation" (Oxford Dictionary, 2023). Nothing about us is original. At least, that is something that can be said to be true about Macbeth. He is the fused endeavours of everyone around him, which ultimately shaped his tragic downfall.

Macbeth, in the beginning of the play, has a tendency to self-doubt and has an inner turmoil, but as his character develops, he becomes cockier, due to the influence of Lady Macbeth. Even though he was considered to be a villain in the play, his poor feeble characteristics discretely separate him from other villains who had no guilt feelings regarding their actions. After killing Duncan, Macbeth fluctuates between fits of fevered action, in which he commits a series of murders to secure his throne, and moments of terrible guilt (when Banquo's ghost appears) and absolute pessimism (after his wife's death, when he seems to succumb to despair).

Henceforth, these fluctuations reflect the tragic tension within Macbeth; he is too ambitious to allow his conscience to stop him from murdering his way to the top and too conscientious to be happy with himself as a murderer. As things fall apart for him at the end of the play, he seems almost relieved when the English army is at his gates. He feels as though he can finally return to life as a warrior, and he displays a kind of reckless bravado as his enemies surround

him and drag him down. In part, this stems from his fatal confidence in the witches' prophecies, but it also seems to derive from the fact that he has returned to the arena (the battlefield) where he has been most successful and where his internal turmoil need not affect him. Unlike many of Shakespeare's other tragic heroes, Macbeth never seems to contemplate suicide: "*Why should I play the Roman fool,*" he asks, "*and die / On mine own sword?*" (V.x.1-2). Instead, he goes down fighting, bringing the play full circle: it begins with Macbeth winning on the battlefield and ends with him dying in combat.

The greater universal theme of Fugard et al.'s play, *Sizwe Bansi is Dead*, is identity. Identity connotes a sense of whom one is; it is a dynamic and engaging process of self-definition, whether individual or group within a socio-political milieu (Yesapogu, 2016). Throughout the play, Sizwe's dishonourable switch of name equally results in a crisis of identity and the attendant confusion: "Robert... Sizwe... I'm all mixed up. Who am I?" (Fugard et al., 1993, p. 185). There is normally an attendant crisis when truly playing, in real life or fiction, the role of another person (Gqibitole & Bello, 2018). The potential change of identity troubles Sizwe Bansi. Although his children have his name, he is unsure of what would happen to his wife and he could get into trouble with the authorities if the switch, into Robert Zwelinzima, is discovered. Yet, it is the only way to ensure the survival of his family. However, Sizwe at last decides to take his chances to live, provide for his family and take the dead man's identity. These choices oblige him to play a role, to enter a character, to impersonate someone he is not, and to be able to work and live in South Africa.

Thus, in *Sizwe Bansi is Dead*, one's true identity lies in knowing who you are and not in what your name is.

Not only is the theme of identity prominent in the main character, Fugard et al. also displays it in two other characters, namely Styles and Buntu. Firstly, Styles changes his own identity from a factory worker to a photographer, and shows his interest in preserving the identities of his people through his photos. Fugard et al. effectively brings out the identity theme when Styles tells his father “...daddy, if I could stand on my own feet and not be someone else tool. 'd have some respect for myself. I'd be the man” (p.15). This quotation denotes his desire to define his image and create a new identity for himself that is free from influences of racial discrimination (Aguoru, 2015). It appears that Styles makes conscious efforts to his keep appearances in order to be treated with respect. Styles is described as “a dapper alert young man wearing a white dust coat and bowtie” (p.3). He pays attention to the way he dresses. He wants his dressing to not only carry a stamp of his identity, but also to add an overall aura of dignity and self-confidence to himself as a person. Thus, it can be concluded that the journey to self-discovery is a long and tough one. It typically involves tough choices, especially when the individual is faced with an opposing force.

Hence, it is noted that the dilemma of Fugard's identity, his literary leaning and survival strategies, is evident in his plays. His characters are multifaceted and so represent his multi-layered views of identity, as well as the ever-shifting nature of socio-historical situations.

4.6 Rhetorical techniques

A rhetorical device is a linguistic tool that employs a particular type of sentence structure, sound, or pattern of meaning in order to evoke a particular reaction from an audience. Each rhetorical device is a distinct tool that can be used to construct an argument or make an existing argument more compelling (Somers, 2019).

Macbeth is a tragedy that combines both mystery and legend to tell the story of an eleventh king. Numerous types of literary devices are used by Shakespeare to make this tragedy more appealing. Among them are rhetorical questions, irony, allusion, symbolism and imagery. Irony, a key element to a tragic play like *Macbeth*, has the ability to make the tragic hero appear more villainous or the downfall seem even more tragic. Therefore, through examining the effectiveness of these rhetorical techniques, the researcher provides insight into the development of the characters in both plays.

Macbeth is skilfully structured by Shakespeare to engage the audience's interest through effective rhetorical techniques in the opening scenes. These techniques include the use of characterisation, setting, language and the structure of the play. For instance, the creation of the setting is cleverly used to create the appropriate atmosphere to the scene and plays on 17th century expectations and assumptions of weather. The characters, *Macbeth* the protagonist, as well as the three witches, introduced in the opening scenes are captivating, because of the supernatural world, which is the overall drive of the play. Shakespeare's use of rhyme, rhythm, and repetition help establish this.

The play's structure in the scenes and characters' dialogue create an engaging and an enquiring effect, helping to make the opening scenes of *Macbeth* captivate the audience's interest.

The setting in the opening scenes is crafted to create a dramatic effect through the place it is set in and the weather. In act one, scene one, the stage directions are given as "*An open place... Thunder and lightning. Enter three witches.*" (Shakespeare, 1992, p. 1). This is quite significant, especially in the 17th century, as in those superstitious times it was believed that storms were representative of and released forces of evil. The audience is already informed of the play's spooky and eerie atmosphere, and are then intrigued as to what frightening or supernatural event might follow. A stormy setting is used prior to the witches' entrance in scenes one and three, which acts as an effective prelude to a sinister and immoral mood. Act one, scene three's stage description, "*A heath... thunder...*" is not only using pathetic fallacy to set the evil and unsettled tone, but also the landscape. A heath can be described as a wasteland overgrown with shrubs, uncultivated. This uncared for and abandoned environment reflects that the witches are socially unaccepted and rejected.

Interestingly, although the witches were socially rejected, this makes them the centre of attention. Their eerie behaviour is the one thing that makes them intriguing, which grasps and strengthens the readers' attention. It is human nature to be more curious about something which is foreign or unknown, hence,

one can fairly note that the presence of the witches, makes Shakespeare's work even more remarkable, and at the same time memorable.

Shakespeare also uses other techniques to create reader expectation. For instance, by not introducing the major character until later on, he encourages the audience to continue to watch the developments. At this point people can only make assumptions about Macbeth's character. By introducing the witches Shakespeare also projects the idea of evil in the world at this early stage of the play. This also grabs the attention of his audience and sets the tone for much of what was to happen in the later stages of the play. The audience would not have doubted the credentials of the witches because they hear the witches foretelling the future, predicting the end of the battle. They also knew they were certainly witches because they were all accompanied with either a cat or a toad, known symbols of evil.

Shakespeare uses a lot of rhetorical techniques in his play. The first is demonstrated by the rhetorical question: "*What's the boy Malcolm? Was he not born of a woman?*" (V, 3, 3-4). Shakespeare uses this rhetorical device to show that Macbeth fully believes Malcolm was born of a woman, just like everyone else in the world and therefore believes he has nothing to worry about. Additionally, Shakespeare uses the rhetorical questions to show Macbeth's incredible belief in the prophecies which creates his dismissive mind-set towards the oncoming threat and overconfidence in his security.

Another technique that Shakespeare uses is when Macbeth alludes to the prophecy of the second apparition, that “*none of a woman born shall harm Macbeth*” (IV, 1, 80-81). In this case, Macbeth attempts to quote, unsuccessfully, the apparition saying, “*fear not, Macbeth. No man that’s born of a woman shall e’er have power upon thee*” (V, 3, 6-7). Thus, Macbeth identifies the source of his confidence directly, saying the all-knowing spirits have pronounced this of him, alluding to the earlier prophecy.

It is interesting to note how Shakespeare uses his knowledge in rhetorical concepts to create masterpieces of theatre and literature. Rhetoric after all is the art of effective use of language, which can be very persuasive. According to (Riggins, 2018), Shakespeare did not know Greek but still managed to gain and employ knowledge of the Aristotelian theories through texts that were available to him in translation. More importantly, Shakespeare wrote for all people in all circles of life including beggars, royals, and merchants. As such, he had to find a way to relate to all of them in order to persuade each subset of his audience successfully through the vehicle of his literary creations.

Sizwe Bansi is Dead critically depicts the sordid situation many black South Africans found themselves in during the apartheid regime. The segregation laws that existed are clearly brought to the fore in the play using the situation that Sizwe found himself in. This piques the interest of the readers and audience because not only could they relate very well to the story, but they lived through those times as well.

Henceforth, this enables the viewers and readers of the play to appreciate the fundamental problem created by the unacceptable situation that Sizwe Bansi, Buntu and Styles find themselves in. Sizwe has to die of his actual name and take on the name of a dead man, Robert Zwelinzima. Styles, on the other hand, decides to forge a new identity and take on his own destiny by leaving the discriminatory Ford Motors Plant to set up his own photographic studio.

In essence, the whole story of *Sizwe Bansi is Dead* is a sharp reminder of the emotional, physical, and economic atrocities that native blacks in South Africa were subjected to due to the whole ideology of racial segregation.

In dramatising *Sizwe Bansi is Dead*, Fugard uses several dramatic techniques. The first, the flashback technique, is observed when Sizwe tells his story to Styles. Fugard et al. uses this literary device to help readers better understand present-day elements in the story, and to learn more about the characters. Also, what is interesting about this technique is that Fugard et al. uses Sizwe's backstory, not because it matters to the main plot, but because it moves the plot. Fugard et al. effectively employs this technique, because it gives insight into a character's current motivation and emotional state. It is equally important because it lets the reader fully understand the mysterious circumstances of the current story. Significantly, flashback adds depth to a main character's struggle and insight into his or her actions and emotional responses in the story (Keeley, 2013). Therefore, the flashback technique is important for character development.

Sizwe tells his story through flashback when he comes to Styles' studio. His aim is to take a picture which he will send home to his wife and children in King Williams Town. He starts to read the letter to be sent, together with his picture, to his wife. It is while he is reading that he takes the readers and audience back to the past. In retrospect, he relates his bitter experiences through his interactions with Buntu, and when he ends the letter, the reader and the audience find themselves back in Styles' studio. Thus, the experiences he recounts clearly show how the blacks suffer in South Africa. This flashback technique, therefore helps to highlight Fugard's themes of racial discrimination and death in the play (Quansah & Tetteh, 2017).

Another rhetorical device employed by Fugard et al is his use of comic elements and humour. Humour is the tendency of an incident, speech or event to arouse or bring about laughter and amusement (Quansah & Tetteh, 2017). The use of this rhetorical device is remarkable as it takes away the boredom in the play, thus attaining to the readers' attention. However, not only does Fugard et al. use it to take away the mundane, it also helps us to understand the message of the play and therefore enables us to enjoy it as well.

An example of this is when Styles is asked to translate his supervisor's speech to his co-workers. He translates nothing of what the supervisor actually says, and instead says things such as "we are South African monkeys, not American monkeys" (Fugard et al., 1972, p. 5). Styles therefore is able to control the reaction of his co-workers and make his supervisor believe that they are agreeing to and accepting his orders. Thus, Styles creates a hilarious

atmosphere when he plays the role of interpreter for Mr Baas Bradley. Despite his hatred for the apartheid system, Fugard does not aim at calling for violent action against members of his own race, he employs comic elements and humorous scenes to tone down the language of the play.

Styles' studio is symbolic. It represents a place where the blacks get temporary relief from the harsh realities of apartheid. It is an emblem of life of freedom for the South African blacks. In his words "this is a strong room of dreams. The dreamer? My people. The simple people, who you will never find mentioned in the history books who ever get statues, erected to them... people who would be forgotten, if it wasn't for Styles." (Fugard et al., 1972, p. 12). Thus, Styles' freedom is not just an emblem of life; it records and relives the lives and dreams of the South African blacks. Through his camera, Styles immortalizes them forever and allows them to live their dreams for the brief periods they spend in his studio. He translates their dreams on paper, thus giving them a form of immortality. An example is the family card Styles takes where the old man dies two days later. The man's family have reasons to smile through their tears because the card is a form of remembrance.

Additionally, Styles' studio affords the blacks an opportunity to forget about the meaninglessness of their existence in the shadows for a few moments and allows them to be happy, confident people with hopes and dreams. Thus, Styles' studio and even Styles himself represent life and hope for the South African blacks in a cruel and unyielding society.

Dhlamini's funeral parlour on the other hand, represents death. The blacks believe that death is the only escape from their pitiable condition in South Africa. Buntu touches on this belief when he tells the story of Outa Jacob, a black man who suffered a series of tragedies in his life before he eventually died. He also goes on to say that, "*the only time we'll find peace is when they dig a hole for us and press our face to the earth*" (Fugard et al., 1972, p.6). This statement mirrors the belief of the South African blacks in the apartheid system.

However, Fugard et al.'s placement of Styles' studio beside Dhlamini's funeral parlour is symbolic. By juxtaposing the two, Fugard et al. intimates that the South African blacks have two choices; life or death. They can either choose to live a life of freedom and happiness or continue to live the meaningless life where they are treated as ghosts.

Furthermore, Shakespeare's use of rhetoric in his dramas is shown through the dramatic device, soliloquy. This is a speech in a play in which the innermost thoughts of a character are revealed to the audience, allowing them to look into the mind of a speaker. For example:

If it were done, when 'tis done, then 'twere well
It were done quickly: if th' assassination
Could trammel up the consequence, and catch
With his surcease, success; that but this blow
Might be the be-all and the end-all... here,
But here, upon this band and shoal of time,

We'd jump into the life to come. But in these cases
We still have judgement here – that we but teach
Bloody instructions, which, being taught, return
To plague th'ingredience of our poisoned chalice
Tour own lips. He's been here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murder shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virues
Will plead like angels, trumpet-tongued against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or Heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. (lines 16-20)

The above example shows how Shakespeare used soliloquy as a tool to exhibit Macbeth's mental state to the audience. Through soliloquy, the audience envisions an interior debate that Macbeth has with himself, whether he should kill Duncan. This very moment signifies a great development in character because despite the witches' prophecies, Macbeth still has a mind of his own; he still has a moral compass. Moreover, this famous speech acknowledges fully

the empty mockery his life has become. He realizes how he has been duped by false hopes and illusions. He compares life to a candle, a walking shadow, a poor player and a tale told by an idiot to expose the utter futility of human life. Sarkar (2018) notes that a titanic play like *Macbeth* would never have been so effective if Shakespeare did not use the magnificent soliloquies. Through them, Shakespeare highlights his mastery over the art of dialogue under the façade of a random chronicle play to entertain the Elizabethans.

Shakespeare also uses figurative language to appeal to the audience's senses and conveys meaning in an imaginative way. *Macbeth* is filled with metaphors, which are a type of figurative language. Metaphors are stated comparisons. In Act I, Macbeth tells his fellow warriors, "Kind gentlemen, your pains, Are register'd, where every day I turn/ The leaf to read them." In this example, Macbeth refers to memory as a book that can be read and re-read, just as memories can be replayed in the mind.

4.6.1 Hamartia

In Poetics 13, Aristotle claims that the protagonist in the most beautiful tragedies comes to ruin through some kind of 'failure', which means hamartia in Greek (Vinje , 2021) and argues that the tragic hero is blinded by temper or by a pursuit for fine, good, and desirable things, that is by what may be labelled as a 'qualified' weakness of will. Aristotle here states that the most beautiful tragedies concern a person who is neither morally outstanding nor wicked. This can be said to be true for both the main characters in the two plays, *Macbeth* and *Sizwe Bansi*.

When the play begins, Macbeth, is seen as a good moral character. However, Shakespeare uses outside forces of evil to influence the thinking and thought process of Macbeth to cloud his mind with blinded ambition, and in the end forces him to commit acts of evil. These acts include the murders of King Duncan, Duncan's two guards, as well as Macduff's son. Thus, Macbeth meets his own tragic fate through this failure. By identifying this, Shakespeare beautifully expresses it by proving Aristotle's hamartia to be true. The effectiveness of the rhetorical device of hamartia, successfully shows the development in the character of Macbeth, from being an innocent and morally good character to a wicked, yet remorseful tragic hero.

On the other hand, Sizwe Bansi resembles a perfect example of what a morally good character is. The question then, in relation to Aristotle's hamartia is, how did Sizwe Bansi come to ruin? The answer is, by a pursuit of fine, good, and desirable things, which can be labelled as a qualified weakness of will. In this case, it is a qualified weakness of will to provide for his family; a sacrifice, to change the course of his life. The character development then shows how Sizwe changed from his own identity to that of a dead man's identity, the tragic part lying in the fact that his circumstances forced him to do it.

4.6.2 Story-within-a-story technique

In the context of the play *Banham* (as cited in Quansah & Tetteh, 2017) explains that the story-within-a-story is a dramatic plot technique where characters or a character narrate(s) one story while simultaneously being a part

of another. The effectiveness of this technique, used by Fugard et al., lies in that it enables the readers to get a clear understanding of the message the author seeks to impart to his audience. When a story is told within another instead of being told as part of the plot, it allows the author to play on the readers' perceptions of the characters, and the motives and the reliability of the storyteller are automatically in question (logos).

4.7 Aristotle's modes of persuasion

The Greek philosopher, Aristotle, mentioned three ways by which one can persuade others: ethos, persuasion through trust in the speaker; pathos, persuasion through appeals to emotion; and logos, persuasion through appeals to logic (Amos et al., 2021). These three ways were used by many writers to write pieces of fiction, and by many world leaders to make history, in some cases, persuading a nation to go to the battlefields. In the same sense, William Shakespeare, the writer of many well-known plays, uses these three methods as the backbone of most of his writings.

The protagonist, Macbeth, transforms from a war hero to a tyrant and continues to choose evil because he is persuaded by external forces through the use of ethos, pathos, and logos, proving that the negative influence of people can result in one's own downfall.

Firstly, Shakespeare employs different modes of persuasion through different characters in order to achieve their goals. One such example is when the Weird Sisters speak to Macbeth in Act 1, Scene 3, in which they mainly rely on ethos. The first part of their prophecy foretells that Macbeth will be Thane of Cawdor,

and when this statement turns out to be true, their credibility as fortune-tellers is established. As a result, Macbeth is more inclined to believe the other parts of the prophecy. The effect of their use of ethos is apparent in the below passage, for instance, in which Macbeth talks to Banquo about how the Weird Sisters were right about him becoming the Thane of Cawdor:

Macbeth; 'Glamis and Thane of Cawdor!

The greatest is behind.

<to Ross and Angus> Thanks for your pains.

<aside to Banquo> Do you not hope your children shall be kings,

When those that gave the Thane of Cawdor to me

Promised no less to them?' (Act 1, scene 3, lines 125-130)

Noted also is the style of language spoken by his characters which relates to their social status; this contributes greatly to making his characters alive and believable. It also serves to keep his audience always engrossed in his plays. In addition, Shakespeare moves his audience by using these techniques, and in the process created what has come to be known as his own Shakespearean rhetoric. Every word in his plays seems to have a purpose, including the names of his characters. In the dialogues, monologues, and narratives, he always finds this one word, which changes everything, transforming myth into reality. As a result, his influence is seen throughout the English language, as we know it today.

On the other hand, does not only Fugard et al. embody the life of the marginalised people of South Africa. On the contrary, perhaps Fugard et al. wrote the play *Sizwe Bansi is Dead* with a simple story line, to showcase a simple message. Thus, through using the appeal of pathos, Fugard et al. portrays a simple setting at the beginning of the play in Styles' photography studio and the simplicity of the play goes a long way to show the simple nature of the blacks in apartheid South Africa. For instance, when one listens to Styles, there is a feeling of humility that comes to the fore when he tells his story. His narration of his past experiences at Ford Motors reminds readers and the audience that he has gone through numerous tribulations in this political system. Hence, Fugard et al. employs the appeal to pathos very effectively in moving the audience to experience the same feelings as the speaker.

Fugard et al. successfully uses pathos since the readers emotionally experience the frustrations of the characters and how they represent the black majority of South Africans. As such, the readers get to understand how frustrated the blacks in general become after being subjected to many forms of discrimination by the apartheid system. The effectiveness of this technique lies in the fact that it arouses the sympathy of the readers and the whole world in general for the blacks in apartheid South Africa.

Thus, analysing Fugard et al.'s play, one can conclude that *Sizwe Bansi Is Dead* not only exploits the bleakness, poverty and degradation of life in and around Port Elizabeth, but also hints at the possibility of survival, even joy. Such a

view underscores the playwright's sympathy for the black population without directly indicating the agents causing the suffering (Burns, 2002).

Moreover, a close analysis of Aristotle's mode of persuasion, ethos, in the play, shows that it is brought about through the writers. The play *Sizwe Bansi is Dead* is clearly political and a work ensconced in protest because the actor-creators brought their life experiences into it. Therefore, the credibility of the play is proven by the playwright and his co-collaborators. Ntshona, Kani, and Fugard bring their personal experiences of the legislative maze to bear upon the play. Ntshona had first-hand experience of a problem with the pass law; Kani had worked as a welfare assistant with the Bantu Administration in New Brighton, and Fugard could draw on his bitter memories of working as a clerk in the Native Commissioner's Court in Fordsburg during the 1950s (Gqibitole & Bello, 2018). In short, the play is more of an embellished recreation of the actors' lives.

4.8 Chapter summary

This chapter dealt with the presentation, interpretation and analysis of data. This study revealed that several rhetorical devices, such as metaphor, hyperbole, irony, allusion amongst others mentioned in the conclusion chapter were used in both plays. According to this study, the rhetorical devices were used to effectively bring out the themes, to enhance character development in the plays, and to show how both playwrights used forms of persuasion to strengthen the readers' comprehension of the two plays. The next chapter concludes this study.

Chapter 5

Conclusion

5.1 Introduction

This chapter concludes the findings of the study. The study aimed to explore the forms of persuasion used in Shakespeare's *Macbeth* and Fugard et al.'s *Sizwe Bansi is Dead*. The researcher used only two plays for data analysis and interpretation by investigating the following research objectives; firstly, to compare and contrast Shakespeare and Fugard's use of rhetorical techniques to bring out the themes in the selected two plays; secondly, to examine the effectiveness of these rhetorical devices in the development of characters in the two selected plays; and thirdly, to comparatively explore how the forms of persuasion used by Shakespeare and Fugard et al. strengthen the readers' grasp of the two plays. This chapter also presents the conclusions drawn from the analysis of both plays, and gives recommendations for future related studies.

5.2 Conclusion

In combining Aristotle's three modes of persuasion and literary devices, the researcher was able to present a detailed analysis of both Shakespeare and Fugard et al.'s dramatic language that would otherwise have been impossible by just using either text in isolation. This combination opens up new approaches that enable future researchers to access the very substance of Shakespeare and Fugard's dialogues. The findings of the study revealed that rhetorical techniques such as flashbacks, alienation effect, humour and comic elements, and the story-within-a-story technique were stylistically employed,

and therefore effectively used by both playwrights to drive home their thematic message to their readers and audience. It is thus further recommended that future researchers try to include a thorough analysis of more African plays, because there is paucity in that area.

In addition, the study concludes that the forms of persuasion employed in both plays were successfully developed by both dramatists to achieve verisimilitude.

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Appendix 1



ETHICAL CLEARANCE CERTIFICATE

Ethical Clearance Reference Number: SHS 0046 Date: 29 July 2022

This Ethical Clearance Certificate is issued by the University of Namibia Decentralized Ethics Committee (DEC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the School of Humanities, Society & Development Decentralized Ethics Committee.

Title of Project: An exploration of the forms of persuasion in Shakespeare's *Macbeth* and fugar'd's *sizwe bansi is dead*: a comparative analysis

Researcher: Celine Freyer

Student Number: 201607903

Supervisor(s): Prof Jairos Kangira

Centre for Research Services

Take note of the following:

1. Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the ethics committee. An application to make amendments may be necessary.
2. Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the ethics committee
3. The Principal Researcher must report issues of ethical compliance to the ethics committee (through the Chairperson) at the end of the Project or as may be requested by the ethics committee
4. The ethics committee retains the right to:
 - i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
 - ii) Request for an ethical compliance report at any point during the course of the research.

The ethics committee wishes you the best in your research.

A handwritten signature in black ink, appearing to read 'Trywell Kalusopa', written over a horizontal line.

Prof. Trywell Kalusopa (Chairperson, Decentralised Ethics Committee)

A handwritten signature in black ink, appearing to read 'Davis Mumbengegwi', written over a horizontal line.

Prof. Davis Mumbengegwi (Head, Multidisciplinary Research)