

**Obstinate conceit and strategic humility as self-presentation:
Politics and efficacy of impression management in
Soyinka's *The Lion and the Jewel***

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Abstract: This study interpretively discusses two characters in Wole Soyinka's play *The Lion and the Jewel* to ascertain how their behaviours and idiosyncrasies reflect the established theoretical understanding elucidating self-presentation and impression management as human day-to-day realities propelled by phenomenon of nature and dynamics of nurture. Specifically, our focus is on self-presentation as a conscious and strategic action in line with Sandra Metts (2009) elucidation, which highlights on behaviour dynamic patterns as that, which provides an observer with suppositions and attributions about an individual's propensities and capabilities, and the motivations behind the displays. To discuss the select examples of self-presentation, impression management, or lack of it, as exhibited by the three characters in *The Lion and the Jewel*, we shall focus on content analysis to examine how the characters through self-presentations project themselves as 'tackles', 'abstinent', 'helpless', 'worthy', 'competent' or 'friendly', strategically or otherwise. Our finding is that self-presentation by a person during interaction may or may not be strategic, thus, not all self-presentations are examples of impression management.

Keywords: self-presentation, impression management, humility, strategic

Introduction

It is plausible to argue that before the advent of intellectual research-driven publications on impression management and its attributions, that the primeval humans did have their ways of meaning-making regarding other individuals' behaviours, appearances, and actions. This

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is because humans have always exhibited realities of human interactions such as showing pain, anger, disgust, happiness, tiredness, love, hate, sadness, madness, bereavement, confusion and other forms of emotion, condition, and intent as self-presentation variously. However, the quest towards the deepening of knowledge concerning the meanings, dynamics and efficacy of self-presentation and impression management and the results from the lack of it arguably led to the development of theories and analysis of self-presentation and impression management. The profusion of scholarly attention from multidisciplinary trajectories on self-presentation and impression management by several scholars is not only because of its centrality to every inter-personal human interaction but because of its evolutionary trends and interpretive complexity. Our observation is that scholars are producing explanations regarding the realities of different individuals' utilization of conscious self-presentation in every aspect of public life such as in places of work, worship, street, entertainment, and meeting. However, few of these studies are dedicated towards deeper understanding of the encapsulated locale specific metaphors of self-presentation and impression management in Nigeria's creative literature and films. Thus, this study examines the self-presentation and impression management of three characters in *The Lion and the Jewel*, Lakunle, Sidi and Baroka, to appreciate more how their behaviours reflect the established theoretical understanding elucidating the notion that self-presentation elicits varieties of attribution and that conscious self-presentation is impression management as explained by Metts (2009).

Our analysis utilizes Sandra Metts' hypothesis, which states that "individuals possess countless idiosyncrasies – habits, mannerisms, beliefs, attitudes, values, abilities, needs, interests, family history, and so forth" which directly or indirectly influence their self-presentation (2009, 506). These idiosyncrasies are products of complex dynamics of human nature and nurture which each individual is endowed with and/or assimilates through day-to-day living, thus, "nobody hands values, norms, roles, and statuses to us fully formed, nor do we accept them mechanically" rather consciously "we mould them to suit us as we interact with others" (Brym and Lie 2006, 144). Metts supposition, as subsumed in the above hypothesis by Brym and Lie, relates that the aforementioned idiosyncrasies are at the disposal of the individual who will appropriate them according to his/her decision to achieve his/her purpose, so if his/her purpose changes; predictably, his appropriation

of the variables will reflect adjustment(s) accordingly. In addition, Metts (2009, 506) observes that impression management theory relates that when individuals are interacting with others, they tend not to display all aspects of their private self; rather they consciously select choice characteristics from their psychological and behavioural matrix that they believe will present the choice self in each occasion and circumstance. To buttress her view, she presents a psychological and behavioural matrix categorization based on the associated attributions, the characteristic strategy that should elicit each attribution, and various tactics to implement such a strategy.

Our analysis revolves around the following five examples of 'impression' people usually strive to build through conscious behavioural executions as presented by Metts. She notes that individuals who strive to appear 'likeable' and 'friendly' utilize tactical displays of positive emotions during interactions, and that they also engage in doing favours, giving compliments, and perhaps using self-deprecating humour (Metts 2009, 509). She observes that individuals who strive to appear 'competent' consciously utilize "the strategy of self-promotion and such tactics as telling others about his or her achievements, good deeds, or accomplishments or by displaying plaques and awards for others to see" (Ibid.). More so, she explains that an individual who strives to appear 'worthy' "will use the strategy of exemplification and such tactics as quietly demonstrating his or her abilities, competence, integrity, or values rather than stating them directly to others" (Metts 2009, 507). Furthermore, she notes that an individual who strives to appear 'helpless' "will use the strategy of supplication (also called self-handicapping) and the tactics of appearing weak or sad to elicit nurturing behaviour from others or of claiming a lack of knowledge or experience to avoid responsibility for a task" (Ibid.). Lastly, she explains that an individual, who desires to appear 'powerful' or 'in control' utilizes "the strategy of intimidation and the tactics of displaying anger or demonstrating the willingness to punish or cause harm to others" to achieve this presentation of self (Ibid.).

In discussing the select examples of self-presentation, impression management, or lack of it, as exhibited by the select three characters in *The Lion and the Jewel*, we utilize content analysis as the preferred analytical approach. In addition, we discussed how the characters' self-presentations are used to project self as 'powerful' or 'in control',

‘helpless’, ‘worthy’, ‘competent’ or ‘friendly’ through skilful and creative impression management approaches.

Self-presentation as impression management: theories and perspectives

Impression management is a conscious undertaking, thus it is logical to suggest that every individual is likely to make effort to display a preferred image of self and demeanour at a particular place and time. The displayed image or behaviour by a person during interaction may or may not be perceptibly a reflection of a manipulative agenda. Some scholars use the term social or public self to distinguish social identity from the private self (Goffman 1959; Baumeister 1982; Opp 2020). Thus, self-presentation and strategic self-presentation are conceptualizations of impression management, which have propelled scholarly interest among psychologists and social psychologists who are interested in espousing the “link between patterns of behavioural displays in public and the psychological motivations behind these displays” (Metts 2009, 507). For different reasons, individuals make effort at a better and more plausible understanding of other individuals' potentialities, dispositions, and inclinations through psychoanalysis of their evident behavioural variables such as speaking patterns, body movements, facial expressions and gestures, choices of words, overall demeanour. Scholars describe these behavioural variables, which include actions and inactions as conscious or unconscious presentation of self or self-presentation (see Goffman 1959; Baumeister 1982). Roy F. Baumeister's position on self-presentation is that it is an attempt at impression management when an individual consciously presents an intended persona during interaction and that self-presentation determines or influences a wide range of social behaviour, responses and attributions. Furthering, he notes that, “self-presentation is the use of behaviour to communicate some information about oneself to others” and “the two main self-presentational motives are to please the audience and to construct (create, maintain, and modify) one's public self, congruent to one's ideal” (Baumeister 1982, 3). In these interpretations, conscious self-presentation occurs mostly when individuals are aware of the presence of another person (s) and these actions are propelled by self-control (see Gottfredson & Hirschi 1990, 2003; Opp 2020), which is a core ingredient of impression management (see Merkl-Davies & Brennan 2011). Furthermore, some scholars observe that when individuals are oblivious of other persons'

presence or their ability to see or hear them when they are in their private spaces at any point and time, they usually drop their self-control and impression management (see Opp 2020). What scholars such as Opp (2020), Merkl-Davies & Brennan (2011), Gottfredson & Hirschi (2003), Baumeister (1982), and Goffman (1959), widely adduced is that self-presentation revolves around the assumption that a person presenting a coherent set of behaviours during interaction will lead observant persons to make plausible attributions about him or her. Hence, it is because people know that other individuals make attributions regarding their personality, they consciously present behavioural variables that will make other persons to define them within the praxis of their projected demeanour.

For this study, we adopt the social constructionists' inclination, which supposes that human behaviour exhibits both evolving and consistent traits, as well as the creative, extrinsic, reflective and purpose-driven predilection subsumed in impression management. Our analysis revolves around the notion that human behaviour provides an opportunity for the other individual to access and assess the persona of one another. In line with the theory of mind, human social behaviour is highly complex and it is through social behaviour that humans developed societies and cultures distinct from other animals (see Levinson & Enfield 2006). Human social behaviour is propelled by human communication, channelled through verbal and non-verbal means such as oral language, sign language, writing, and drawing, which help to project ideas and intent (Duck 2007).

Analysis of self-presentation and impression management in *The Lion and the Jewel*

The story in *The Lion and the Jewel* revolves around three characters, Lakunle, a village schoolteacher, Sidi, his heartthrob, whom he vows to marry, and Baroka, the king of Ilujinle, a village in southwest Nigeria. Lakunle intends to marry Sidi but he refuses to fulfil the stipulated cultural demand, particularly the paying of the bride price before marriage. Sidi insists that Lakunle must pay the bride price according to her people's traditional custom. The adamant stance of Lakunle and the unwavering insistence of Sidi generate opposing interests, which stand as the story's conflict. The third character Baroka is a polygamist and a powerful ruler who wants Sidi to be his new wife, but Sidi thinks he is too old for her, thus she is not eager. While squabble continues between Lakunle and Sidi, artfully Baroka

devices a way to achieve his desire, since Sidi shows no enthusiasm towards his interest. In the end, Lakunle loses out in the quest between him and Baroka. Sidi marries Baroka unexpectedly against her projection because Baroka uses a shrewd tactics to outwit and humble her.

Obstinate conceit: focus on Sidi and Lakunle

The story of Soyinka's play *The Lion and the Jewel* starts in the morning in a village and the opening action is in an open space at the edge of a market, which serves as the village centre. Beside is the village school and the pupils are in their classes. As Sidi (a slim girl with plaited hair, a true village belle) is walking by, Lakunle (the village schoolmaster, who is nearly 25 years of age), sees her, rushes out and halts her. Sidi is bearing a bucketful of water on her head, and in a show of humility and love, he volunteers to take the pail of water off her head and assist her in taking it to her destination. In the following dialogue between Lakunle and Sidi in the scene described below, there are examples of utterances, which are self-presentation, that project obstinacy and conceit. More so, some of Lakunle's utterances exemplify the nuances of self-presentation, which is a critical concept of this discourse. Self-presentation, which manifests in various incidences of emotion expression, is conceptualized contextually to take care of various kinds of expressions that relay shades of palpable and perceptible states of consciousness.

Dialogue One

- 1.Lakunle: Let me take it.
- 2.Sidi: No.
- 3.Lakunle: Let me. [*seizes the pail. Some water spills on him.*]
- 4.Sidi: [*delighted.*] There. Wet for your pains. Have you no shame?
- 5.Lakunle: [*looks, and gets suddenly agitated.*] And look at that! Look, look at that!
- 6.[*makes a general sweep in the direction of her breasts.*]
- 7.Who was it that talked of shame just now? How often must I tell you, Sidi,
- 8.that a grown-up girl must cover up her.....shoulders?
- 9.I can see quite... quite a good portion of ---- that!
- 10.And so I imagine can every man in the village.
- 11.Idlers, all of them, good-for-nothing shameless men,
- 12.casting their lustful eyes where they have no business...
- 13.Sidi: Are you at that again? Why, I've done the fold so high and so tight,
- 14.I can hardly breathe. And all because you keep at me so much.
- 15.I have to leave my arms so I can use them... Or don't you know that?

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- 16.Lakunle: You could wear something. Most modest women do.
- 17.But you, no. You must run about naked in the streets.
- 18.Does it not worry you... the bad names, the lewd jokes,
- 19.the tongue-licking noises which girls, uncovered as you draw after them?
- 20.Sidi: This is too much. Is it you, Lakunle, telling me that I make myself common talk?
- 21.When the whole world knows of the madman of Ilujinle,
- 22.who calls himself a teacher!
- 23.It is Sidi who makes the men choke in their cups, or you,
- 24.with your big loud words and no meaning.
- 25.You and your ragged books dragging your feet to every threshold and
- 26.rushing them out again as curses greet you instead of welcome.
- 27.It is Sidi they call a fool ...even the children ...or you with your fine airs
- 28.and little brains. (Soyinka 1963, 2-3)

Interaction in 'dialogue one' suggests the existence of a subsisting intimacy and it fits within Metts model of being 'likeable' and 'friendly' as well as an abiding discordant worldviews between Lakunle and Sidi. In line 1, the words from Lakunle present a humble plea, achieved through a conscious presentation of a humble demeanour which projects him as a 'friendly', 'thoughtful' and 'humane' person. In line 2, Sidi's response with the word 'no', suggests a firm stance. Lakunle's further plea captured in line 3, exhibited through the words (let me) and in action (his attempt to take the pale of water off Sidi's head forcefully) presents him as obsessive. In lines 5 to 12, Lakunle's euphemistic word substitution approach as he applies in referring to the body part 'breasts' with the word 'shoulders' and his word augmentation technique, specifically a gesture (that) to indicate 'breast' highlights a conscious restraint. His self-presentation in this regard projects him as one who strives to uphold some form of decency and aversion to profanity. We learn from the interaction between Lakunle and Sidi that Lakunle's education has engrained in him the culture of modesty in a particular way, which makes him feel and suggest that the scanty covering of a woman's breast in public is an immodest and unacceptable behaviour. Accessing deeper, we can adduce that though Lakunle's view of Sidi's partial exposure of her breasts as immodest and unacceptable from his point-of-view, may have emanated essentially because he sees Sidi as his own/potential wife, hence, certain parts of her body should be for his eyes only. In line with Metts' conceptualization, this lecture on modesty by Lakunle reflects the strive to be viewed as a 'worthy' person.

Examining further the interaction between Lakunle and Sidi, there is a palpable suggestion of humility on the part of Lakunle and his utterances in line 5 to 10 suggest that his nurture is probably the propelling force behind his behaviour. Our question is, in Lakunle's exhibition of humility what are the metaphors embedded. The quest to understand the metaphors and reasons why people exhibit humility in different occasions and circumstances has instigated the production of a large volume of studies on the meaning, efficacy, kinds, and utility of humility, for either positive or negative accomplishments.

In this study, we are focusing on whether the exhibitions and utilizations of humility by Lakunle and Baroka variously offer some compelling illustrations of humility as a tool of deceit. In psychology, humility as positive attribute is a dispositional quality of a person (Nielsen & Marrone 2018, 1), and a humble person possesses a self-regulatory capacity that guards against excess and fosters pro-social tendencies (Owens et al. 2013). Hence, humility as positive attribute widely represents character strength and some scholars intertwine its interpretation with morality, such as what makes a person 'good' or what are the right ways to act, and "differing worldviews generate conflicting conceptualizations of what humility is and when, how and why it should be exercised" (Frostenson 2016, 92). Thus, humble persons recognize their limitations alongside their strengths, which allow them, to seek and listen to advice and opinions, and appreciate contributions from others without experiencing ego threat (Owens & Hekman 2012; Tangney 2000). In religion, humility is man's acceptance of God's supremacy, while moral philosophers see humility as the appreciation of one's dependence on other people (see Richards 1988; Statman 1992; Hare 1996; Schueler 1997).

Lakunle's self-presentation indicates that he understands that a humane action will present him as a good person, thus, his attempt to help Sidi and carry her bucket of water, aligns with the view that humility negates having an excessive focus on oneself. Another angle in interpreting Lakunle's show of restraint regarding his conscious decision not to mention the word 'breast' is to say that he is exhibiting a strategic humility, which is aimed at making Sidi to perceive him as a man who is not given to talking in a profane manner in front of a lady and in public. From another context, Lakunle's humility is describable as condescending, because his expressions in line 5 to 12 are 'dry eyes whining'. 'Dry eyes whining' occurs when an individual

is complaining emotionally to project subconscious turmoil and concern about something.

In line 13 to 15, Sidi appears to reassure Lakunle, though in a less heart-warming words. In line 16 to 19, Lakunle continues his whining, and to this Sidi in line 20 to 28 relentlessly ridicules and lampoons him. In her self-presentation in her words from line 20 to 28, Sidi exhibits lack of humility. Her behaviour suggests that she does not appreciate that humility helps to mitigate common human vices that lead to miscalculation in self-presentation. She appears not to be aware that humble individuals understand their strengths and limitations accurately, and that they strive for an openness that appreciates the views and contributions of others, and admit their mistakes and weaknesses (Angney 2000; Nielsen et al. 2010; Owens and Hekman 2012).

In the comment below, Lakunle produces a bitter, hard-hitting innuendo and tactless utterance, which further show a subsisting self-presentation that creates an impression of immaturity, which exacerbates the squabbling between him and Sidi. To this comment, Sidi will respond with disrespectful and infuriating remarks.

29.Lakunle: [*holds on to her.*] Please, don't be angry with me. I didn't mean you

30. in particular. And anyway, it isn't what I say. Scientists have proved it. It's in my books.

31.Women have smaller brains than men. That's why they are called the

32.weaker sex. (Soyinka 1963, 4)

In the above comment, Lakunle's words portray tactlessness and low-level diplomacy. Similarly, Lakunle's words in lines 10, 11, and 12 suggest disdain towards the village people, which is a portrayal of lack of humility and tactlessness. In these two instances, he shows recklessness in his exuberance to utilize his informed ideas at the wrong time and circumstance. His comment about women in lines 31 and 32 appears sexist and unsavoury, which infuriates Sidi, destroying his chances of getting her to increase her love towards him. His attempt at presenting himself as more knowledgeable person in line 30 presents him as insensitive and arrogant, which is a bad approach towards wooing a person.

In 'dialogue two', line 34, Lakunle's expression 'bush minds' is insolent, indiscreet and undiplomatic, which portrays him as an ignorant and tactless person though lettered. Sidi's response to

Lakunle's comment, projects her as a petulant, obstinate and disrespectful person. Her comments regarding the 'bride price' present her as a resolute person who is not ready to compromise regardless of love or affection. Her comments also indicate her fear of derision by her people but Lakunle's position suggests that she is perturbed by negative comments by those who feel he is against cultural norms and stipulations.

Dialogue Two

33. Lakunle: Faith. Because I have faith. Oh Sidi, vow to me your undying love and
34. I will scorn the jibes of these bush minds who know no better. Swear, Sidi, Swear
35. you will be my wife and I will stand against the earth, heaven, and the nine hells...
36. Sidi: Now there you go again. One little thing and you must chirrup like a cockatoo.
37. You talk and talk and deafen me with words, which always sound the same and
38. make no meaning. I've told you, and I say it again, I shall marry you today, next week,
39. or any day you name. But my bride's price must first be paid. Aha, now you turn away
40. But I tell you, Lakunle, I must have the full bride price. Will you make me a laughingstock?
41. Well, do as you, please. But Sidi will not make herself a cheap bowl for the village spit.
42. Lakunle: On my head let fall their scorn.
43. Sidi: They will say I was no virgin, that I was forced to sell my shame and marry you without a
44. price. (Soyinka 1963, 7)

Based on the interactions and behaviour of Lakunle and Sidi, we can argue that just as in other humans, a combination of biological and cultural variables are responsible for their worldviews, choice of words, and inclinations (see Duck 2007). For instance, Sidi's upbringing in the village imbues in her the worldview that it will diminish her self-worth in her community if she allows Lakunle to exhibit his affection overtly and publicly before marriage. This view is in line with the concept that nurture (upbringing) and societal norms govern human social behaviour (see Duck 2007). Looking further at Lakunle's behaviour, we turn towards Pat Arneson's explanation of human behaviour, which states that various ontologies "take different stances regarding human behaviour, disagreeing on whether there are

stable dimensions or temporary conditions that affect one's behaviour and communication patterns" (Arneson 2009, 697). Among these ontologies, "realists assert that people have unchanging traits that are predictable because people enact consistent characteristics across time" (Ibid.). Although Arneson's perspective represents a solid argument, the description of Lakunle's behaviour as that which had evolved due to his education indicates that human behavioural traits can adjust and alter due to nurture. This view is in tandem with the nominalist theory of human behaviour, which argues that "humans are dynamic and changing, that people go through various states during a day, week, month, and year" (Ibid.). Furthering, Arneson notes that "nominalist ontologies view behaviour as contextual and rich with textured meaning" thus "communication and behaviour cannot be generalized beyond the immediate situation" hence, "for nominalists, human behaviour depends on the situation in which one finds oneself" (Arneson 2009, 698). The summary of Arneson's interpretation of the nominalist's inclination concerning this study is that Lakunle's self-presentation in 'Dialogue One' where he show overt desire to help Sidi with bucket of water, falls within the praxis of 'strategic' self-presentation, which is an example of impression management.

Dialogue Three

45. Third Girl: Yes, yes, he did. But the 'Bale'¹ is still feasting his eyes on the images.
46. Oh, Sidi, he was right. You are beautiful.
47. On the cover of the book is an image of you...
48. First Girl: The 'Bale' is jealous, but he pretends to be proud of you.
49. And when this man tells him how famous you are in the capital,
50. he pretends to be pleased, saying how much honour and fame,
51. you have brought to the village.
52. Sidi: [*with amazement*] Is not Baroka's image in the book at all?
53. Second Girl: [*contemptuous*] Oh yes, it is.
54. But it would have been much better for 'Bale' if the stranger had omitted him altogether.
55. His image is in a little corner somewhere in the book,
56. and even that corner he shares with one of the village latrines. (Soyinka 1963, 11)

As the village girl announces to Sidi the outcome of the magazine, captured in 'Dialogue Three', Sidi begins to exhibit arrogance and infatuation regarding the praises and admiration that comes her way

¹ The word 'Bale' is a Yoruba expression for a king of a small community.

because of the beautiful images of her in the magazine. Sidi threw caution to the wind and began to voice undiplomatic words about the Baroka. She goes ahead to deflate Lakunle's personality with harsh words: "Be quiet, or I swear I'll never speak to you again. (*Affects sudden coyness*) In fact, I am not so sure I'll want to wed you now" (Soyinka 1963, 12). She believes this because she is currently not in Lakunle's league. Thus, she says, "well, why should I? Known as I am to the whole wide world, I would demean my worth to wed a mere village schoolteacher" (Ibid.). Despite Lakunle's plea and agony as he pleads "Oh, Sidi, don't!" Sidi goes ahead with her savouring of the sardonic pleasure at the expense of Lakunle, as expressed in the following dialogue. Sidi's words and demeanour in lines 58, 60 to 65, present Sidi as cranky and lacking in humility. According to Craig Boyd (2014, 264) "humility prevents us from desiring/thinking too much of ourselves while magnanimity prevents us from desiring/thinking too little of ourselves". The lack of humility in this context is the show of pride, which is an excessive valuation of the self, projecting vanity, conceit, and arrogance. In addition, behavioural attributes such as selfish ambition, pomposity, snobbery, pretentiousness, impertinence or presumption, haughtiness, self-righteousness, arrogance, and self-complacency are evidence of lack of humility (Taylor 2006; Roberts and Wood 2007). Terence Irwin (2005, 76) says "humility restrains us from the distractions that would result from illusions about our own importance; hence, we need both magnanimity and humility to pursue the ends without distraction". For Sidi, her self-presentation, which shows lack of humility, suggests that she did not imbibe the good advantages that humility places in a person's persona. Sidi's choice of words in 'dialogue four' below further suggests lack of humility. Though she has her point regarding Lakunle's foolery and inordinate display of immaturity and ignorance, she is expected to apply tact in addressing him.

Dialogue Four

57. Lakunle: [*In agony*] Sidi!

58. Sidi: And one who is too mean to pay the bride price like a man.

59. Lakunle: Oh, Sidi, don't!

60. Sidi: [*Plunging into the enjoyment of Lakunle's misery*]. Well, don't you know?

61. Sidi is more important even than the '*Bale*'. More famous than that panther of the trees.

62. He is beneath me now – Your fearless rake, the scourge of womanhood!

63. But now, he shares the corner of the leaf with the lowest of the low –

64. with the dug-out village latrine!
65. While I – How many leaves did my images take? (Soyinka 1963, 12)

In another scene, in a road by the village market, Sidi stands happily engrossed in the pictures of herself in the magazine, as Lakunle follows one or two paces behind carrying a bundle of firewood, which Sidi has set out to obtain. In her show of arrogance and pride in 61 to 65, Sidi's infatuation with her sudden fame makes her disrespectful and obstinate. Her obstinate conceit continues in 'Dialogue Five'. The following conversation ensues when Sadiku, (Bale's first wife), met Sidi to deliver information from Baroka.

Dialogue Five

66. Sadiku: Fortune is with me. I was going to your house to see you.
67. Sidi: [*Startled out of her occupation*] What! Oh, it is you, Sadiku.
68. Sadiku: The Lion sent me. He wishes you well.
69. Sidi: Thank him for me. [*Then excitedly*] Have you seen these?
70. Have you seen these images of me wrought by the man from the capital city?
71. Have you felt the gloss? [*Caresses the page*] Smoother by far than the parrot's breast.
72. Sadiku: I have. I have. I saw them as soon as the city man came...
73. Sidi, I bring a message from my lord. [*Jerks her head at Lakunle.*]
74. Shall we draw aside a little?
75. Sidi: Him? Pay no more heed to that than you would a eunuch.
76. Sadiku: Then, in as few words as it takes to tell, Baroka wants you for a wife.
77. Lakunle: [*bounds forward, dropping the wood*] What! The greedy dog!
78. Insatiate camel of a foolish dotting race, is he at his tricks again?
79. Sidi: Be quiet, 'Kunle. You get so tiresome. The message is for me, not you.
80. Lakunle: [*down on his knees at once. Covers Sidi's hands with kisses*]
(Soyinka 1963, 19)

In line 66, Sadiku starts her interaction with Sidi, with a measured display of respect, to which Sidi responds with ambivalence. In line 68, Sadiku continues to extend her cordiality to Sidi and an effervescent portrayal reverence to Baroka, whom she addresses with adulation and veneration through the appellation 'the Lion', a metaphor for the feared, the revered, the strong, the brave, and the magnificent. In her response in lines 69 and 70, Sidi continues with ambivalence and then she swiftly moved towards self-adulation and elevation by the abrupt change of the discussion focus from the king to herself, which indicates a growing sense of pride emanating from her

lack of humility and show of tactlessness. In line 72 to 74, Sadiku gracefully exhibits tact towards Sidi by massaging her apparent infatuation with her growing fame, before attempting to re-direct their discussion back to Baroka as the 'subject of discussion'. She respectfully motions to Sidi to move with her to a respectable distance from Lakunle before she can give her news that is private to her. This is a show of humility and tact on the part of Sadiku. However, Sidi continues with her obstinate conceit and petulance as she ridicules Lakunle in a reckless abandon by referring to him as a eunuch in line 75. Then Sadiku informs Sidi that Baroka wants her for a wife, and this piece of information greatly annoyed Lakunle who insults Baroka with unconscionable words and in doing so, extends it to the entire people in the village in lines 77 and 78. To this, Sidi rebukes Lakunle as a child in line 79 by sternly commanding him to be quite.

Whereas Sidi refuses to honour Baroka's invitation to dinner as delivered by Sadiku, Baroka devised shrewd approach by telling his first wife Sadiku that he is suffering an erectile dysfunction. This action by Baroka is aimed at drawing sympathy towards him but his actual aim is to use Sadiku to encourage Sidi to visit him believing that he is actually having penis erectile dysfunction. Baroka knows that Sadiku cannot keep a secret, even though she vowed not to disclose. As expected by Baroka, Sadiku goes ahead to inform Sidi, who accepts to visit Baroka just to tease and mock him, since he has lost his 'manhood'. Sidi went to Baroka and began to tease him with actions and words that suggest that she is willing to engage in an intimate romance and more. First, Baroka pretends to be truly afflicted with erectile dysfunction, which encouraged Sidi to become more reckless by encouraging Baroka to lay with her. In response, Baroka surprised her by proving that he is fully functional after all. After the intercourse with Baroka, it dawned on Sadiku and Sidi, that Baroka applied strategic self-presentation that projects him as 'helpless' just to lure Sidi very close and entrap her.

Conclusion

To further put the context of this discourse into proper conclusive perspective, the above theories serve as a periscope to investigate Soyinka's *The Lion and the Jewel* and the encapsulated human social behaviours as narrative concepts designated as 'obstinate conceit, and strategic humility'. From the foregoing, it should be clear that self-presentation and impression management, as theories are scholarly

knowledge, which help toward achieving a deepening of understanding of the meaning-making paradigms that occur from varieties of human behaviour and physical encounters. The discussed social behaviours and their self-presentation strategies, which are the ingredients of impression management, are inalienable to human nature and are pervasive in multi-level communication models of human engagement ranging from interpersonal interactions, through policy-making in corporate administration, to national pledges, anthems and mottos, and international state diplomacy. It is clear that analysis on obstinate conceit and strategic humility as complex human social behaviours is shrouded in communicative complexity, revealing the intricacy and uncommon idea of the interplay of both concepts through a critical insight and examination of the study text, *The Lion and the Jewel*. A more curious and intense human social behaviour concept whose frequency and signature as human attribute is applied in films and literature to underline key and most poignant emotional and communicative behaviour of humans is impression management.

Our presentation self-presentation as impression management represents a complete dyad of the gamut of the verbally vocalised form of human expression, hence, its place in literature and film, and equally its significance as a tool behaviour analysis. The indication that nature and nurture combine to define human behaviour represents the social constructionist's inclination as exemplified in the characters Lakunle and Sidi in different occasions. The core idea is that social constructionist's inclination accepts that both the 'Realists' position, who see longstanding and stable dimensions, as well as fixed causes in their interpretation of human behaviour (self-presentation), and the 'Nominalists' position, who see dynamic and changing, as well as transformative and mutative realities in human behaviours, combine to influence the day-to-day conscious and unconscious behaviours. Finally, Metts (2009), contribution provides sampler of models for analysis of social tendencies and idiosyncrasies, even though it is hard to claim that there is an end to the nuances of such social yearnings attributable to the multitudinous make up of human differences, which will continually propel further critical review and analysis.

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