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Mekwanent Tilahun Desta

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SOCIAL VALUE AND REALITY AS POSTULATED IN FICTIONAL MINDS

Mekwanent Tilahun Desta

Lecturer, College of Social Sciences and Languages, Mekelle University

(ETHIOPIA)

Mokambo1@gmail.com

ABSTRACT

This article tries to reveal the fact that if we use literature as a guide to understand, represent and retrace the process of cultural and political platform in a given society, we widen the vista of our understanding to this society's past as well as to its projections into the future. At the same time we get a glimpse of the hopes and fears that drive the society's decision. This gets its prominence when an investigation into that society's mind style or world view is made. Accordingly, in this piece of work an attempt was made to analyze the mind style of the selected characters as representative of their respective groups. Consequently, the villagers of Ilujinle are found out to be unyielding to the new way of life the young school teacher from Lagos tries to introduce. Based on this, the Ilujinle villagers who were represented in this article by Sidi, The Girls, and Sadiku adhered to their traditional/indigenous way of life where as the young school teacher, Lakunle showed a completely polarized mind style/worldview.

Key Words: Mind style, Psychosocial, Schema, World View, Stylistics, Discourse, Dialogue analysis

1. INTRODUCTION

Every written text gets impetus when read. It is also an indispensable development to recognize that reading by itself cannot grant a text a decent niche. This conviction impelled me to exhaustively exploit Wole Soyinka's Play "The Lion and The Jewel". Therefore, what fleshes a text out, especially, the literary one, is a thorough literary investigation. Every single perspective from which a certain literary text is analyzed obviously leaves its hallmark to a certain degree of significance. Adaptation of critical and stylistic analysis of a literary text further elevates its quality. A stylistic analysis emphasizes the central role of the linguistic features of the text that contributes much to the development of literary criticism. Leech and Short (2007) maintain that text, whether considered as a whole work or as an extract from a work, is the nearest we can get to a homogenous and specific use of language. Therefore, a string of linguistic elements in literary texts is a fertile ground where we can plough the furrow for deep understanding of literary nuance provided that other subtle ingredients of a work also contribute to the tenet of any analytical perspective.

In a text we can study style in a more detailed and more systematic way that shows us the interplay between words, structures and the society's world view. We can also trace the trend how words or structures are chosen in preference to others. When one delves into the analysis of how and why words or structures are used in a certain manner, it is apparent that a psychosocial and cognitive stylistics are being put in place to analyze how the world and the inhabitants are represented and how they sense their ambiance in the fictional world. In relation to this, Simpson (1993), states that the perspective from which a character views the world and interacts with the environment shows their mind style. He states that style results from a set of choices linked to the conception of what is sometimes called mind style, a term, which was first used by Roger Fowler in Linguistics and the Novel to designate a "distinctive linguistic presentation of an individual mental self" (Fowler, 1977:103). He coined the term "mind style" to describe the phenomenon in which the language of a text projects a characteristic world view, a particular way of perceiving and making sense of the world. Indeed, as to Kockelman (2010), mental states are not only related to speech acts and states of affairs, they are also related to social statuses, and normative processes more generally (P5). Therefore, in text a lot can be scrutinized by considering speech acts and other linguistic elements alongside world view of the characters.

This concept has been the subject matter of stylisticians while analyzing literary products. As Fowler (1977) puts it in plain words, authors write what they experienced and saw in life that has been accumulated in their brainpower. Therefore, when writing a certain piece of literary product, writers deliberately employ different stylistic features to meet their intended message. Leech and Short (2007) also say that mind style is a realization of narrative point of view. Although the essence of mind style applies to all texts, in practice, its relevance is limited to cases where a text's view of reality is perceived by readers to suggest a particular striking, idiosyncratic, or out of the ordinary understanding of the world. As to Tunca (2009), language is regarded as a prism through which understanding of reality is conveyed. If consistently deciphered, as to Tunca, language can offer us a glimpse into an author's or characters subjective conception of reality which one can call world view or mindstyle.

In line with, Semino (2007) says mind style is where stylisticians have integrated linguistic analysis with a range of theories of cognition. Culpeper (2002) says that mind style can be seen as complementary rather than synonymous with the notion of "ideological point of view". In his argument, he proposed that mind style is related to how language reflects the particular conceptual structures and cognitive habits that characterize an individual's world view and propose that this phenomenon is best approached by combining linguistic analysis with theories of cognition. Furthermore,

Mind style, then refers to the way in which a particular reality is perceived and conceptualized in cognitive terms. It relates to the mental process and tendencies of an individual who strives to put every conceivable matter in a certain nutshell which we can call ideological point of view. Further, Semino (2007) says that she would argue that salient and systematic patterns in a character's communicative behaviour can often lead to inferences about the peculiar workings of that character's mind. The idea of speaker's meaning according to Grice as quoted in Lycan (2000) is to mean the speaker's intention. Especially, while uttering a given sentence, tokens are seen as expressively produced by speaker's beliefs, desires, cognitive stance, and other propositional attitudes. The ways in which a particular character in a novel provides irrelevant and inadequate information can be informative to the readers to infer about why that character behaves in a given way. Palmer (2004), the concept of "mind" includes "all aspects of our inner life, namely not just prototypically cognitive activities such as thinking and perceiving, but also "dispositions, feelings, beliefs and emotions (Palmer, 2004, P.19).

In Palmer's view, understanding a narrative crucially involves the reconstruction of the functioning of the minds of characters, which enables us to make sense of actions and events. He used the term 'mind' in reference to alternatives such as consciousness and thought. Mind style deals with intellectual orientation, horizon of thinking, or world view. Besides, Stockwell (2011) reflects on Palmer's thesis by declaring that much progress could be made here too by applying some of the concepts and methods of sociolinguistics.

Importantly for cognitivism broadly, Palmer's work argues for a strong and practical social theory alongside the psychological understanding of narrative. His reading here relies on social psychology and social theory; I believe much progress could be made here too by applying some of the concepts and methods of sociolinguistics. Probably the key feature in modern sociolinguistics is the social articulation and management of identity. Conversations between pairs or small groups usually involve identity markers, expressive aspects of register and perspective, all of which are in evidence (in other terms) in Palmer's analysis of the *Middlemarch* passage in his paper (Stockwell, 2011, P. 289).

Stockwell's proposal can also be utilized as one of the pedestals to project analysis of how a certain literary product portray the entire course of social interaction and the reality embedded in that given discourse.

Mind style or world view can also be termed as 'schema' which is defined by Yule (1996) and Short (1996) as the pre-existing knowledge structure in memory. They state that our ability to arrive automatically at interpretations of the unwritten and unsaid must be based on pre-existing knowledge structure or our background knowledge. In particular, these structures function like familiar patterns from previous experience that we use to interpret new experiences (Yule, 1996, P. 85).

Yule further argues that our background knowledge which is culturally determined, inevitably structures our schemata for making sense of the world. We develop our cultural schemata in the context of our basic experiences. As to Yule, for some obvious differences we can readily modify these details of a cultural schemata, and for many other subtle differences, however, we often don't recognize that there may be a miss interpretation based on different schemata. Therefore, something good in one person's schemata can sound like something bad in another's. But these things undoubtedly come out of one's innermost or mind through language. Besides, Rochat (2009) claims that Thinking is, in essence, the business of mental approximation, the mental approximation of what things in the world might be.

Thus, thinking, perception or schemata can be viewed as an agglomeration of the past, present and future of an individual upon whose mind a certain phenomenon lays an impact.

To indicate the all rounded aspect of the above developed theoretical and conceptual perspectives and their multiple uses in literary discourse, this research was conducted to show that analysis of mind style or world view is not something that can merely be attributed to prose fiction like the short story, novella and the novel as it has predominantly been aligned to by scores of scholars. Therefore, as long as literary study is a kind of analytical perspective in to the travelled and untraveled ways, it is believed that the analysis of mind style in plays can also provide an opportunity to see the world of literary study afresh. With this motive, the current study sought to analyze mind style in Wole Soyinka's play "The Lion and The Jewel" by choosing some characters from the play.

2. METHODOLOGY

Analyses of dramatic conversation render a vista of perspectives into the setting, culture, worldview, and a multitude of humanistic elements. This is done through a methodical analysis that maintains the gradation of any attempt to represent a certain group of people through literary products. Therefore, it is vital to carefully choose extracts and support them by essential theoretical and practical principles that justify any claims made. Thus, the analysis of this play revolves around the mind style of the characters as depicted in their dialogue. To achieve this, the characters' dialogues that maintain tenable psychosocial and cogitative contents were purposely selected and rendered along with corresponding interpretations. Special attention was offered to the most important dialogues that constitute justifiable conversations that show the mind style of the characters in the play. The research depended on dialogue analysis. In order to create a vivid image of the play's societal scenario, different sections of the extracts from the play are rendered.

3. DISCUSSION

In this section, analysis of the mind style/ world view of the selected characters is presented preceded by extracts that are carefully chosen to give clear view of the contexts that depict how the multifaceted world affairs are conceived and reacted to by the focal characters.

SIDI: This is too much. Is it you, LAKUNLE, Telling me that I make myself common talk? When the whole world knows of the madman Of Ilujinle, who calls himself a teacher! Is it SIDI who makes the men choke In their cups, or you, with your big loud words And no meaning? You and your ragged books Dragging your feet to every threshold And rushing them out again as curses Greet you instead of welcome. Is it Sidi They call a fool -- even the children -- Or you with your fine airs and little sense!

LAKUNLE: [*first indignant, then recovers composure.*] For that, what is a jewel to 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.*] (Soyinka, 1963, P: 3)

In the above extract we can see Sidi's and Lakunle's Mind style/world view. Lakunle tried to enforce his preference and strained to convince her to have her breasts covered. In here, it is clear that for him seeing his loved one half naked is embarrassing which is in fact of no or little significance in Sidi's eyes. In addition, it is possible to look at Sidi's mind style where she remarks that the *whole world knows of the mad man of Ilujinle, who calls himself a teacher*. In this phrase, we can see that Sidi believes that what the Ilujinle villagers know is what the entire world knows. Consequently, we can see that for Lakunle it doesn't mean something significant that matters most. In the phrase, *for that, what is a jewel to pigs? If now I am misunderstood by you and your race of savages...*, we can see that Sidi's race is quite primitive and uncivilized who don't know what is important for them. Lakunle presumes that the European way of life and education is the landmark of civilization when it is vice versa for Sidi and the Ilujinle villagers which clearly show us the polarized world view/mind style. Therefore, analysis of mind style in plays can also reveal the conflicting interest driven impositions which might be regarded as poisonous or meaningless as clearly shown in the above excerpt. Based on this, one might investigate the sources of cultural shock and conflicts that shred apart the fabric of the society.

LAKUNLE: That is all part of what I say. But don't you worry. In a year or two you will have machines 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 whole world upside down. (Soyinka, 1963, P: 4)

In the above excerpt we can see that replacing the traditional way of dealing with house chores with the modern one for her is like turning the world upside down because she couldn't imagine beyond doing everything in quite a 'traditional' manner which takes its toll on Sidi and many other African rural women.

SIDI: Now there you go again. One little thing and you must chirrup like a cockatoo. You talk and talk and deafen me with words which always sound the same And make no meaning. I've told you, and I say it again I shall marry you today, next week or any day you name. But my bride-price must first be paid. Aha, now you turn away. But I tell you, Lakunle, I must have the full bride-price. Will you make me a laughing-stock? Well, do as you please. But Sidi will not make herself a cheap bowl for the village spit.

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 a price.

LAKUNLE: A savage custom, barbaric, out-dated, Rejected, denounced, accursed, excommunicated, archaic, degrading, humiliating, unspeakable, redundant. Retrogressive, remarkable, unpalatable. (Soyinka, 1963, P: 7)

In the above extract we find the collective mind set of the Ilujinle villagers and Sidi herself that if a girl marries without having her bride price fully paid, it means the girl is not virgin. As it can be comprehended from the weight given to the matter, as many African cultures do, the Ilujinle villagers also cherish virginity which might not be of a significant value for urban Africans and perhaps the westerners. Lakunle grossly insults Sidi and her tribe by using as many as possible words he found to describe the backwardness of the society for they are merely living their own way of life which Lakunle believes is not 'modern and civilized' way of life. He further continues admonishing the Ilujinle villagers' and Sidi's belief by saying '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 . . . whereby his mind set up is clearly portrayed. For him, the Ilujinle villagers' mode of thinking is far beyond civilization as he calls it because he is a young man from Lagos which is closer to European way of life. In a similar way the mind style of Lakunle is depicted in contrast with Sidi's and her tribes as can easily be inferred from the following extract.

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 dined my fill. No wife of mine, no lawful wedded wife Shall eat the leavings off my plate --That is for the children. I want to walk beside you in the street, Side by side and arm in arm just like the Lagos couples I have seen High-heeled shoes for the lady, red paint on her lips. And her hair is stretched like a magazine photo. I will teach you the waltz and we'll both learn the foxtrot and we'll spend the week-end in night-clubs at Ibadan. Oh I must show you the grandeur of towns We'll live there if you like or merely pay visits. So choose. Be a modern wife, look me in the eye And give me a little kiss -- like this. [*Kisses her.*] (Soyinka, 1963, P: 8)

In the above speech we can clearly see Lakunle's mind style. He sees Sidi as an ignorant being because she clings to her tradition. He describes paying bride price as paying money to own a heifer or any commodity which is the opposite of Sidi's belief. He then goes on describing what it means and looks like to be civilized by telling her that they will walk side by side like the Lagos couples, they will eat with knives and forks not with fingers and many other luring expressions and descriptions of dressing style and walking style as well. In addition he tells her that eating with forks and breakable plates, spending time at nightclubs and doing many more unusual things to amuse Sidi is what he thinks that civilized beings frequent. The difference between the mindset of Sidi and Lakunle doesn't stop here. After he kisses her on the cheek, she tells him that she dislikes "This strange unhealthy mouthing he performs. Then comes this licking of her lips with his. It's so unclean. And then, The sound he makes -- 'Pyout!' this act of kissing on lips is strange in Sidi's culture and odd to her what Lakunle later describes as a civilized and Christian way of expressing affection to the loved one which still apparently shows us that these two beings are torn between two world views/mind setups i.e. the west and African life style.

FIRST GIRL: The stranger. The man from the outside world. The clown who fell in the river for you.
[*They all burst out laughing.*]

SIDI: The one who rode on the devil's own horse?

SECOND GIRL: Yes, the same. The stranger with the one-eyed box.[*She demonstrates the action of a camera amidst admiring titters.*]

THIRD GIRL: And he brought his new horse right into the village square this time. This one has only two feet. You should have seen him. B-r-r-r-r. [*Runs around the platform driving an imaginary motor-bike.*] (Soyinka, 1963, P: 10)

In the above extract, clear mind setup of these characters has been depicted. For instance, when the first girl refers to Lakunle she calls him a stranger, a man from the outside world who is clown or fool. In here we can clearly see that this girl only recognizes and acknowledges her culture and village as a hub of the world otherwise other individuals who are not familiar with her culture and way of life are regarded as aliens from the outside world. In addition to this, since they don't know camera and a motor bike in their village the names they gave to both the camera and the motorbike show their schemata. They called the camera 'one eyed box', and the motorbike 'devil's own horse' which clearly show us that the girls and the school teacher-Lakunle belonged to two polarized worlds in which they both ridicule each other uncivilized and inferior because of the value they give to the two devices.

LAKUNLE: [*down on his knees at once. Covers Sidi's hands with kisses.*] My Ruth, my Rachel, Esther, Bathsheba Thou sum of fabled perfections From Genesis to the Revelations Listen not to the voice of this infidel. . .

SIDI: [*snatches her hand away.*] Now that's your other game; Giving me funny names you pick up In your wretched books. My name is Sidi. And now, let me be. My name is Sidi, and I am beautiful. The stranger took my beauty And placed it in my hands. Here, here it is. I need no funny names To tell me of my fame. Loveliness beyond the jewels of a throne --That is what he said. (Soyinka, 1963, P: 19)

In the above extract, we can see that Lakunle cherishes the Christian way of life which is alien to Sidi. The names he alludes to are all from the holy bible with which Sidi is quite unfamiliar. That is why she insists that she is proud of her name instead of these 'funny names' he gives her. For him calling Sidi by those names is elevating her status and perfection in terms of everything he needs when in Sidi's mind it is nothing than funny list of words which she doesn't care about. Therefore, from the above extract, we can see the intellectual orientation or world view of the two characters Lakunle and Sidi from whose perspective the native African world view and Christian or none-African world view is represented vividly.

SADIKU: The scarecrow is here. Begone fop! This is the world of women. At this moment our star sits in the centre of the sky. We are supreme. What is more, we are about to perform a ritual. If you remain, we will chop you up, we will make you the sacrifice.

LAKUNLE: What is the hag gibbering?

LAKUNLE: [*with conviction.*] Within a year or two, I swear, this town shall see a transformation Bride-price will be a thing forgotten And wives shall take their place by men. A motor road will pass this spot. And bring the city ways to us. We'll buy saucepans for all the women Clay pots are crude and unhygienic No man shall take more wives than one that's why they're impotent too soon. (Soyinka, 1963, P: 34)

The ruler shall ride cars, not horses or a bicycle at the very least. We'll burn the forest, cut the trees Then plant a modern park for lovers we'll print newspapers every day with pictures of seductive girls. The world will judge our progress by the girls that win beauty contests. While Lagos builds new factories daily We only play 'ayo' and gossip. Where is our school of Ballroom dancing? Who here can throw a cocktail party? We must be modern with the rest or live forgotten by the world we must reject the palm wine habit. And take to tea, with milk and sugar.

The dissimilar world view portraiture in the above extract begins with Sadiku's word 'scarecrow' where in fact she refers to Lakunle who is dressed in a suit. In many African rural areas, farmers use scarecrow, an object made to resemble a human figure, setup to scare birds and other wild animals away from a field where crops are growing. That is what the mental image which reappears in Sadiku's imagination. Thus, it is possible to conclude that wearing a suit for Sadiku and the villagers of Ilujinle doesn't bear a significant meaning than a ridiculous presentation for that dressing style is attributed to those objects used in the farm. When seen from a different angle, i.e. from Lakunle's point of view wearing a suit is a modern and dignified dressing style which is sued by the European or the British.

Lakunle's speech is full of polarized world view contents. Everything he proposes is something that aims at dismantling the already existing status quo of the Ilujinle village. In the above extract we can see that what he has been fighting throughout his effort towards the change he aspires is deterring or banishing the bride price which he believes is buying a human being like a cow or a sheep which is totally different when seen from the mindset of the Ilujinle dwellers. He keeps mentioning his plan to transform the village from in his words, 'uncivilized' life to the civilized one. The civilization or the transformation is conceived from the perspective of Lakunle as replacing clay pots by saucepan, monogamy by polygamy, horses by motorbikes and cars and many others. As it has been mentioned earlier, the Ilujinle villagers call a motorbike 'a devil's own horse' because it doesn't eat grass and it has only two legs. This shows the mind style of the Ilujinle villagers from what they believe to be the fact or from their prior experience and knowledge.

Besides, in his vows we can find cutting forests and preparing modern parks for lovers, printing seductive girls' picture in news papers, rejecting palm wine habit, introducing cocktail party, ballroom dancing, and beauty contest by means of which he thinks modernity or civilization is rated. In contrarst, the Ilujinle villagers dwelt up on what he plans to dismantle. Therefore, the above given analysis gives a comparative analysis of the Ilujinle villagers mind style as portrayed through the eyes of Sidi and Sadiku, and the mind style of the urban Nigeria through Lakunle's eyes.

4. CONCLUSION

In this article, the mind style or world view of some selected characters namely, Lakunle, the young school teacher from Lagos, Sidi, the girls, and Sadiku has been analyzed. An attempt was made to reveal the schemata of the Ilujinle villagers as depicted through the eyes of Sidi, the girls, and Sadiku who cherish and cling to the indigenous Nigerian culture in contrast with a young school teacher from Lagos who adores Christian way of life and other alien life style. Consequently, Lakunle, the school teacher believes that modernity, civilization and every life style is right and perfect when seen from none native point of view i.e. the Christian and 'European' perspectives. Contrary, Sidi, The Girls, and Sadiku believe that all what Lakunle does and says is absurd and mean. In general, this piece of analysis focused on showing how literary products regardless of their genre truly depict the social milieu if they are analyzed from different critical and analytical perspectives.

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