

Pragmatics as Applied to Characters' Relationships: Focus on Wole

Soyinka's Play "The Lion and the Jewel"

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Abstract

The study analyzes briefly the notion of speech acts and pragmatics as applied to the discourse of drama. It discusses more extensively the view that the theory of speech acts and pragmatics in dramatic dialogue cannot be seen devoid of the relationship between all linguistic features that make up the story line to be evidence for the relationship between characters. In particular, it discusses characters' relationships by using speech acts, politeness phenomena and cooperative principles and other sociolinguistics features as tools. The findings and conclusions of the study demonstrate that characters use speech acts to swerve the attention of their interlocutors' to something else. The study also shows that the notion of principle of cooperation, turn-taking and politeness phenomena is irregular in which clear observation of indiscretion in sticking to social status is manifested. Besides, there is no linear chain of command in the play.

Keywords: Speech-Act, Politeness Phenomena, Cooperative Principle, Turn-taking, Speech event, Schema

I. Introduction

For all controversy that sometimes surrounds the linguistic study of literature, explicit, methodical, and responsive linguistic analyses provide invaluable insights in to the workings of texts and language as well as to execute useful hypotheses and explanations with respect to audiences' interpretations. The research attempts to substantiate that this kind of work represents one of the main strengths of the stylistics tradition. Inevitably, however, the analysis of specific texts involves implicit or explicit comparisons with other pragmatics and speech acts. Amongst, Authors, playwrights, poets, bards and many other artists use linguistic representations to portray the real life scenarios and phenomena in their artistic productions.

As language is the base symbol system through which culture is created and maintained, it can be said that everything is discourse. That is, we only register as being what we attach meaning to, we attach meaning through language, and meaning through language is controlled by the discursive structures of a culture. Rabinow (1984) further asserts that there is no outside-of-the-text; our experience is constructed by our way of talking about experience, and thus is itself a cultural and linguistic construct.

In the same book, Rabinow gives a brief account of the contribution of the Russian theorist of language and literature, Bakhtin that is the concept of multivocality and unitary entities and eventually brings to the fore the argument that the language of a culture is full of intersecting language uses — those of class, profession, activity, generation, gender, region and so forth, a rich profusion of interacting significances and inter-texts.

As well, Gee (2005), says that people build identities and activities not just through language but by using language

together with other “stuff” that is not language. And Gee further substantiates this idea by saying that one has to be competent enough in the discourse they are assigned to act accordingly however there is difference between one’s genuine mental deportment and physical stipulation and this is merely to show how human discourse is essential in manifesting the sociolinguistics and other stuff together to enact a particular sort of socially recognizable identity. Besides, as to Meyer and Wodak(2001), Critical Discourse Analysis highlights the substantively linguistic and discursive nature of social relationship in contemporary societies. This is partly the matter of how power relations are exercised and negotiated in discourse. It is fruitful to look at both ‘power in discourse’ and ‘power over discourse’ in these dynamic terms’.

Likewise, pragmatics and speech acts are part of the human discourse that gives rise to understanding. Hence, studying pragmatics as tool of relationship and characters’ trait analysis in literary products is of chief significance. The study is based on a belief that specific meaning of a literary product would be impossible without paying due deliberation to the conversation of characters in order to influx into the heart of the relationship between characters and their traits.

Searle (1979) and Short (1996), say that it is possible to make a conjecture of behavior within a given literary piece and every communicative aspect of human being is thence portrayed in the fictional representation of the real world regardless of the genres. These genres of literature range from oral accounts to literary compositions however literary forms vary in their features and ways of presentation. Consequently, in Austin (1962) terminology, the author pretends to perform illocutionary acts by way of actually performing phonetic and phatic acts. The utterance acts in fiction are indistinguishable from the utterance acts of serious discourse, and it is for that reason that there is no textual property that will identify a stretch of discourse as a work of fiction. It is the performance of the utterance act with the intention of invoking the horizontal conventions that constitutes the pretended performance of the illocutionary act.

Some playwrights are watchful to real conversation while they are writing plays. However, others use their own style. For example, Harold Pinter, a playwright gives focus on how people talk. On the other hand, George Bernard Shaw, playwright, is considered stilted in his creating talks among characters. He displays more realistic illusion than conversational realism. This tends to show how believable plots and characters are Short (1996, P.181).

In consequence, it is believed that it is honor for students of literature to closely scrutinize speech acts and pragmatics in literary communication as well as their implications and relationship among characters and their traits. In the mean while, it is thought that plays portraying societal interactions and mind makeup go beyond hinting at only linguistic features but also sociological and anthropological inputs.

Provided with the importance of other literary genres, the current study’s motive to choose play amongst the genres of literature is from a belief that plays are more of action accompanied by dialogues that are part of the daily discourse of human beings. Having this, the research opted to deal with how characters’ speech acts, maxim flouting and entailments depict their relationships in one of Soyinka’s famous plays, “The Lion and The Jewel”. The reason is that, since the concern of this study is to excavate the portrayal of relationship among characters and their traits in plays, the play under study is chosen among the scant African plays written in English found in the researcher’s locality.

II. Methodology

It is understood that dramatic conversational analyses are unique to the setting, culture, intellectual point of reference as well as accompanying human elements in which they are set by their creators. As a result, it would cause considerable mismatch between some extracts researchers choose to analyze and the conceivable linguistic and cultural background of what really exists in a particular literary piece if depended totally on the common trends of linguistic analysis of literary materials. As a result, it is true to life to look at this and other eluding elements while conducting literary researches. Thus, the analysis of this play encompasses overlapping and inalienable speech act performances, presuppositions, and other mentioned factors such as Principle of cooperation. Thence, in the following analysis, all conversational behavior are seen indiscriminately for a reason that there are overlaps of familiarized speech act classification, maxims analysis and many others that are found to be fitting within each extract taken from the play under study. Special attention is offered to the most important dialogues that constitute tenable linguistic elements for analysis so as to meet the set research objectives. The research depends on dialogue analysis. The following theoretical and conceptual frameworks are the pillar of the analysis. These are: Speech Acts, Principles of cooperation, Turn-taking and topic control, Felicity conditions, Politeness phenomena and Schema theory. In order to create a vivid image of the societal scenario in which speech acts and pragmatic elements have been used by the characters, extracts are rendered. Different sections of the extracts from the play are seen against the existing speech act theory with due concern to cooperative principles, and other related linguistic inputs as used by the characters.

III. Inter-character relationship analysis.

This section presents the analysis of speech acts and pragmatics as applied to characters' relationships with essentials to modern vis-à-vis traditional mode of life. Therefore, extracts are rendered at the beginning of each focal point of the analysis.

Lakunle: [first indignant, then recovers composure.] For that, what is a jewel for pigs?

If now I am misunderstood by you and your race of savages, I rise above taunts and remain unruffled.

Sidi: [furious, shakes both fists at him.] O...oh, you make me pulp your brain.

Lakunle: [retreats a little, but puts her aside with a very lofty gesture.] A natural feeling, arising out of envy; for, as a woman, you have a smaller brain than mine.

Sidi: [madder still.] Again! I'd like to know just what gives you these thoughts of manly conceit.

Lakunle: [very, patronizing.] No, no. I have fallen for that trick before. You can no longer draw me into arguments which go above your head. (Soyinka, 1963, P. 3-4)

First, in the above extract we can perceive indirect addressing. That is to say in a question that Lakunle used to ask what a jewel is for pigs, it is not a kind of question that takes yes or no answer. It is clear that the sentence is interrogative in its grammatical form but in effect it is a declarative sentence that equates the race of Sidi with that of pigs. In here, Lakunle expresses his attitude about her (Sidi's) people. Also, it is possible to infer the entailment of these characters speech acts that Lakunle, the school teacher considers himself as a man of great importance as opposed to Sidi and her people whom he calls pigs. As a result, it is possible to comprehend that the above given

extract shows the life style of the characters due to what they attribute to each other using speech acts as tool. In the sentence that follows his indirect statement of what Sidi's people are, he directly calls her people 'savage race'. Therefore, the conversational behavior of these characters is extremely baldy and without redress. In addition, there is a tendency to generalize that in many communities, teacher and student interaction doesn't have such a behavior. There is professional and societal gap between teacher and student.

Moreover, Sidi's reaction vividly shows us her power over her teacher to the extent of threatening him; to be specific, in this context it is good to take the power relationship as giver and receiver relationship, a sort of context in which the receiver has to enthusiastically submit oneself to the giver so as to bring about the intended change. In addition to what has been said, her warning to him is uncommon to be witnessed in such speech scenario. And even Lakunle's move away tells us that he presupposes something we readers/audience do not exactly know that makes us ask what happens next. In the last question and answer, Lakunle gets her easily angered by using direct speech act which is extremely baldy; and in consequence, it is hard to find politeness in the quoted dialogue.

After gradually changing the felicity condition through his tender and malleable explanation, Lakunle and Sidi exchange the following dialogue that shows us how particular speech act function is comprehended.

Sidi: [throws him off.] The weaker sex, is it? Is it a weaker breed who pounds yam or bends all day to plant the millet with a child strapped to her back?

Lakunle: That is all part of what I say. But don't you worry. In a year or two you will have machine which will do your pounding, which will grind your pepper without it getting in your eyes.

Sidi: O-oh. You really mean to turn the world upside down.

Lakunle: The world? Oh, that. Well, may be later. Charity, they say, begins at home. For now, it is this village I shall turn inside out. Beginning with that crafty rogue, your past master of self-indulgence—Baroka.

Sidi: Are you still on about the Bale? What has he done to you?

Lakunle: He'll find out. Soon enough, I will let him know. (Soyinka, 1963, P. 4-5)

In the above extract, we can see that Sidi uses a species of speech act that is in its form rhetorical question. Her intention is not to hear a response from Lakunle. Therefore, it can be seen as a form of utterance that tells what one believes is true. It also shows how speech acts can represent what characters believe it to be the case. Hence, in this dialogue we can also see the type of speech act used by Sidi to express what she believes. That is to say, Sidi used representative speech act that states what she believes to be the basis for what Lakunle utters. In reply to Sidi, Lakunle uses commissive speech act that he pledges to change the situation. That means he used commissive speech act in which he commits himself to some future action. Moreover, Lakunle uses reference to Baroka which is linguistically called cataphora. So that Sidi immediately understood whom he referred to and asked a question to confirm before responding.

We can strengthen this interpretation with what has been suggested by scholars. That is to say, after one asks the question for that matter a teacher, the other responds, i.e., the student and finally the teacher will evaluate the student's response in some way before moving on to the next question. As a result, it is possible to dissect such

turn-taking patterns in literary products as we can find in real world language. Based on the above mentioned linguistic inputs, it is also possible to have a look at characters' ambitions and conceptions. When seen from the outset, Lakunle wants to introduce the modern way of life that minimizes the burden of women in accomplishing difficult tasks. As has been stated in the previous discussion, Lakunle's speech act is more of commissive speech act that he commits himself to bring the changes he briefs Sidi. In contrast to Lakunle, Sidi sticks to traditional means of life which she cherishes most than accepting Lakunle's spectacular plan. As a result, it is possible to clearly see the relationship of these characters as modern and traditional life style interface.

We can also infer the issue of pragmatics and concept of face. To illustrate the point at hand, the following extract is taken.

Sidi: These thoughts of future wonders—do you buy them or merely go mad and dream of them?

Lakunle: A prophet has honor except in his own home. Wise men have been called mad before me and after, many more shall be so abused. But to answer you, the measure is not entirely of my own coinage. What I boast is known in Lagos, the city of magic, in Badagry where Saro women bathe in gold, even in smaller towns less than twelve miles from here...

Sidi: Well go there. Go to these places where women would understand you if you told them of your plans with which you oppress me daily. Do you not know what name they give you here? Have you lost shame completely that jeers pass you over.

Lakunle: No. I have told you no. shame belongs only to the ignorant.

Sidi: Well, I am going, shall I take the pail or not? (Soyinka, 1963, P. 4)

One of the explicit presuppositions held by Sidi about Lakunle is his frailty that she questions whether he has the guts to transform his akin to dream vow in to reality. In her question "Do you not know what name they give you here?" we can see that Sidi is not polite to him. Such forms of impoliteness range from the closeness of the interlocutors to the respect that they have for each other. Based on this the relationship between Sidi and Lakunle is, as evidenced in the previous section, changed from teacher-student relation to lovers relationship. Based on this, we can say that the impolite behavior of Sdi is because of their closeness.

It is understood that politeness and many other forms of addressing people may depend upon particular culture and closeness; Black (2006) shows us the variance between cultures and level of closeness regarding politeness. In consequence, it is possible to say there is a ground to extrapolate the mentioned possibilities of breaching politeness. It has been seen from the extract that the power balance between Sidi and Lakunle seems to incline towards Sidi. One can believe that Sidi is dominating Lakule. Lakunle is appearing submissive because he wants Sidi to follow his lead which is modern and Christianity oriented. As a result, it is possible to say that there is modern (Christian) way of life and traditional Yoruba way of life.

On the other hand, the concept of face may arguably remain the same across cultures. Human beings need to be respected and treated positively in spite of the differences between them in all walks of life. In this play, Sidi the village belle remains ruthless in her approach to Lakunle. In such kind of scenario, we can say that Sidi doesn't consider the face want of Lakunle whom she abuses repeatedly since the beginning of the play. Lakunle is fond of proverbs such as "A prophet has honor except in his own home." He takes quotations from the bible that puts him

on the other side of the life that Sidi lives. As it has been mentioned earlier, proverbs are indirect speech acts which challenge the interlocutor to hollow out the hidden meaning and sometimes are used for strengthening cases at hand. Though such conclusions need further examinations, It is possible to say that Lakunle is indirectly telling Sidi to give him due respect.

In most of Lakunle's speech, we find indirectness which tells that he is telling Sidi that she and other people are ignorant that do not respect him. And we can say that the maxim of manner has been broken. Lakunle might have thought to address Sidi politely when it is seen from another perspective. But it is clear that in such a speech event where what Sidi says and thinks is understood by Lakunle, we can conclude that he is insulting her incomprehensibly. That is to say, Lakunle is breaking the maxim of manner which is about avoiding unnecessary prolixity, obscurity of expression and ambiguity and being orderly.

Based on the above interpretation, inference about their relationship can be made. Lakunle has been flouting maxims and utilizing indirect speech acts to foreground his primacy. In consequence, it is possible to say that both participants in the above extract thought that they are superior to their counter parts due to their schema. This shows that there is a possibility to examine how characters speech acts' hint at their relationship and perception.

Lakunle: Wasted! Wasted! SIDI, my heart bursts into flowers with my love. But, you and the dead of this village trample it with feet of ignorance.

Sidi: [Shakes her head in bafflement.] If the snail finds splinters in his shell he changes house. Why do you stay?

Lakunle: Faith. Because I have faith. Oh SIDI, vow to me your own undying love and I will scorn the jibes of these bush minds who know no better. Swear, Sidi, swear you will be my wife and I will stand against earth, heaven, and the nine hells...(Soyinka, 1963,P. 5)

In the above extract, as the one which has been seen against referring to people in conversation before, Lakunle is still referring to the one who is not there. The one assumed as dead by Lakunle is Baroka whom the villagers respect most. From this explanation, it is possible to compare modern means of life which is Lakunle's way learnt in the urban setting and that of the natives of the Yoruba tradition. Hence, speech act performances of these characters can show us the difference in their schemata that one way or the other may mar the relationship between them. Lakunle's need to get married to Sidi is evident in his utterance "But, you and the dead of this village trample it with feet of ignorance". It indicates his belief that the traditional belief inculcated in the mind of Sidi blocks his way for marriage. When we look at Lakunle's condition, his rage has emerged from the way Sidi responded to his speech act that he was triggered to become more baldly and vulnerable in performing speech act. In addition to her bewilderment, Sidi's use of aphorism, "If the snail finds splinters in his shell he changes house. Why do you stay?" is indirect speech act which gives a signal to Lakunle to leave if he did not find her tradition comfortable. What is unique to Sidi's speech act performance is then she uses indirect speech act followed by direct speech act that swings between polite and impolite conversational behavior.

For example, the role she has in using the saying "If the snail finds splinters in his shell he changes house." indicates that she didn't want to tell him to go within that instance. What followed the saying made it extremely jeering and sending him off in a form of a request where in effect the sentence doesn't serve that function. In addition to this, we can criticize utterances of Lakunle from the types of speech acts he performs. That is to say, in the above excerpt

Lakunle is full of words that indicate his commitment to fulfill future conditions. And such utilization of language is theoretically called the commissive speech act when it is seen from Lakunle's perspective. But it is also possible for one to venture in the analysis from Sidi's point of view that she is being directed by Lakunle to vow to him. In such cases it is directive speech act and therefore we can say, as scholars agreed, speech acts' classification is difficult unless it is seen in context or speech event. In line with this it is possible to conclude that Sidi's use of indirect speech act is emanated from her respect to Lakunle who is her teacher and also her lover even though fluctuations are observed in the course of their conversation. After telling Lakunle the overall assumption of her people, the following initial sentence opens the following extract.

Lakunle: On my head let fall their scorn.

Sidi: They will say I was no virgin that I was forced to sell my shame and marry you without price.

Lakunle: A savage custom, barbaric, outdated, rejected, denounced, accursed, excommunicated, archaic, degrading, humiliating, unspeakable, redundant. Retrogressive, remarkable, unpalatable.

Sidi: Is the bag empty? Why did you stop?

Lakunle: I own only the Shorter Companion Dictionary, but I have ordered the Longer One –you wait!

Sidi: Just pay the price.

Lakunle: [with a sudden shout.] An ignoble custom, infamous, ignominious, shaming our heritage before the world. SIDI, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross...

Sidi: Heaven forgive you! Do you now scorn child-bearing in a wife?

Lakunle: Ofcourse I do not. I only mean...Oh SIDI, I want to wed because I love you, I seek a life companion... [pulpit declamatory.] And the man shall take the woman and the two shall be together as one flesh. Sidi, I seek a friend in need.an equal partner in my race of life.

Sidi: [attentive no more. Deeply engrossed in counting the beads on her neck.] and then pay the price. (Soyinka, 1963, P. 6-8)

In the above quote, there is a clear interface of pragmatics, assumptions, presuppositions, and inferring of meaning from what is said. For example, when Lakunle says "On my head let fall their scorn.", based on the dramatic dialogue readers can easily spot out the pragmatics of this speech act that Sidi is portrayed as 'traditionalist' and adamant to stand against the culture of her people. In the meantime, from the speech act that Lakunle performs we can conclude that he didn't give much attention to the etiquette of the society. Specifically, we can say that what Sidi assumes to be is not a big deal for Lakunle. And then, we can state that the presupposition Lakunle held led him to be out of the pragmatic context of Sidi's people. Consequently, having this and other sentences in the above quoted dialogue we can examine the interface between all the necessary elements of speech act and pragmatics as indicators of characters' relationships.

In her turn Sidi brings the point which gave the impression to be hidden from Lakunle. In here, Sidi's presupposition and the schema of the dwellers of Ilujinle give the audience of the play how to follow the story line of the play. Presuppositions often form part of the preconditions for the felicitous production of speech acts. When we take what

Sidi replied to Lakunle, “Heaven forgive you! Do you now scorn child-bearing in a wife?” it indicates clearly the schemata of the society in which Sidi was brought up. But on Lakunle’s side, lack of that intellectual orientation towards bride price and the associated meanings sent him to misunderstand what is must to do according to Sidi’s culture.

It is also possible to approach Sidi’s utterance from the issue of directness and indirectness in conversation. From the context and Sidi’s speech, we can say that she is telling him to pay the bride price. It is also likely to see it from the concept of self and other say nothing. When we go deeply in to the heart of the analysis, it has been said that when a certain sentence is uttered but has different meaning of its structure, it is an indirect speech act; so Sidi told Lakunle about what people may say about her in “They will say I was no virgin that I was forced to sell my shame and marry you without price.”. It means that she wants him to pay the bride price. Based on this, it is possible to see the different aspects of modern and traditional way of life with regard to the value system that exists in a certain community.

In proportion to this, one way to see the relevance of the relationship between the issues of self and other say nothing concepts and language use is to take a single speech event and map out the different interpretations associated with varied possible expressions used within the event. Subsequently, it is possible to see the overall speech pattern in the above quotation to line it up with the concept of other scholars. Though this concept of self and other say nothing is exemplified by an act performed by gesture or action performed devoid of utterance, it is also possible to explicate this by dissecting the speech event in which speech has been used instead of gesture. This can align the concept of self and other say nothing to that of indirect speech act as to the findings of this study.

Besides, Lakunle’s wrath and sullenness is portrayed in a sackful insult “An ignoble custom, infamous, ignominious, shaming our heritage before the world. SIDI, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross...” that touches Sidi indirectly for she is member of that culture. On top of that, we can also say that Lakunle presupposes the culture and the community in such a way that he gave that entire slur. The most important and entertaining speech performed by Sidi next to his shows us that she is angry with what he said. In “Is the bag empty? Why did you stop?” indirectness is apparently used that carries two elements one is topic shift and the other is of maxim flouting.

After listening to him all the while the performance of that speech act shows us Sidi is in a good position of topic control that she tried to goad him to utter more words. Hence, it is possible to conclude that Sidi has supremacy on Lakunle than he has over her since the turn taking and topic control is regarded as one of the prime power hierarchy indicators within speech acts. Moreover, it is an indirect speech act that the structure is in an interrogative/ question form but its effect upon Lakunle is just to tell him to continue what he has been saying. Lakunle’s response carries two things. On the one hand he is still telling her that he no longer wants to continue talking and the other one is just to insult her or just to say that he is not a sort of person that depends on dictionary rather he has all words to say from his mind when he indirectly tells her that she doesn’t have such a skill. Later on she tells overtly what she was trying to sink in his mind by using direct speech act. In addition to this, it is possible to conclude that there is a conflict between the modern educated way of life and traditional mode of life that can easily be comprehended from the speech of both characters. Thus, it is possible to conclude that such story make up add sub elements of plot by indicating such conflicts.

Besides, Lakunle breaches maxim of relation. When he was expected to tell whether he will pay the bride price or not, he flouted maxim by putting in a row dozens of swear words against the culture in order to avoid what he mentions time and again. As well, we can see the concept of turn taking and topic control in the closing sentence of the quotation. That is, the language Sidi uses is quite provoking to further extend the talk. It indicates that she wants to hear what Lakunle tells her about his presupposition about the child bearing. Thus, based on what Short (1996) and Yule (1996) stated we can conclude that Sidi has clear position to control the topic and dominate the talk however Lakunle's speech is longer than hers. The substance in her talk limits and controls the topic he brings no matter what it is. Mean while, while Lakunle was exerting his effort infinitely to convince her to marry him, she interrupts him by insisting that he must pay the bride price. This extract is rich with key indicators of the two polar opposite life styles. For example, Lakunle is a teacher who wants to alter the Yoruba tradition to that of the Christian tradition. He alludes to the Christian oriented life as a landmark of civilization in all regards. But Sidi's persistence to the bride price can tell us her dominance on their conversation and cultural shock between the interlocutors within the given extract. As a result of this and the previous interpretations, it is possible to say that the power hierarchy or chain of command favors Sidi however it is demeaned by Lakunle.

Similarly, analysis of the following extract can lend us a context in which further investigation into the linguistic implication of societal aspects can be made.

Lakunle: Ignorant girl, can you not understand? To pay the price would be to buy a heifer off the market stall. You'd be my chattel, my mere property. No, SIDI! [Very tenderly.] When we are wed, you shall not walk or sit tethered, as it were, to my dirtied heels. Together we shall sit at table—not on the floor—and eat, not with fingers, but with knives and forks, and breakable plates like civilized beings. I will not have you wait on me till I have dinned my fill. No wife of mine, no lawful wadded wife shall eat the leavings off my plate—that is for the children. I want to walk beside you in the street... Look me in the eye and give me a little kiss—like this. [Kisses her.]

Sidi: [Backs away.] No, don't! I tell you I dislike this strange unhealthy mouthing you perform. Every time, your action deceives me making me think that you merely wish to whisper something in my ear. Then comes this licking of my lips with yours. It's so unclean. And then, the sound you make—'pyout!' Are you being rude to me?

Lakunle: [warily.] It's never any use. Bush-girl you'll always be; Uncivilized and primitive—bush-girl! I kissed you as all educated men—and Christians—kiss their wives. It is the way of civilized romance.

Sidi: [lightly.] A way you mean, to avoid payment of lawful bride-price a cheating way, mean and miserly. (Soyinka, 1963, 8-9)

In the above extract one of the good things speech acts and pragmatics give us in addition to linguistic features is cultural pragmatics. In this extract, Lakunle's speech apparently shows us the cultural difference that is brought to the fore by linguistic use which can further be elaborated by the hypothesis of speech event and cooperation. That is to say, when speech act is performed, the two partakers in the talk exchange dialogue with the intent that they are understood by their interlocutors. Perhaps, this understanding succeeds when everything is fulfilled with regard to the issue at hand. One of the things to be fulfilled is the cultural background to the talk which we can simply call

cultural pragmatics for the sake of convenience. To be clear, cultural pragmatics is the coinage that is thought to be defined as the ability to understand others' culture. So in this extract Lakunle's and Sidi's cultural difference overshadows their harmony which is understood by both of them differently. Therefore, when such things happen, the speech event might not be convenient for the ones who want each other to understand what is being said. Though Lakunle knows the culture of Sidi, he was not understood by her rightly as he wanted owing to the cultural disparity which can be described as cultural pragmatics. In the meanwhile, whenever she tells him to pay the bride price he diverts her attention by insulting her. And that insult is simply not in accordance with the face want of Sidi which we can then call baldly or without redress. Apart from what Lakunle performs using words, his acts of kissing her on the lip also puts the felicity condition in a different mood. As a result we can say Sidi had difficult time understanding what Lakunle says and does because of the difference between their ways of life.

Moreover, when we come to what Sidi says, we can see her endeavoring to cooperate with Lakunle in the conversation. Owing to the speech event which bore disagreement between them, she becomes off record or baldly in using swearwords against Lakunle. Additionally, it is possible for us to look at the pattern of turn-taking and topic control. In the course of their conversation both Sidi and Lakunle do not stick to the transition relevance place rather they randomly snatch turns from each other. Nevertheless, we can still see the dominance of Sidi over the conversation. She interrupts Lakunle with exclamatory remarks whenever she wants. On the other hand, disagreement between both of them comes from the cultural background and all she insults Lakunle and all what he tells notify us what and how to understand characters' portraiture or characters' trait. Until their conversation has been interrupted by the sudden entrance of the crowd, Lakunle and Sidi had a uniform talk which is full of direct speech.

After Sidi's brief dialogue exchange with the girls that came in and interrupted the conversation between Sidi and Lakunle, the following extract appears.

Sidi: If that is true, then I am more esteemed than Bale Baroka, the lion of Ilujinle. This means that I am great than the Fox of the Undergrowth, the living god among men...

Lakunle: [peevishly.] And devil among women.

Sidi: Be silent, you. You are merely filled with spite.

Lakunle: I know him what he is. This is Divine justice that a mere woman should outstrip him in the end.

Sidi: Be quiet; or I swear I'll never speak to you again. [Affects sudden coyness.] In fact, I am not sure I'll want to wed you now. (Soyinka, 1963, P.11-12)

In this extract we can see the concept of turn taking and that of the felicity condition. This is the first time Lakunle talks since the conversation between him and Sidi was interrupted by the girls. And this appearance of Lakunle's speech act in the play infringes the normal turn taking pattern. It is known that turn taking is between two or more interlocutors who discuss about their common interests. As it can be seen, Lakunle angrily interrupts them by performing a speech act "And devil among women." for their speech act directly belittles him. Though he interrupted the conversation between Sidi and him, the power to control the topic remains in Sidi's hand; as well, her utterance "Be silent, you. You are merely filled with spite." is threatening Lakunle's face negatively. And due to this and the like speech act performances between them their conversation is full of interruption and turn snatching without

following transition relevance place where one is said to take turn after the other finishes the talk. Besides, we can see indirectness in the conversation of both Sidi and Lakunle. That is, when both characters want to impact each other in a different way, they refer to the one who is not there with them and this can also be seen as a means of performing indirect speech act. Subsequently, having this we can see how characters' typical speech act is presented with that of the overall speech act performance, and their presuppositions as character trait.

IV. Conclusions and Implications

The study of literature has indisputable role in the daily interface of human beings and accompanying matters that constitute intentions and recognitions. All these conditions need to be fulfilled so as to reach mutual understanding. Besides, poets, playwrights, and most of the time authors create their own world of imagination that they believe in to reflect what they think are going on in the world they populate. To achieve this, it is a necessity to incorporate sociolinguistics in their productions.

However the very purpose of this study is not investigating all pure linguistic matters, it shows that all linguistic features discussed in this research are of splendid meaning for linguistic study of literature. Consequently, the conclusions drawn from the analysis indicate that there are high influences of sociolinguistics aspect that show the bond between literature and linguistic concepts in order to deal with literary makeup. Amongst the most influential ones, the tools used for analysis predominate the play understudy. Based on this, the chosen characters, Sidi, the belle, Lakunle, young man from Lagos teaching in Ilujinle both of them breached the familiar patterns of speech acts, politeness phenomena, turn-taking and topic control, cooperative principles and assumptions, presuppositions and inferring of meaning. This process, according to the study shows the relationship between the characters and their character traits as manifested by their intellectual orientation. Applying speech acts and pragmatic theories to the research of (Dramatic) fictional conversations provides a new perspective to approach literary works. The speech act and pragmatic explanation of the styles of fictional conversations will result in a more systematic, more explicit and more convincing interpretations to the works as well as to writers. Through speech act and pragmatic analysis of literary conversations, the psychological states, social world and physical contexts of writers and fictional figures can be revealed. It also helps literary critics to approach fictional works more profoundly. Therefore, to draw more wide-ranging and complete recommendations, any form of research requires examination from several perspectives based on the previously conducted researches. Relying on this credence scheme, the following implications are given. It needs to be noticed that these points are listed to bring the attention of future researchers and other literature scholars to this play and similar dramatic conversations so as to enrich the existing store house of knowledge. Therefore, this play can be approached from mind style perspective for there are infinite features that are liable to be scrutinized under such scenario. It is possible to analyze the play understudy using structuralism to identify the basic elements of the play using the concept of binary opposition. Besides, it is also potential to analyze it from folkloric elements so as to get at the heart of the cultural aspects of the Yoruba people based on the available oral elements in the play. Last but not least, it is also feasible to analyze post colonial elements in this play.

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