

Nsukka Working Papers in Language, Linguistics, and Literature (NWPLLL)

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NARRATOLOGY IN MADUEKWE’S *DINTA* AND UBESIE’S *ISI AKWU DARA N’ALA*: A COMPARISON OF NARRATIVE STYLES

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Abstract

This study examines narratology in Maduekwe’s *Dinta* and Ubesie’s *Isi Akwu Dara N’Ala*: A comparison of narratives style respectively. In particular, it investigates narrative order (plot) and language in the two novels. The theoretical framework adopted for this study is narratology approach. The specific objective of the study is to make a comparison of Ubesie and Maduekwe’s narrative style in their two novels with special emphasis on narrative order (plot) and use of language. Consequently, this study aims at achieving the following, the analysis of the narrative order (plot) in each text and the examination of the language use in both texts. The findings of the study reveal that story and events are conventionally arranged in a linear plot structure in *Isi Akwu Dara N’Ala* while what is discernible in *Dinta* is non-linear/episodic not structure. The study equally observed that Maduekwe extensively intersperse his story with oral verbal arts (folktale and songs) to ensure the alertness and attention of the audience while Ubesie uses a stereotyped statement (prologue and epilogue) full of figurative devices for opening and ending his novel and to summarise the message he is passing to the public. The study finally concluded that the two authors’ narrative style was distinct as each of them had peculiar way of presenting their events as they happened in the two novels.

1. Introduction

Narrative is a technical word for a story or stories. It is a term which has several changing meanings. It is taken from Latin verb ‘narrare which means to recount and is related to the adjective ‘gnarus’ which means knowing or skilled. Ultimately it is derived from the proto Indo European root ‘gno’ means to know. The word story may be used as a synonym of ‘narrative’ and also it is used to refer to the sequence of events described in a narrative. Rimmon Kenan (2002) rightly says that, a story is a construct created in a suitable format that describes a sequence of fictional or non fictional events in the form of written, spoken, poetry, prose, images and newspapers.

Narrative style can be defined as the structural framework that underlines the order and manner in which a narrative is presented to a reader, a listener or a viewer. Narrative style entails making a close examination of, and commenting on, the writers handling of the various elements of the narrative art to resolve certain artistic problems and achieve certain effects (Onuigbo 2006). It involves examining and explaining the writer’s use of such devices and figurative language, imagery, symbolism and irony. Narrative style provide deeper meaning for the reader and help him use imagination to visualize situations.

Igbo written prose has witnessed expansion in the recent times. As a result there are numerous Igbo prose texts. What the Igbo novelists do is to take into consideration the philosophy and culture of the people and the general trend of events of a period. The publications of Ubesie's novels from 1973 coincided with the reviewed efforts of some Igbo patriots shortly after the Nigerian civil war. Moreover, the war just ended and the Igbo, having lost in that war, were then engaged in self-assessment. Some of Ubesie's novels centre on true love and on the civil war (*Isi Akwu Dara N'Ala*). Ubesie's novels take their bearing from events in contemporary African society by focus on his Igbo people with an emphasis on what these events and incidents meant to him. Some of Maduekwe's novel centre on the problems associated with traditional marriage and the relative value of a child to the parents and traditional occupation in Igbo (*Dinta*).

Ubesie and Maduekwe have excellent mastering of Igbo language usage, which makes their writing easy and fascinating to read. Their sense of humour totally captivates the reader. Their authentic characterisation plants image of the protagonists so indelible in the consciousness of the reader's mind that the reader continues to see the face long after finishing the story. The total effect of these in each of the four novels is one of suspense, wonderment; curiosity and aesthetic delight, all of which make the reader want to reach out for Maduekwe's novels.

Irrespective of the works done on Ubesie's *Isi Akwu Dara N'Ala* and Maduekwe's *Dinta* much have not been done in the area of narrative style of two Igbo novelist. Again, research into the Igbo works of fiction so far studied reveal that the works of Maduekwe have received little or no attention. Our study shows that the researcher has shown interest in the narrative style of Maduekwe and Ubesie hence the need for this study.

2. Literature review

This section designed to review the related literatures in the following order: theoretical studies, empirical studies, theoretical framework and summary of the literature review.

2.1 Theoretical studies

The literary theories relevant to this study are: formalism, stylistic analytical approach and narratology approach.

2.1.1 Formalism

Formalism has its major exponents of the movement as Boris Tomashevsky (1965), Viktor Shklovsky (1965), and Roman Jakobson (1971). According to Rice and Waugh (2001:43), "...formalists sought to place the study of literature on a scientific basis; their investigation concentrated on the language and the formal devices of the literary work... were more interested in the discovery of a systematic method for the analysis of poetic texts. The central focus of their analysis was not so much literature per se, but literariness, that which makes a given text literary. In this sense, they sought to uncover the system of literary discourse, the systematic arrangement

of language which makes literature possible. Their interest in literary texts tends to centre on a functioning of literary devices rather than on content; literariness was an effect of form.

2.1.2 Stylistic analytical approach

Stylistics studies and describes the formal features of the text. Literary stylistics theory is the critical approach which focuses on the literariness of the text. It examines the features that make the text a work of literature as opposed to history, economics or religion. It looks at the aspects of the literary artist's imagination and creativity as demonstrated in his style. According to Chapman (1973), Romano (2000), Ayemoni (2002), Babajide (2002), and William (2002), stylistics is described as a linguistic study of different styles. Stylistics could also be described as an academic field which studies aspect of language variation. It is in this regard that Crystal and Davy (1964) posit that stylistic aims at analyzing language habit with a view to identifying from the general mass of linguistic features common to English and used on every conceivable occasion. Leech and Short (1995) believe that every stylistic analysis involves selecting some features, which may be one feature or a number of features. The stylistic selection involves the relation between the significance of a text and the linguistic characteristics in which the significance are manifest. Literary stylistics looks at the aspects of literary writers imagination and creativity as demonstrate in his styles. These aspects include the way in which he selects and uses figures of speech, and the way in which they help to realize the subject matter of the literary work.

2.1.3 Narratology approach

Narratology is pre-occupied with the theory and practice of narrative; it seeks to identify the 'near-universal principles' and devices that writers employ in executing narratives. The term narratology was coined by Todorov (1969) in his book *The Grammar of Decameron* and was used and developed chiefly by Genette (1980) in his theory about narratology explained in his *Narrative Discourse: An Essay in Method*. It is the theory of narrative that accommodates comparative evaluation of narratives that focuses on what all narratives have in common and what enables them to differ from one another. Genette identifies some analytical categories like, narrative voice, narrative perspective, order and mood that can be studied to properly understand how narratives are organized and rendered. He calls narrative perspective the point of view that the narrator employs which he regards as "focalization". Genette explains, so by focalization I certainly mean a restriction of 'field' actually, that is, a selection of narrative information with respect to what was traditionally called omniscience. Genette also identifies what he calls "embedding" – a shift in narrative level. Within the space of the principal plot, embedded narratives told by other narrators are inserted.

Furthermore, Genette examines the relation between the sequencing of incidents in a story and the manner of presentation in a narrative. The relation between sequence of events and arrangement Genette calls "order". Order normally refers of the chronological sequence of events. In the text, details are not observed simultaneously, but in a specific order. This assertion gives

rise to the possibility that the order of the events in the text can differ from the order in which the same events occur in the story. Thus, a narrator may employ a chronological order of presentation, or recount the events in a non-sequential way. In most cases, events in a narrative are not presented in a chronological order. This is because dislocation of temporal order produces a complex and often interesting plot. Genette employs the term “anachrony” to describe the non-sequential order of narrative. Anachronies deal with the discordances between the orderings of the text and the story. He describes anachrony as any chunk of text that is told at a point which is easier or later than its natural or logical position in the event sequence. Genette (1980) identifies two types of anachrony; analepses and prolepsis. When an event is narrated after the fact, “analepsis” (flashback) is involved, and when a narrator makes a projection of future events after the main, prolepsis” (foreshadowing) is the “anachronic” style used. On narrative mood, Genette (1980) notes that certain technical preferences govern a story’s verbal rendition. He observes that a narrative is essentially “diegesis” (telling). This implies the presence of a narrator in a narrative. For Genette, a narrative cannot in fact imitate reality, no matter how realistic; it is intended to be a fictional act of language arising from a narrative instance. Narrative does not ‘represent’ a (real or fictive) story, it recounts it, that is, it signifies it by means of language.

2.2 Empirical studies

Chikezie (1987) carries out a study on critical analysis of Maduekwe’s works of fictions *Uru Nwa* and *Dinta*. The Objective of the work is to examine Maduekwe’s recurrent themes and use of language in *Dinta* and *Uru Nwa*. The study is approached using stylistics analytical approach. The findings of the study show that the plot, theme and characterisation in Maduekwe’s novels derive from folklore. The study further reveals that Maduekwe is incompetent in the use of language in the novels because he over explain some idiomatic expressions he used in the novel. The study relates to the present work in the sense that it discusses the plot and style in Maduekwe’s novel *Dinta* which the present study set to discuss but it differs from the present study in the sense that the study did not compare Maduekwe’s narrative style with any other Igbo novelist.

Ozo (1988) studies the content and style of two novels: *Jufo Obinna* and *Isi Akwu Dara N'Ala*. The study adopts a stylistics approach. The major objective of the study is to analyse the content and style in Ubesie’s two novels, *Jufo Obinna* and *Isi Akwu Dara N'Ala*. The findings of the study observed that Ubesie did well in language of his novels but has a problem in the use of proverbs hence he clusters proverbs where only one proverb can serve. Also the findings of the study reveal that Ubesie writes in his own style. The study relates to the present work in the sense that it discusses style in Ubesie’s novels which is one of variables of the present work. It differs from the present study in the sense that the study did not compare Ubesie’s novel with any other novel written by another Igbo novelists.

Asogwa (2012) has a study on Chibiko Okebalama as an Igbo novelist. The main objective of the study is to assess Okebalama’s novels: *Onye A-Na-Eche* and *Qdi Uko Na Mba* and then situates him as an accomplished or failed Igbo novelist. The study is anchored on

stylistics approach. The findings of the study reveal that the plots of Okebalama's novels are generally unified plot which has a clear beginning, middle and end. The incidents in the novels are well connected. He tells his stories in a chronological sequence. The findings also observe that in the area of style, Okebalama's use of language gives him enviable quality which no other Igbo writer has. In his use of language we observe that Okebalama's language is devoid of ambiguity for his readers easily understand him. The study is relevant to the present work in the sense that it discusses plot and use of language which are the variables in the present work. It differs from the present work in the sense that it did not show any comparative analysis of the narrative style of two different Igbo novelist.

Ogbuagu (2014) has a study on comparative critical analysis of *Isi Akwu Dara N'Ala* and *Nwata Rie Awo*. The study is anchored on stylistics approach. The aim of the paper is to compare and contrast the content, theme, plot, style, characterization and structure of *Isi Akwu Dara N'Ala* and *Nwata Rie Awo*. The findings of the study reveal that the plots of the two books follow their sequence of events chronologically. The findings of the study equally show that both writers in their styles use figurative expressions vividly to bring out the meaning of whatever situation/character they are portraying. Ogbuagu study relate to the present one in the sense that both study studies *Isi Akwu Dara N'Ala* which is one of the variable in the present one but differs because Ogbuagu makes a comparative study of a novel and a drama text, while the present study compare two prose text.

2.3 Summary of the reviewed literature

In theoretical studies some theories such as formalism, stylistic analytical approach and narratology which are related to the study of Igbo written literature with particular reference to prose fiction are reviewed. Some empirical studies related to the study are equally reviewed with the view of identifying gaps to be filled by the present study. Some scholars like Chikezie (1987), Ozo (1988), Asogwa (2012), and Ogbuagu (2014) have attempted studies on novels. Those who attempted some analysis based their studies on just a particular authors. The literature reviewed shows that little or no extensive study has been done on comparison of narrative style of Igbo novelists and their works (Tony Ubesie *Isi Akwu Dara N'Ala* and Joe Maduekwes *Dinta*) in the area of narrative order (plot) and language. This therefore, creates a gap that the present study seeks to fill.

2.4 Theoretical frame work

2.4.1 Narratology approach

Narratology approach was propounded by Genette (1980). It is the science of the structure of narrative, or the technique through which the narrative is structured to achieve the best result for the work of art. In Oxford Concise Dictionary of Literary Terms by Baldick (1996), narratology is defined as a term used since 1969 to denote the branch of literary study devoted to the analysis of narratives, and more specifically of forms - of narration and varieties of narrator. It is the theory of narrative that accommodates comparative evaluation of narratives that focuses on

what all narratives have in common and what enables them to differ from one another. On examining the literary theories discussed above, the researcher discovers that narratology approach is more relevant to the present study. Narratology approach opens for us a window that enables us to have a glimpse on the cultural outlook of the novelist. In this study, narratology approach will help us to understand how Tony Ubesie and Maduekwe depict cultural values and norms through stories that are narrated in their artistic expressions and compositions. This theory is relevant to the present study because it will enable us evaluate the various narrative styles that are used by Tony Ubesie and Maduekwe in their novels selected for the study in the areas of narrative order (plot) and language. Narratology also highlights the fact that human beings make use of various expressions as vehicles to convey narratives that depict daily life experiences. The fact that narratives manifest themselves in various forms in our daily lives convinces us that we need not expect narratology approach to be a misfit if applied in the narratology in Maduekwe *Dinta* and Ubesie's *Isi Akwu Dara N'Ala*: a comparison of narrative styles.

3. Data presentation and analysis

Here, the researcher presents Narratology in Maduekwe's *Dinta* and Ubesie's *Isi Akwu Dara N'Ala*: a comparison of the narrative style under two major sub-heads. They are: narrative order (plot) and use of language.

3.1.1 Narrative order (plot)

Narrative order looks at the manner of occurrences of events in a story and how these are arranged in a narrative. Two options are available to a narrator: the narrator may present the events chronologically or out of order. Genette (1980: 27) notes that the order in which the events actually happened does not necessarily correspond to the way they are presented by the narrator. Thus, the manipulation of time produces plot complication that sustains an interesting narrative. This non-sequential order of presenting events is what Genette calls "anachrony" (non-sequential order of narrative).

Foster (1928: 87) defines it as a narrative of events arranged in their time sequence but with emphasis of casualty, that is, cause and effect. The plot aids the manner the events unfold. In its simplest form, plot is defined as the pattern of events in the narrative Mbah & Mbah (2007:150).

In *Dinta*, Maduekwe narrates the stories in a non-linear/episodics order. The story starts with reference to an incident which under normal circumstances and under strict sequencing, occurs somewhere in the middle of the story. The stories of Ntĩnũrũ hunting expeditions forms the larger proportion of the entire story in the novel. It is in one of the hunting expeditions described in this novel that he overhears the spirits' discussions and these catalogue of hunting expeditions in one of which he is exposed to some secret plans against him. Maduekwe rather starts the story with hints about this secret plan, thereby bringing what should have been somewhere in the middle to the beginning. The immediate effect of this reorganisation is that the reader discovers, from the first sentence of the story, that something frightful and unpredictable is

being anticipated and therefore in suspense. He then becomes anxious to know what is going to happen.

There is also a cause and effect in the plot. The cause is the barrenness of Ntĩnũrũ's wife Ọlũdi, which results in the Ọgbanjẹ children reincarnating into his house prior to his encounter with them in the forest. The entrance of these children brings fear to Ntĩnũrũ and makes him behave contrary to the expectation of the community.

Ntĩnũrũ's fear is based on the imminent premature death awaiting his children. He makes up his mind to stop their attempt to die prematurely. As Ọhiakara starts building his house, a poisonous snake attacks him and wants to take his life. Then Ntĩnũrũ kills the snake and Ohiakara is delivered.

Subsequently, Ntĩnũrũ kills the lion that wants to kill Kanelechi during her marriage ceremony. Although, this lion has been killed, Kanelechi's spirit mates continue to disturb her. This disturbance through sickness leads to the digging up of her "iyi-uwa" (covenant with spirit mates or oath) and eventually, she is freed from the attacks of her spirit mates. However, with the simple act of ingenuity on the part of Ntĩnũrũ, his children no longer die prematurely. Ọhiakara later finishes his house while Kanelechi married and Ntĩnũrũ assumes his normal disposition.

Maduekwe's plot basically portrays the concept of supernatural evil power over human life; the concept of self-will and consistent effort to achieve one's objective in life. In this plot one notices that some people's lives are being controlled by supernatural evil forces like the Ọgbanjẹs in the society. Secondly, Ntĩnũrũ's self-will and consistent effort to achieve his purpose thus making hay while the sun shines earns him the rightful ownership over his two children. It therefore suggests that one determines one's destiny and also can prevent an imminent danger depending on the person's attitude towards the situation.

The flaw in the plot is the artificiality and the unrealistic nature of certain events in the novel. Maduekwe presented in a superficial and unrealistic manner the killing of the lion by Ntĩnũrũ and how Ntĩnũrũ overhears the spirits. This is obtainable in folktale and romantic novels. Therefore, it makes this novel *Dinta* a romantic novel and as such as extended folktale. Even the characters in the novel are all over exaggerated.

Nevertheless, Maduekwe, artistically creates suspense by beginning the story at the middle of the action. This is the style by which an author withholds a sequence of actions in order to arouse curiosity and also the reader's participation. The irony here is that the reader knows why Ntĩnũrũ behaves the way he does but his wife and other characters in the novel are not aware of it. He conceals his encounter in the forest and shares it with only the reader. In view of the events in *Dinta* one notices the influence of supernatural beings on human beings.

The plot of Ubesie novel (*Isi Akwi Dara N'Ala*) is linear because it has a clear beginning, middle and end. In it incidents are well connected and a concerted effort is made to chronologically narrate events in such a manner that no episode or event is displaced or omitted. Such omission or displacement can destroy the unity of the whole narrative sequence. Thus we have the events in a logical sequence. The novel starts with prologues in the form of "okwu mmalite". These prologue introduce the content of the story to the reader. By this order the reader

is made aware of what the novel is going to talk about and so becomes conscious of how the story is going to be manipulated with a view of knowing the outcome of the action. The incident in *Isi Akwu Dara N'Ala* is chronologically narrated. The main plot of the story could be identified as; Ada's desire to get married, Ada's cohabitation with Obiorah which failed, Ada's marriage with Chike, a marriage that was blessed with two children, the outbreak of the Nigerian civil war and Ada's involvement in the attack trade, Ada's flirtation with army officers and its consequences on the family, the movement of Chike from Enugu to Awka his home and the movement of Ada from Enugu to Aguata, the visit of Chike to Ada for assistance as a result of the effects of the war, Chike's enlistment into the Biafran army, Chike's experiences at the Nnewi sector of the war, the end of the war and the effect of the party organized by Chike and visit of Ada to Chike's party and her remorse and Chike's rejection of her.

3.1.2 Language in *Dinta* and *Isi Akwu Dara N'Ala*

Proverbs

Proverb, according to Akporobaro (2008) is a short popular saying usually in the form of a moral advice or truth expressed in a concise form. He goes further to describe it as a means by which ideas could be vividly expressed and illustrated.

Maduekwe is one of the few Igbo novelist who do not believe that the only way of writing good Igbo is by using too many proverbs here and there, unlike Ubesie, Maduekwe use of proverbs is unique. This is justified by the fact that in so many pages of his novel (*Dinta*), there is no single proverb. He does not use proverbs indiscriminately. The very few that come in are there naturally and are placed in their appropriate position. Again J.C Maduekwe makes some of his ideas difficult to understand due to the blurredness created by the use of proverb clusters. For instance, in page 47 of *Dinta* where he states that:

Ọ bụ ụmụ aзі na-achụ oke; e ji aзі na ọ na-abụ ọkụ na-agba ụlọ, ụmụ aзі ana achụ oke. Ma ọ bụrụ na okenye achụwa oke, ọ dị inyo enyo ma uche ya o zuzikworo oke, n' ihi na a sirị na ọ na-abụ okenye mewe ka ụmụ aзі a kpọọ ya onye ara.

It is children that pursue rats, which brings about the saying that when a house is on fire, children chase rats. But if an adult pursues rat, it becomes suspicious and this raises the doubt as to whether his senses are correct, because it is said that if an adult starts behaving like children, he shall be regarded as a mad person.

It is certain that, simply put, what he aspires to say here is that while children may prefer to play instead of attending to more serious issues, the adult who does that is looked upon as very irresponsible. But by clustering the proverbs, *onye ọkụ na-agba ụlọ ya adighi achụ oke*, (He whose house is on fire does not leave it to go and pursue rats) and *Okenye mewe ka ụmụ aзі, a kpọọ ya onye ara* (when an adult behaves like children, he is regarded as a mad person) in the confusing and clumsy way he has done it in creating a stumbling block for the reader of the passage. Secondly the italicised expressions in lines 3 and 4 in local dialects makes understanding and flow of idea clumsy.

The proverbial language is a rhetorical device used by Ubesie. Ubesie’s works bear discernible marks of the oral tradition. The use of proverbs in particular constitutes a distinguishing imprint of his narrative style. The rhetorical force of proverbs in *Isi Akwu Dara N’Ala* forms part of Ubesie’s aesthetics. Ubesie’s use of proverbs is not just an incidental employment of eye-catching phrases, but a well ordered artistic style prevalent in his work. On this, Nwadike (2001) notes; Ubesie’s proverbs fit the contexts in which they are used. He therefore uses his many proverbs for purposes of clarity, re-enforcement and embellishment.

Ubesie is a good user and employer of Igbo proverbs in his book (*Isi Akwu dara N’Ala*) to embellish his use of language. Ubesie makes profuse use of them, sometimes, he employs two or three proverbs where only one can suffice. Besides, Ubesie has a wonderful technique of providing some explanatory clues within the context in which such a proverb is used. One example of Ubesie’s use of proverb with explanatory clue is seen in page 44 of *Isi Akwu Dara N’Ala* where it is stated that:

A chūwa a hū anaghī akọ na be dibia. Ma onye chōwa akūkọ agha, ya jewe ebe moto na-akwūsi, na ọ bụ ebe ahụ ka ọ ga-anụ ndị bụ eziokwū na ndị bụ ụgha.

There is nothing one cannot find in a medicine man’s house. But he who wants to hear stories about war should go to the motor park, for it is there that he will get both true and false information

The first line of the sentence italicised is the proverb itself while the accompanying lines (statement) which usually comes immediately after the proverb is the explanatory clue which states the context in which the proverb is used. The reader very readily sees the relationship between the proverbial reference to the medicine man’s house where all sorts of things are seen and the motor park where all sorts of information about the war are obtained.

Apart from using proverbs for illustrative purposes, the title of Ubesie’s novel “*Isi Akwu Dara N’Ala*” is couched in proverb, the messages or significance of which unfolds along plot. Furthermore, in *Isi Akwu Dara N’Ala* the subject matter or theme hinges on the proverb which forms the title, for example, *Isi Akwu Dara N’Ala*.

Another proverbs in *Isi Akwu Dara N’Ala* is seen in page 188

Ahia azuchaala, Udele enwerela ala
Akū efecharichala,
Ọ darala awọ
Mmiri zocha ọ gbacha
Ochichijị gbachaa n’abali,
Chi ga-efo efo ma e mecha

Market is over the vulture own the land
The termite has finished flying around
and has fallen for the frog
After the rain, come sunshine
After darkness at night,
day will break later

Also in page 192, he says

Okuko anyureela ala, wee bere n'elu
osisi
Onye jiri aka ya gbakaa ute ya o
dinawa n'ala

The fowl has soiled the land and
perches on the tree
Anyone who break his mat will sleep
on the bare floor

These two proverbs above refers to bad behaviour which have constituted a source of regret to Ada.

The use of proverb in prose writing as a device is one thing and to employ it so as to achieve a special effect demands skill which goes beyond ordinary creativity. Proverbs have been found to be in common use in Ubesie's *Isi Akwu Dara N'Ala*. Variation through creativity in the usage of proverb by Ubesie has shown that there is a wealth of good language in his novel.

Idioms

Idiom is a figure of speech with both surface and deep meaning. It can be referred to as a use of words, a grammatical construction peculiar to a given language, or an expression that cannot be interpreted literally. Maduekwe's use of idioms enhances the aestheticism of language in his novel (*Dinta*). They contain images of interest which offer pleasure to the reader especially as he/she discovers the equivalence between the situation which prompted the idiom and the meaning implied by the idiom. In *Dinta*, Maduekwe the writer in describing Kanelechi's fastness in walking as a child, says, *Kanelechi ghorọ nko n'ije na igba oso* (*Dinta* p. 22). Also, as Ntinuru makes up his mind to do all within his reach to change his children's destiny the writer says, *O wuru ntukwasị obi ya n'elu nkwu* (pg 30). *Nkwu* (Palm tree) here is significant, because it represents the height and strength of Ntinuru's faith to avert any evil that will come nearer to his son. It is also a fruitful and hopeful belief. These idioms aid deeper comprehension of the novel. In Maduekwe's novel he uses idiomatic expressions more often than proverbs.

There are many idioms in Ubesie's novels. Onyekwusi (1981) in Mbah and Mbah (2007) in an article "Language Aestheticism in Juo Obinna notes that not only are idioms aptly used, they also contain images of intense picturesqueness, which offer pleasure to the readers especially as they discover the equivalence between the situation which prompted the idiom and the meaning of the idiom. Ubesie uses idiom to capture /express the scene of the workers extreme happiness anytime they are about to receive their January salaries in page 2 last paragraph of *Isi Akwu Dara N'Ala*, he says; (*Obi na-adị onye oḅula ka etinyere ya nnu*). Also in page 125 there is an instance of Idiom. Example

Ego buru aturtu tawa Money is surplus.

The first idiom expresses extreme happiness while the second denote surplus.

In Ubesie's novel, he mixes idioms and proverbs with humour, pre-sumably he does this because he intends bringing home his meaning or message in an effective way. This makes his story interesting and understandable. For instance, Ubesie employs proverbs, idiomatic expressions when he wants to introduce an impending doom or intends unveiling good things that

happen to any of the characters in the novel. This way, he prepares the mind of his readers in anticipation of what happens next. In *Isi Akwu Dara N’Ala* when he was narrating the wedding of Chike and Ada, he says in page 15 paragraph 1,

Egwu a na-ekwere igba esula!	The dance that the drum is being prepared
Edere a na-ekwere abia esula!	for has started!
Ogu a na- apiri akụ adaala Ugbọ a na-	The song from the big drum has started!
akpuru ogu eruola mgbe a ga-akọ ya	The fight that demands the arrows has
akọ!	fallen!
Taa ka ihe di wọrọ ogori ga-azu n’ahia!	The farm hoes are used for have started!
	When the story will be told! Today is the

Idiom has been properly utilized by Ubesie and Maduekwe because it has been revealed that idioms are used to enrich language and also that their meaning cannot be deduced from individual words. Idioms seem to come easily and naturally to both authors and do not sound forced. As a result one is inclined to admire rather than disdain their use of common idiomatic expressions where they have used them more often than not, they account for the vibrant language of their novels.

Personification

Onuigbo (2006:158) postulates that personification is derived from the Greek word “prosopopeia whereby an inanimate object or an abstract concepts is spoken of as though it is endowed with life or with human attributes or feelings”.

Instance of personification is seen in *Dinta* (page 5 – 6) whereby the four market days in Igbo land were given human attributes as though they are children from the same biological mother, thus: ọ sọpuchaara ụbọchị anọ dị n’otu izu – eke, nwa dị ọkpara; oye na Afọ, etiti ologbolo nwa, na nkwo, obere nwa mechiri akpa nwa nne ya”. Here the four market days in Igbo land are presented as children from the same mother. They are presented in their chronological order thus Eke is the first son, Oye and Afọ are the second and third children respectively, while nkwo is the last child that closed the mother’s womb. All these aid communication of meaning and enhance the beauty of the narrative

Ubesie’s use of personification is mostly with human action. In *Isi Akwu Dara N’Ala* (p.3), Ubesie describes the state of happiness by workers by the time they receive their January salary as if the happiness was a person, in other words personifying it thus:

Mkpọtụ na-eme ebe ahụ,	There is noise there
Obi anụrị na-akụ mmadụ niile isi N’ala.	Everyone is overwhelmed with

joy

Similar personification is used in the same novel in page 196, for instance Obi anụrị zuru ụmụ chisara Chike (Chike is overwhelmed with joy.)

Dialectalisms

This is a device which most writers do not deliberately employ. It is always very difficult for writers to completely hide their identity through dialect. There may be standard or central dialect to be pursued while writing. But at times we see some frickers of local dialects of the writers punctuating the discussion here and there (Onyekaonwu 1986).

J.C Maduekwe employed two levels of language in his novel. There is the standard Igbo which he uses throughout the narration and which is spoken by the more educated Igbo readers, and there are mainly dialect words he flicked in which the readers find it difficult to place in their appropriate place of origin. For instance, it is clear that Maduekwe strives hard to use the central dialect in his story, yet he finds it difficult to avoid some slips that go directly to give away the geographical location of his birth place, for instance he states in page 5 of *Dinta* that:

Ujọ akukọ umu nwanyi na-agafe akwu ahụ gaa ahia mba ozọ na-akowa wee gbata tua ya ozigbo ahụ	The fear of the story women that go across that bushy land to the market in other land tell comes and touched him all over the body
----------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------

This particular passage is very vague primarily because the writer presents some words and expressions in his own local dialect instead of the standard. The passage should have read thus:

Ujọ akukọ umu nwanyi na-agafe ikpa/agu ahụ gaa ahia mba ozọ na-ako wee bja ozigbo/ngwa ngwa jigide ya n'ahụ.	The fear generated by the story being told by the women who pass that bushy land on their way to the market of other land, griped him.
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Dialect is one of the ways that Ubesie uses to achieve beauty in his narration. He uses standard Igbo variety and hardly employs dialect forms. Ubesie's use of dialect aimed at filling a long gap in Igbo writing tradition in order to promote the Igbo language.

Regarding dialect usage, Ubesie style is such that readers of all ages (Igbo readers) might be in a position to understand the content of his novel while Maduekwe's novel so many readers will find it difficult to understand because of so many dialect words he flicked in almost all the pages of the book.

Symbol

A symbol according to Wellek and Warren (1987) is "something calculated and willed a deliberate mental translation of concepts into illustrative, pedagogic sensuous terms". A symbol is a character, an action, a setting, or an object representing something else. It can be rooted in ideas, names and person.

Maduekwe readily comes to mind as a writer who extensively used symbols in his work. At the end of *Dinta*, Maduekwe presents three symbolic characters. As Ntınuru decides to reveal his encounter with the spirit children in the bush, he calls two significant characters, Diochi (a palm wine taper), and Dibja (a medicine man). Thus, utbochi ahụ dinta kporo Dibja na Diochi

oku n'ulo ya. (*Dinta* pg. 89). The presentation of these three characters in this novel is symbolic. This suggests why *Dinta* should call them as he reveals his secret. In this novel, *Dinta*, *Diochi* and *Dibia* are seen as concealer of secrets and they are the people that *Ntinuru* (*Dinta*) calls to tell of his awful experience in the forest. By definition they are symbolic; thus *Dinta* enweghi mgbe o ga-ekwucha ihe o huru n'ohia nta, *Diochi* adighi ekwucha ihe o huru mgbe o no n'elu nkwu, otu ahụ kwa, *Dibia* adighi ekwucha ihe o huru mgbe o ghara ekpiri afa ya (p. 93). The similarity evident in these three symbolic characters is their quality of concealing certain things they see in their individual professions.

Ubesie's symbols are mostly rooted in ideas, names and persons. The story in *Isi Akwu Dara N'Ala* is symbolic of the present day Nigerian social disorder, greed and avarice. *Ada* is a symbol of some Nigerian women who identifies with their husbands only when times are good and also the class of women who are so morally debased to the level of having affairs with other men outside their matrimonial home. She also represents a category of married women who lost their husbands and marital homes after the Biafran war as a result of their notorious dealings with soldiers during the war.

Symbolism through character development is also used by *Ubesie* as style. To illustrate this we can mention the early description of *Chike* by *Ubesie* in page 13 of *Isi Akwu Dara N'Ala*.

umu agboghọ na-achu Chike di ka ebe ijiji
na-achọ ebe a wufuru mmiri ogiri. Nke mbu
bu na Chike mara mma nwoke. Nke abuo o
ka di n'okorobia. Nke ato, onwere ego na-
agba moto mma ahụ Chike kariji ego o were
ma a bja n'mendi mmadu

Girls pursue Chike as house flies pursue
locust bean water. In the first place Chike is
handsome, secondly he is young. Thirdly,
he has money and drives a car. Chike
handsomeness is more than the money he
has, if you come to what make people to
love each other.

The Use of Embedded Narratives (Folktales and Songs)

Embedded narrative is another narrative inserted into the principal plot of the main narrative by another narrator who is different from the main narrator (or a story within a story). Narrative levels can shift with the use of embedded narratives. Genette (1980) notes that within the plot of a novel, the writer can put embedded narratives. An embedded narrative is usually told by a narrator other than the narrator occupying the digenetic space. This sprinkling of embedded narratives can add flavour and diversity to the narrative art. Folktale and song are examples of embedded narratives in *Dinta*.

Folktale: Folktales are about every day events. Canonici (1993) sees folktale as a mirror of the society in which it is created. Folktales are usually meant to instruct and teach morals.

The use of folktales within the body of main narrative is an element of the oral tradition. Maduekwe uses this technique (embedded narratives) to spice up his narrative art. The writer uses this device to capture the scene where *Oludi Ntinuru's* wife use to gather her children near the fireside in the evening to tell them various Igbo folktales and riddles (p.36). Thus, *Oludi* becomes the narrator of the embedded narrative. Maduekwe uses folktale within the story to show the

behaviour of certain characters, especially their knowledge and interest in the story. This manifests in the life of Ohiakara who whenever he remembers that her sister is getting married got worried because he knows that he will miss her stories very much and there is no other person around him that can replace her in telling such an interesting stories of a miraculous child called ihe emetara n 'agu (A thing that was got from the woods) that always reminds him of where he (Ohiakara) came from and where he will return to.

Song: A song most broadly is a sign and (often stand along) work of music that is typically intended to be sung by human voice with distinct and fixed pitches and patterns using sound and silence and a variety of forms that often include the repetition of sections (<https://en.m.wikipedia.org/wiki/song>).

This oral traditional technique in story telling helps to enliven the narrative and is employed by many modern Igbo novel writers. From the facts available, J. C. Maduekwe is the chief adherent of this technique. He includes Igbo traditional songs in his novel. These songs are scattered in some pages (pg. 12 – 13, 16 – 20, 34 and 72 – 73) of the novel which give the novel a much more traditional Igbo feel. Maduekwe uses untranslated songs in the novel which is quite interesting considering that the entire novel was written originally in Igbo language. There is always a connection between the songs and the content of the passage where these songs are included. For instance, in page 16 – 17 (*Dinta*) Maduekwe uses lullabic songs. He uses this narrative device to capture the scene where Ntinuru's house help (Ngozi, an orphan) uses likely songs to lull her step mother's child (Kanelechi) to sleep.

Prologue and Epilogue

Prologue can be defined as a separate, introductory section of a literary work. It sets the tone and establishes the setting and provides background details. It is mutually shorter than an actual chapter, and may only be a page or two in length. Often it provides some back story about events prior to the novels. Epilogue is the opposite of the prologue. It is situated at the end of a literary work and serves as a conclusion to the story. It provides information about the fates of the character.

Prologue and Epilogue are two separate sections of a literary work such as novel or drama. They can be in the form of short speech, poem, narrative and elegy. This is a technique employs by writers to give additional detail to the story. This pattern or technique is very freely exploited by Ubesie. He employs them to introduce the message of the narrative at the beginning and to elucidate the moral lessons at the end. He also use prologue and epilogue full of figurative devices to summarise the message he is passing to the public. These devices are found in almost all his works and in most cases they are presented in poetic form. For instance, *Ubesie's Isi Akwu Dara N'Ala* partly ends thus:

Ogaranya na-eri anụ, ya cheta Ogbenye. Maka na ogaranya nwuọ, Ogbenye esoro buru ozu ya... Maka na oke riwe, gbara inye awọ, awọ riwe nke ya, oke ebewe akwa", (p.206). (when the rich eats, let him remember the poor. Because when the rich die, the poor helps to remove his corpse...

because if the rats eats and refuses to share with the toad, when the toad starts eating his own, the rat starts to cry).

Myths

According to Abrams and Harpham (2006) myth is a System of hereditary stories of ancient origin..., which served to explain why the world is as it is and things happen as they do, to provide a rationale for social customs and observances, and to establish the sanctions for the rules by which people conduct their lives.

Dinta is not just a narrative about characters and event on a superficial plane, it is a novel densed with myth and primitive rituals. Maduekwe employs myth to explain certain mysteries that characterise human existence and some experiences common in Igbo society. In *Dinta*, Maduekwe indirectly employs the Igbo cultural belief in Qgbanje (changeling), a phenomenon by which children come (are born) and go (and they die) in repeated succession. The story is merely woven around this cultural belief and to be as indirect as possible in treating this topic, Maduekwe seems to be giving an optimistic impression that the "Qgbanje" phenomenon can be combated or successfully challenged, contrary to the general belief amongst the Igbo that "Qgbanje" issue is really a thorn in the flesh.

Ohiakara (the bush said) is a system of communication or message. This is not an ordinary name, but a coded message. The name is a psychological consolation contrived by Ntinuru (the father) when he was born to remind him of what the spirit children said concerning their coming in his house

3.2 Differences in Ubesie and Maduekwe's narrative style

The plots of Ubesie *Isi Akwu Dara N'Ala* is linear plot which has a clear beginning, middle and end. In it, incidents are well connected and a concerted effort is made to chronologically narrate events in such a manner that no episode or event is displace while what is discernible in *Dinta* is non-linear/episodic plot structure.

Ubesie and Maduekwe are good users and employers of figures of speech like proverbs, idioms to embellish their use of language. Proverbs have been found to be in common use in Ubesie *Isi Akwu Dara N'Ala* while in *Dinta* Maduekwe do not make use of many proverbs, this is justified by the fact that in so many pages of his novel there is no single proverb. Again Maduekwe uses Idiomatic expressions more often than proverb in his novel while Ubesie mixes his idioms with proverb.

Maduekwe also uses songs and folktales to intersperse or punctuate his story. In *Dinta*, songs are well interspersed within the story and there is always a connection between the songs and the content of the passage where these songs are included. While Ubesie uses a stereotyped statement (prologue and Epilogue) full of figurative devices for opening and ending his novels and to summaries the message he is passing to the public.

J.C Maduekwe employs two levels of language in his novel. There is the standard Igbo which he uses throughout the narration and which is spoken by the more educated Igbo readers,

and there are mainly dialect words he flicked in which the readers find it difficult to place in their appropriate place of origin while Ubesie employs standard Igbo variety and hardly employs dialect words.

3.3 Similarities between Maduekwe and Ubesie's Novel

In terms of style (language) both writers employ artistic ingredients in their novels which the audience has access to and immersed in. Ubesie and Maduekwe deploy proverbs, idioms and symbol as narrative ingredients which make the reader see and feel the vitality of the narration.

4. Findings and conclusion

4.1 Findings

The findings of the study reveal that Maduekwe uses non-linear/episodic plot, probably because Oral Verbal arts are inherently episodic or the artist want his reader to be perplexed and understand that the incidents in his narrative is meant to be narrated in a mysterious manner as to further complexities of life or any other reason.

The findings of the study also observed that figurative language of the novels under study are employ so uniquely that readers are trapperd and begin to wonder at such stylistic elegance and uniqueness in approach. The above statement is in line with Ubesie use of proverbs which serve as keys to understanding his novel. This is because he uses them not merely to add touches of local colour but to sound and reiterate themes to clarify conflict and to focus on the values of the society he is portraying. Besides Ubesie has a wonderful technique of providing some explanatory clue within the context in which such proverb is used. Though it is obvious that he makes conscious effort to bring in proverbs into his works, this tendency is not as fully pronounced as in Ubesie. Most of the time, Maduekwe, presents his proverbs in isolation and without supporting clues.

The findings of the Study show that J.C Maduekwe employs two levels of language in his novel. There is the standard Igbo which he uses throughout the narration and which is spoken by the more educated Igbo readers, and there are mainly dialect words he flicked in which the readers find it difficult to place in their appropriate place of origin while Ubesie employs standard Igbo variety and hardly employs dialect words.

The findings of the study note that Maduekwe also use oral verbal arts (songs and folktales) to intersperse or punctuate his story. In *Dinta*, songs are well interspersed within the story and there is always a connection between the songs and the content of the passage where these songs are included. While Ubesie uses a stereotyped statement (prologue and Epilogue) full of figurative devices for opening and ending his novels and to summaries the message he is passing to the public.

4.2 Conclusion

Narratology is especially beneficial in the criticism of literary works that stand as milestones in literary and cultural history because of their pioneering, complex and innovative

structure. Maduekwe's *Dinta* and Ubesie's *Isi Akwu Dara N'Ala* are the earliest examples of these kinds. The study has shown that story and events are conventionally arranged in a chronological order of events. The study has also examined indigenous literary ingredients that colour Igbo novel and found out that the writers and their readers share symbiotic affinity. The writers draw from the contemporary history of the country (Igbo land), and the audience understands the issues, the writers employ artistic ingredients the audience has access to and immersed in. So when Maduekwe and Ubesie deploy proverbs, Idioms, Myths, folktale and song as narrative ingredients, the audience sees and feels the vitality of the narration. These ingredients are drawn from the pool of the oral tradition. Igbo novel, therefore, has a foundation - a literary matrix from where it draws its aesthetics. The study finally concluded that the two authors narrative styles was distinct as each of them had peculiar way of presenting their events as they happened in the two novels.

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Appendix

Synopsis of the two novels

Dinta

Dinta, talks about a hunter, Ntinuru, whose wife is barren. On one of his hunting expeditions he over hears some spirit children planning to come into the world as children to him (Ntinuru). The male child Ohiakara says he will be bitten to death by a snake on the day he will roof his house while the female child Kanelechi, say she will be killed by a lion on her wedding day.

This encounter in the bush instills fear into Ntinuru, he then decides to conceal it and keep the matter to himself. On an effort to stop these children from dying prematurely he buys a dog, which he trains for the purpose of destroying both the snake and the lion that are about to kill his children. In the end he succeeds in wadding off the danger by killing the lion and the snake on the

occasion they are suppose to strike. The two children are his own; they no longer go back to the spirit-world as they planned. He later calls the “Dibia”, “Diochi” and his wife and narrates his story to them.

Isi Akwu Dara N'Ala

the novel tells the story of life in Biafra war in 1967. It starts with a story of a lady, called Ada, who desperately in need of a husband. She is uncomfortable in her office as single lady and has married colleagues in the office; who always discuss their affair with their husbands. She does not consider herself worthy to participate in such discussion because she is still single. This makes her to fall in love with Obiora, who first made advances to her. But unknown to Ada, Obiora is married with children but hides this from Ada. When Ada requests that Obiora should go to her father to indicate his intention, Obiora considers this action unusual for a lady to indicate to a man when to go to her parents to indicate his intention. Base on that, Obiora reveals to Ada that he is married with children. When Ada discovered that Obiora is married with children, she decides to try her faith elsewhere. Not long after, Chike, a man who has been posing with women and promising them marriage comes into Ada's life. he promised her marriage and declares his intent to visit the parents. Chike goes to Ada's parent provides the marriage rites and marries Ada. The marriage is blessed with two children Obianuju and Chukwuma. They lived happily until the Nigeria-Biafra war in 1967. They had to leave Enugu for their hometown Akwa. He finds that refugees have occupied every room in his house, leaving only one apartment for him. Chike does not worry, about the entire scenario; however, he makes some money for himself with which he maintains his family. The war continues to rages with the heavy sound of shell bombs and they were made to move to Aguata. At Aguata, Chike and his family suffer hunger and hardship. He sells his radio and his children bed to start the attack trade for Ada. Ada's business yielded her a huge sum of money, the responsibility of taking care and fending for the family falls on Ada. She then turn away from Chike, abandons him and engages in amorous relationship with army officers. She changes from good house wife to be a promiscuous married woman who goes after the men in uniform for her survival abandoning her children and even betrays her husband to the army because he appeared to be a stumbling block in her way for full amorous satisfaction.

She moves out of her matrimonial home to live alone, leaving her husband and two children: she continues indulging in those disgraceful acts and Chike is unhappy with this treatment but he is helpless. Ada plans with her army officer boy friends and conscripted Chike into the army. Fortunately for Chike, he meets his brother's friend a captain Okechukwu's end of the war. The war ends and Chike becomes a millionaire. He travels to Lagos and meets the white man who managed the company where he worked before the outbreak of war. He is amazed that a huge sum of money was saved for him in his account. His joy was boundless and he taught over the though times of the war. Chike moves to the market and with part of the money he collected, he buys a Mercedes Benz car and two bags of salt. He opens one of the bags and spread some quantity of it on the ground and walks on it, to recollect his experiences with salt during the war. He organised a party to thank God for no life was lost in his family during the war. While the

party peaks, a haggard looking lady whom Chike identifies as Ada comes in. Chike laughs and echoes *di gbakwa oku* (let husband go to blazes) Ada becomes remorseful and pleads with Chike to reconsider her as his wife again. Chike laughs and echoes *di gbakwas oku* Chike gives her transportation fare and ask her to go back to her father's house, because she, Chike is not a man who would marry a lady who flirted with men, for *Isi-Akwu Dara N'Ala* edetula Aja.

DRAMA AND THEATRE AS VERITABLE INSTRUMENTS FOR SOCIETAL DEVELOPMENT

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Abstract

This study examines drama and theatre as veritable instruments for societal development in Nigeria. The problem of the study rests on the idea that development has hardly been measured through the Arts especially drama and theatre. Today drama and theatre have been widely acclaimed as veritable instruments for mirroring society. Drama and theatre have been employed by playwrights and dramatists over the years to make constructive commentaries on the happenings in the society and thus they have effected some positive changes in man's environment. It is against this backdrop that the researcher wants to examine some of these positive changes that drama and theatre have brought into the Nigerian societies so that Nigerian citizens can begin to search for those positive changes in any drama acted on a stage. The objectives of the study are to examine how drama and theatre could be used as instruments for socio-cultural, political and educational development in Nigeria. The study is premised on theatre for development theory (TFD). This study uses the qualitative research design which employs content analytical method for data analysis. From the analysis, the findings of the study reveal that drama and theatre empower the common man's socio-cultural development. Secondly, the study further reveals that drama and theatre develop people with ethical consciousness which is crucial for the struggle against the forces of poverty and social ills. Thirdly, the findings of the study also reveal that drama and theatre try to transform the behaviours of an individual in the right direction for self-realization. Finally, the findings of the study equally reveal that drama and theatre develop children educationally through performance and use of improvisation in drama and theatre.

1. Introduction

Drama and theatre have been widely acclaimed as veritable instruments of mirroring society. Drama and theatre have been employed by playwrights and dramatists over the years to make constructive commentaries on the happenings in society and thus effect some positive changes in man and his environment. The dramatist as the watchdog of society aims at showing how things stand in his own society through the creation of events or in some instances by making postulations (Obadiogwu, 2002). This is aptly captured by Hope (2006:210) in the introduction on the potentials of popular theatre for national development thus:

Because popular theatre (drama) has the capacity to reach all strata of society using a simple language, a simple method, its outreach could be the tonic that the nation needs for the change in values which both the leaders and followers of the country are currently clamouring for.

The dramatist is able to achieve this through his works because he is a member of society so his artistic sensibilities are shaped and sharpened by the socio-economic contradictions and political happenings of his time (Dandaura, 2002).

Unfortunately, the significance and these salient functions of the drama have not been realized by most of Nigerian citizens. That is why in the contemporary times people will only watch drama in Television, film studios; videos etc and they remain unchanged. They took all these as mere entertainment. It is this gap that led to the present study which aims at creating awareness by reminding audience that these dramas on a stage have socio-cultural, political and educational development for us. Thus, after watching the drama, we will be able to fish out some of these positive features in the drama so that we will have reorganization and reorientation of our entire cultural, political and social system. The main purpose of the study is to examine drama and theatre as veritable instruments of societal development in Nigeria. Specifically, the study intends to examine how drama and theatre could be used as:

- veritable instruments for socio-cultural development.
- veritable instruments for political development.
- veritable instruments for educational development.

The design adopted in this study is a qualitative research using content analytical method. The design is meant to present a detailed and accurate picture of the nature of what is being researched on (Rakotsoane and Rokotsoane, 2007). This is so because the study needs much of the researcher's effort to analyse the performances so as to come up with valid results of the analysis. In this case, the researcher takes a closer analysis on the language, performances used in *Ojadilij* Igbo drama text to find out if it can be integrated with this study for development purposes.

2 Literature Review

This section is organized under the following sub-headings: conceptual framework, theoretical studies, empirical studies and theoretical framework.

2.1 Conceptual Framework

2.1.1 Drama

Drama according Ola (1981) refers to an imitation of an action or a person or persons in action which the ultimate aim is to edify or to entertain sometimes to do both. Drama according to Morgan (1987) refers to the art of communication which means to do or perform. This assertion is in line with Okebalama (1999) who refers to drama as a re-enactment of life”.

Therefore, drama from these definitions can be deduced to mean art of performance by imitation of some actions significant to a target group. Such imitation could be from speech, music, ritual, songs, dance etc. The aim of this imitation is to open the ears, eyes the mind of the audience of the happenings in his/her environment and for him or her to use the medium to work for the betterment of his/her society.

1.2.2 Theatre

Theatre according to Ogunbiyi (1989) refers to everything that Play-Wright and dramatists make use of in delivery of his/her drama which includes the structure, acting, directing, the audience, including the materials of the playwright itself. Fischer (1992) sees theatre as:

Process in which signs that already exist in a culture and fulfill a specific function are not employed in this function, but rather as signs of signs in order to reflect on the corresponding culture in two ways. Theatre is a reflection of a culture and such present this culture to its members for them to reflect it consciously.

Theatre has been defined by Balme (2008) as a discipline which has its origins in the Greek word “theatron” meaning ‘a place for looking’. Thus originally theatre referred to both a place as well as to a particular form of sense perception.

From the definitions so far we can deduce that Theatre has always existed amongst people. Theatre involves space, individuals who play-characters and people who see the act-audience.

2.1.3 Development

Rodney (1972) sees development as a many-sided process in which material well-being is the ultimate goal at the level of individual, the achievement of which is very much tied to the state of society as a whole. Todaro (1997) provides what we consider a concise description of development when he says that “development is not purely an economic phenomenon but rather a multi-dimensional process involving reorganisation and reorientation of entire economic and social system”. Wolff (1999) see development as a process that involves the

entire spectrum of the society with each individual making a contribution, the transfer of skills, new knowledge and any other vital information desired to effective production of quality goods and services. Development according to Ijomah (2011) refers to maturity. He further avers that maturity is a process of integrating growth or infrastructural development and values, ethics and norms of a given phenomenon.

In summary, development implies positive and negative changes which are usually used to describe the process of economic, social, political and cultural transformation within a society. In this study, we are going to dwell on positive development.

2.2 Theoretical Studies

Theatre for development approach, the African Renaissance theory are theory relevant to this study. These theories help the researcher to unpack the thoughts on the use of drama and theatre for societal development.

2.2.2 The African Renaissance Theory

The African renaissance theory is the brain child of the former president of Ghana, Kwame Nkrumah and later on popularized by Thabo Mbeki, the former president of the Republic of South Africa. According to Landsberg and Hlophe (1999), this theory was propounded in a bid to solve problems and emancipate Africa countries from continued poverty. They further observed that African renaissance can be described as both a foreign policy culture and an emerging foreign policy doctrine. In this context, the African renaissance should be viewed as a conceptual tool for political, economic, social, cultural and educational analysis of the African continent. The theory is forward looking in that it consciously and deliberately advances the realization of renaissance of the continent.

2.2.3 Theatre for Development Theory

Theatre for development (TFD) is another theory which is relevant to the present study because it helps in underpinning thought. According to Matiza (2014) theatre for development theory emphasize that whenever a work of art is done or prepared it is never done in a vacuum. There has to be a purpose of such effort and that purpose is believed to fulfill the expansion of the society and that will be the experience to do with development in some sense. Its pre-history according to Epskam (2006) began in Western Europe during the 1960s as popular theatre. It refers to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression.

2.3 Empirical Studies

Ikeokwu, (2005) carried out research on self construct and its development in Igbo cosmology with view of bringing bare those factors that account for self construct as a mark of its expression by the characters. He used drama texts such as *udo ka nma*, *Akwa Nwa* and *Aku fechaa*. The finding of the study reveals that Chukwuezi constructs his characters along self and that the author advocates and practice gender equality. He further reveals that since feminist studies entail the treatment of women as seen by their men's or women themselves, then Chukwuezie pendant for gender quality makes him a feminist. He observed that Chukwuezi, recognizes conflict as an integral part of human existence, yet he advocates that human beings should manage conflict through love, dialogue and understanding.

Prezi, Okwudishu and Ezeomeke in Ikeokwu (2010), (ed.) used drama series in teaching adult and non formal mass literacy learners the effects of HIV/AIDS. These drama series portrays the effect of HIV/AIDS and equally the bad effects of drug abuse in Nigeria societies. The study also reveals the bad effect of HIV/AIDS and the level of social ills in the Nigeria societies. Finally, the study suggests how government and public should control HIV and AIDS by using that drama series titled *Tieta maka mmepe* (Timmo) UNICEF edition.

Oyegbenu (2016) in his study titled "strategizing drama as tool for advocacy and rural development: challenges for non-governmental organization in Nigeria" asserts that most of these non-governmental organizations have failed to discover and employ drama and theatre as potential tool for conscientisation, mobilization and advocacy that can bring about development in their communities. The study advocates for the re-positioning of the redemptive partnering synergic relationship that exist between non-governmental organizations and drama that are capable of fostering development at the rural communities. The study argues that in the annals of Nigeria's political and social history, drama's potency has been acknowledged and appreciated as a necessary tool for mass political and social mobilization. This study is similar to the present one in the sense that it provided empirical evidence on the use of drama in Nigeria to sensitize the general public on the available strategies for societal development. It differs from the present study in the sense that it did not address the use of drama and theatre as a veritable instrument for societal development. All these studies differ from the study in the aspects of theoretical framework.

2.4 Theoretical Framework

Theatre for development is the theoretical framework of this study. According to Matiza (2014) theatre for development theory emphasize that whenever a work of art is done or prepared it is never done in a vacuum. There has to be a purpose of such effort and that purpose is believed to fulfill the expansion of the society and that will be the experience to do with development in some sense. Its pre-history according to Epskam (2006) began in Western

Europe during the 1960s as popular theatre. It refers to the application of performing arts as a weapon used strongly and explicitly to oppose political and social oppression.

This theory further maintains that theatre for development basically refers to the use of theatre within a formal and out of school context. Theatre for development emphasizes that when a play or music is performed to an audience then whatever message will be delivered to the community is meant for sharing ideas between the groups involved. By so doing the people's lives are improved as the others will be enlightened. This entails that theatre or a work of art does not occur in a vacuum.

Theatre for development is not only a method of communicating health and educational messages to communities, theatre for development is aimed at creating forum for people to negotiate their own change for development. The pedagogical theory of Friere (1972) offers a framework for working with communities and has been instrumental in developing concepts of theatre for development.

Theatre for development is a progression from less interactive theatre forms to a more dialogical process.

3. Analysis

This section presents the data analysis under the following headings: Drama and Theatre as veritable instruments for socio-cultural development, political and educational development.

3.1 Qjadilì as a Variable Instruments for Socio-Cultural Development

There are certain dramatic features of Qjadilì that substantiate the text as a veritable instrument to socio-cultural development. One of such features is

Music

In Qjadilì drama text page (56) scene three

Excerpt 1

Qjaadilì	Qjaadilì
Ngolodì ngolò didì ngolò	Ngolodì ngolò didì ngolò
Qjaadilì	Qjaadilì
Ngolodì ngolò didì ngolò	Ngolodì ngolò didì ngolò
Nwa jere mgba na mmadu	A child that goes wrestling in land of human and won
Ngolodì ngolò didì ngolò	Ngolodì ngolò didì ngolò
Gbachaa nwude	Fought and won
D.G.Z.	E.T.C.

Musical performances presented in *Qjaadili* page (56) provoked remembrance of Igbo philosophy. The music and their musical instruments sooth, mitigate, ignite and reinforce feelings, emotions, and exhibits artistic qualities rendering happiness to *Qjaadili* mind. This made *Qjaadili* to display his potentials fully.

Music of such offers social and cultural commentaries. In Igbo culture, music is a powerful vehicle for the inculcation of certain values and attitudes that influences people's lives positively or negatively.

3.1.2 Another feature in *Qjaadili* that can enhance development is: Words of Wisdom like in the words of Ogwumagana.

Excerpt 2, Page (1)

<i>Qha na eze</i>	Members of the public and the chief
<i>Okoro na agboghọ</i>	The youths
<i>Onye Q bula jide nke nna ya,</i>	Let everyone accept his/her own title
<i>Jide nke chi ya</i>	defend what you receive from your God
<i>otu a unu hụrụ m</i>	as you see me
<i>Q bụ nke m natara chi m ka m ji kwurụ</i>	This is what my God has given me and I stand by it.

Also Excerpt 3 Page (3) = Buttress Excerpt 2, Page (1) as dramatic feature for cultural development. This was highlighted below.

<i>Mgbe mbe ridatara n'elu ụwa</i>	When tortoise came down to the world what
<i>sọsọ ihe anya ya hụrụ bụ erọ</i>	tortoise saw was mushroom only mushrooms
<i>sọ erọ na-asa poko poko sachite ala nile</i>	that are very succulent filled the land. The
<i>nwa aniga wee tọọ chi ya ọgụ nzu</i>	tortoise felt, it has landed and began to enjoy
<i>we tie si, "ụwa ọma</i>	by saying "beautiful world". The tortoise
<i>mbe buru onwe ya tukurọ</i>	started enjoyed itself with the succulent
<i>Erọ poko poko potoọ mbe afo.</i>	mushrooms. The mushroom spoilt tortoise
	stomach.

This reveals that, in the Igbo world view, one who is able to accomplish his self fulfillment is one who has wisdom. *Qjaadili* text highlights that human knowledge and action are different aspects of the physically existing individual human being in page three (3) scene one (1). From the scene it was discovered that one's destiny is closely connected with his wisdom and for one to fully attain his destiny, he/she has to begin earlier or as soon as possible so that what he/she

saw in the later stage of his/her life will not hinder his/her destiny. The above analysis provides the fundamental reason for the Igbo belief in the saying – *Eme ngwa, ngwa emeghara nsogbu* - a stitch in time saves nine. These words of wisdom in this drama text are not for art seek. They are not in a vacuum, they are for the audience to read and get informed. They are in the text to teach the audience in an interesting way.

3.1.3 Myths behind creations - the cause and effect are another socio-cultural features in Ojadiji text as veritable instruments for development.

In Excerpt 5, Page (2) – The words of Ogwumagana showcased myths.

*Mana Okpoko amaghi
na okukọ tükata ntụ,
Ọ tūrụ ichekụ oku.
Okpoko nọ n'ebe ọ na-achọ ala okpọ
Nne ya nwunahụ ya
O wee gbuwaa imi ya, lie ya
Bido kwawa akwa ọlighọli.
Okpoko na-ebe ruo taa.*

And Okpoko did not know that inquisitive bird will always pick up hot charcoal.
Okpoko is still looking for dry land.
The mother died in the process.
Then Okpoko cut its nose, and buried its mother.
Then it started crying Ọlighọli.
This was the reason why Okpoko cries Ọlighọli till today.

In the same way Excerpt 6, Page (4) highlighted myths.

*Maka na nke a bụ ọzi izizi si n'ụwa
rute Ọbasi ntị
O tinye aka
Were eke na egwurugwu
Sebuo Igwe abụọ
M lee anya n'aka ekpe
Ọ bụrụ eke ọgba
Ụbọchi bụrụ afo.
Ọ sị m lekwa anya
Na m ga-ahụ na agwa na-adi
Ma eke tọ ya.
Ya mere m ji were eke na egwurugwu di
n' igwe
Wee banye ọlụ
kewa ụwa na ihe niile di n' ime ya*

Because this is the first message that God received from the world.
He used the message to beautify the world
He used colours and divided the heaven
I looked at the right hand
and saw great python
That day was named Afọ
He asked me to look again
That I will see that python looks good when it displays colours
This is what made me to use colours in the sky to create the world
and whatever is in it into four suns.
Afọ, Nkwọ, Eke
Then coming to Ọrie day I created human

Kezuo uwa na anyanwu anọ di n'ime ya
Afo, Nkwọ, Eke.
Wee bata n'orie kee mmadu.
Ka O ribe uwa.

beings.
So that human beings will enjoy the world.

Ojaadili drama and theatre lends itself to cultural solution to the dilemma of Igbo world creation. In other words this is the type of theatre done to give solutions to human problems in Igbo societies. This information given in Ojaadili's drama and theatre is development. It was meant to develop adult and children alike on the "why" problems in Igbo societies. It also gave us answers why we have four market days in Igbo land, why chameleon displays different colours and why a bird called "Okpoko" has a big nose. This is a development because it enlightens the audience and makes them have the solutions to their problems in an interesting way – Drama and theatre.

3.2 Drama and theatre as veritable instruments for political development.

3.2.1 Ojaadili drama text played a veritable role in re-awakening Nigerian Political Consciousness. This was showcased in page 12 scene 1 in words of Otiaba.

Excerpt 8, Page (12) highlighted this

Umungodo, unu bu akwa
Akwa okuko, toli toli
umungodo, akwa okuko toli toli
kedu ka unu si noro mmadu mmadu
Na-eme, mmuo, mmuo?
Keduzi onye ahụ unu ji na-anyanyu oku
Kedu Ojaadili si na ya bu Agamevu?
Agamevu adi mma n'aju.

Umungodo, you all are chicken's egg, very fragil very fragil umungodo, very fragile – eggs. Why should you stay like human beings and behave like spirits? Where is that person you said he is your backbone. Where is Ojaadili the Agamevu? Agamevu who does not look fit with hairs.

Ojaadili in his reply to Otiaba supported this assertion:

Excerpt 9, Page, (13)

O biara bee onye.
Abiagbuna ya
Ma, O lawa alawa
mkpumkpu apula ya n'azu!
Dimkpa ma onwe ya
Anaghị anọ be ya,
Nopia mkpuru amu.

Someone who goes to another person's house should not be obstacle to him when he wants to go he should go in peace!
A man who knows himself cannot stay in his house and loose his manhood.
Accident defeats a man but through accident you know who is a man.

*A si na mberede nyiri dike
Mana O bu mberede ka eji ama dike.*

These words of Otiba in excerpt 8 are like making ụmụngodo aware of what is happening or what is going to happen around them and equipping them with possible solutions to address the issues at hand. In this way drama of Ojadili played a very significant role in raising ụmụngodo's consciousness. Ojadili drama here is a revolutionary art and literature which caused revolution in the entire human race. These experiences in Ojadili drama art are also recognized as political tools that awaken people's conscience in Nigeria. This follows that when politicians go astray in their political powers the audience who has watched these dramatic performances can call them to order. The audience can imitate Ojadili's actions against Otiaba. Imitation is natural to man. One of the advantages of man over the lower animal being is his most imitative creature.

Likewise, the above discussion relates to the story of Governor Rochas Okorocho and people of Imo State. Despite the fact that Okorocho looked down on Imo people and referred to them as Baboons, when he said "no more monkey dey work Baboon dey chop" Imo citizens disgraced Governor Okorocho as Okorocho could not be carried to victory in this 2019 election.

In line with the theoretical framework, this work of art did not occur in a vacuum. These drama and theatre were performed for exchange of ideas between actors and audience. These performances were problem oriented and of direct relevance to the society. These drama and theatre reflect people's problems in an interesting manner. This work of art is produced for solving the societal problems and that is development.

3.2.2 Democracy and Observation of Human Rights were other features of political development in Ojadili text. This was showcased in page (26) of Ojadili drama text in words of Okagbue.

Excerpt 11, Page (26)

Okagbue – Cherenụ O!

*Onye kwadosia ka m si kwuo
Ya pụta na mbara ezi ebea
Okonti, gwa agbata obi gi bu Ojadili
Na achọrọ mmadụ niile n'ebe a
Ka anyi kpaa aro ka a ga-ezi jee ogụ a*

Wait O!

If anybody finish preparing as I stated let him come out in this compound. Okonti, tell your neighbor Ojadili that I want everybody here.

Let us discuss how we are going to fight this war.

Excerpt 12, Page (27) also highlighted observation of human rights and security of lives by words Ọkagbue, Dike and Ọjaadilì.

Ọkagbue: *Kedu ebe isi na ihe a mere?
I kwuru si na ọ bụ ozu mmadụ*

Dike: *Nna anyi, abụ m nwantakiri
Ama m na ọ bụ ozu mmadụ.*

Ọjaadilì: Page(41)

*Oke amala ụma taka akpa dibia ma dibia
amala ụma bụ oke ọnu Chukwu ụkpabi kere
ọhia nye ụmụanụmanụ ka ha biri n’ime ya nke
na-ebi n’ime ọnu jee tọọ nke ya. Nke na-ebi
n’elu osisi ya jee biri, oke si na ọgụ na-agụ ya,
ya chọrọ okwu jee bee n’ ọnu nkakwụ. Ụmụ
ọzọ chọchaa onye unu ga-egbu.
Ọ buru onye ọja Ọjaadilì.
Ọjaadilì wee bia n’ala ụmụanụmanụ bia bọọ
ugwọ.*

Where did you say this thing happened?
Did you say it is the corpse of which human
being?

Our father, am I a child?
I knew it was human corpse.

Rat should not for no reason destroy Dibia’s
bag also Dibia should not curse the rat. God
created the forest and gave it to the animals
so that they will leave there. Those suppose to
live in a burrow let it go and make hole for
itself. Those that suppose to live on tree let it
go there. But if rat says it want war let it enter
into smelling rat’s burrow (nkakwụ). The
Chimpanze after looking for somebody they
will kill, they decide to kill Ọjaadilì’s flute
performer. Ọjaadilì has now come to the land
of animals for revenge.

These excerpts displayed features of democracy. Ụmụngodo called a meeting on how to handle their problems. This meeting helped the people of Ụmụngodo to understand the individual potentials and use it to work as team in solving their community problem.

The potentials in Ọjaadilì were discovered in the meeting and this brought peace and calm in Ụmụngodo community.

Ọjaadilì’s actions are political struggles against human rights. Ọjaadilì represents people who will always fight for the right of people in society. Ụmụngodo represents the oppressed and the marginalized communities of our time.

Consequently this type of theatre had become process of development that will serve to release the oppressed from their oppressor. These words of Ọkagbue, Dike and Ọjaadilì in excerpt 12 are words meant for development because they have messages in them for sharing by the audience. It is in line with the tenets of theatre for development. They are meant for solving societal problems. When they are used in solving societal problems development will be seen in the societies.

3.3 Drama and Theatre as Instruments for Educational Development

In Ojaadili drama and theatre there were features that supported educational development. These features are below:

3.3.1 Language development – (Igbo)

Ojaadili drama was the first Igbo drama that was performed in a theatre during the Festival of Arts in Lagos between 1974 and January 1975 by Odunke Community of Artists. This community of Artists includes:

Nnamdi Olebara – Ogwumagana.

Joe Okafor – Akirika

Stephen Ugwu – Okagbue

Tony Ubesie - Otiaba and many others. See Ojaadili drama text, (1977), first page, for details.

Basically this community of Artists used this medium to teach the audience Igbo language. The act of communication between the actors and audience was a tool for language development.

In 1977 also they were able to write the drama in a text with standard Igbo which were a very big development in Igbo language. Their use of language in writing Igbo becomes core as other writers imitated their way of writing and language delivery.

Standard Igbo language teaching before the performance of Ojaadili drama was difficult for the indigenous people of Igbo.

Standard Igbo was like foreign language for the indigenous Igbo people, but with the coming together of this community of Artists – better understanding of Igbo language became easy because their performance made the audience to come up with their terms and they understood the message in Ojaadili properly. This is educational development. This is in line with the tenet of the theoretical framework because all the performances are aimed to exchange ideas between the groups involved. By so doing, development will be seen in the community.

3.3.2 Improvisation is another feature inherent in Ojaadili that helps in Educational Development

Improvisation is the art of producing a resemblance of something to make it function or play the role of the real thing using available local resources.

In the Ojaadili Drama and Theatre, there were so many improvisations by the Artists such as Ogwumagana, ozọ, Ebunekpabi etc. These performances have led to lots of improvement in Igbo vocabulary which is important to literacy development. These improvisations improve the audience cognitive development and effective development. It helped individuals to develop many skills. Drama and theatre improvisation lives ones with

emotional feelings that will likely be remembered long after the drama ends. This improvisation in the learning environments helps the audience in transmission of knowledge. This is also development in the part of audience and the society at large. Improvisation is significant in education because it makes abstract things concrete in the mind of the learners. In education when a person is improving or designing a resemblance of something, the teacher and student's creativity and resourcefulness will be enhanced i.e. development. It tallies with the tenets of the theory adopted because this work of art did not occur in a vacuum. It was not produced for art sake but to teach.

Findings

The findings of the study reveal that Qjadilij drama and theatre develop the common man's socio-culturally. They give people opportunities to come together to work as a team in finding solutions to their community problems. The playwright's, actors who live by the trade are developed economically thereby by enhancing national development. They develop the common man with critical consciousness crucial to the struggle against the forces of poverty and social ills in the society. They try to transform the behaviours of an individual in the right direction for self development. Qjaadilij drama and theatre make people not only aware of the happenings in the social but also active participant in the development process through these features inherent in the drama such as musical performances, raise of people's consciousness, improvisation etc.

The findings of the study also reveal that drama and theatre are alive to the political realities of its time, and serve as a kind of court where the political issues of the society are outlined, evaluated and judged. In this way, theatre acts as a medium of developing members of the society politically. Oppressive groups are sanitized for the betterment of the society. Finally, the findings of the study reveal that drama and theatre are veritable instruments of educational development as could be seen in Qjaadilij drama and theatre with these features such as language development and improvisation etc.

Conclusion

Drama and theatre play significant roles in history as instruments for societal development. Drama and theatre use various media to reflect and transform society as evidenced in Qjaadilij. They provide man with different models and methods for addressing diverse human conditions and problems as well as using images, symbols and words thereby illuminating the society by painting pictures of life as it is and as it should be. The discussions and arguments made in this study support the idea that despite being looked down upon, drama and theatre play fundamental roles in spearheading development agenda in various

facets of life. As shown in the study, they can enhance social, cultural, political and educational development of members of the society not only in Nigeria but in other countries as well.

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AGBAMODIBO N'UFODU IDUUAZI IGBO

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Ụmị

Oru a lebara anya n'agbamodibo n'iduuazi Igbo anọ ndị a: *Omenuko* nke Pita Nwanna; *Ugonna* nke Chinedum Ofomata; *Ezi Aha ka Ego* nke Amaka Ede na *Okpa Akụ Eri Eri* nke Ude Qdilorā. Mbunuche ochora bu ka a choputa ihe e ji maka ya agba odibo, udi odibo a na-enwegasi, udi mmadu oga n'oge izizi o kporo odibo, onodu oga n'oge agbamodibo, onodu oga nye nkwekorita agbamodibo iji choputa uru na oghom di n'igba odibo di ka o si puta ihè n'iduuazi ndi a a horo. Nchora a gbadoro ukwu na nkwa atutu ntucha agumagu nke Karl Marx na atutu mbiko onu nke Albert Bandura di ka usoro nchora. Akoro ngwa nchora bu site n'akuko e dere n'iduuazi ndi a kporo aha na ajuju onu a gbara ndi mmadu ufodu. A choputara na e nwere udi odibo di iche iche na oru di iche iche ha na-aru n'ebe ha hutara onwe ha. A choputara na ihe e ji maka ya agbara odibo gunyere ihe isiike, ogbenye, inye aka, mmuta na nkuzi. Nchoputa umu odibo na-agbado ukwu na ntaramahuhu na iru oma ha na-anata n'aka ndi ha na-agbara odibo. Ntaramahuhu umu odibo nwere ike iduzi ma o bu iduhie ha na ndu. Onye nchora na-atu arò ka a gaa n'ihu n'ichoputa udi odibo oru di iche iche n'obodo anyi no n'ime ya na na mba ozo gasi. Nke a bu n'ihu na odibo abughi nwa n'ebe o bua o hutara onwe ya. O naghị anogide n'ulo ruo mgbe ebighi ebi ma nwa na-anogide.

Abstract

This work examined servitude in the four Igbo novels: *Omenuko* written by Peter Nwanna; *Ugonna* by Chinedum Ofomata; *Ezi Aha Ka Ego* by Amaka Ede and *Okpa Akụ Eri Eri* by Ude Qdilorā. The objectives of the study is to find out why people serve as servants, type of servants obtainable, type of masters in the first period of getting servants; the role of masters in the course of servitude, master's role towards the agreement in servitude to find out the merits and demerits in servitude as it is seen in the selected novels. This research adopted the theory of political economy model of Karl Marx and social learning theory of Albert Bandura as the theoretical framework. The data were elicited from the stories in the selected novels and oral interviews. The findings are that there are different types of servants with different works done where they are. It was also found that why people serve included hardship, poverty, help, knowledge, teaching and learning. The findings stress on the suffering and favour that servants receive from their servitude. The suffering of servants may fashion or mislead them in lives. The researcher recommend for further research on the types of working servants in our society and other societies at large. This is because servants are not sons or daughters where they are. They do not abide in the house forever but child abides.

1. Mkpólite

Agumagu bu enyo e ji enyocha ndu n'obodo a no na ya. Dika Nwadike (1992) kowara, o bu oru nka sitere n'echiche puta ma buru nke e si na ya egosiputa ma na-ahu ndu. Obuladi Fafunwa (1967) na-ekwu na agumagu bu ndu n'ihu na o na-emetuta mmadu na mmekorita ha na ndi ozo, onu na ahuhu ha, iru uju na ichi ochi ha, egwu na nchekwube ha. Ya bu ngosiputa mmadu maka na n'agumagu, anyi na ndi ozo na-ezute ihu na ihu kwa ubochi.

A horo iduuazi ano ndi a: *Omenuko* nke Pita Nwanna, *Ugonna* nke Chinedum Ofomata, *Ezi Aha Ka Ego* nke Amaka Ede na *Okpa Aku Eri Eri* nke Ude Odiora iji gosiputa onodu umu odibo na nke ndi nna ma o bu nne ha ukwu. Nchocha a gbadoro ukwu n'iduuazi ndi a a horo na ajuju onu a gbara ndi mmadu ufodu iji nyochaputa ma gosiputa ndu n'obodo. Nke a bu dika Caudwel (1977) kwuru na o bu site n'agumagu ka obodo na-eweputa uzọ obibi ndu, nkwenye, odinaala na nka ha ma mee ka a mara ha.

Ebumnuuche nchocha bu ka a choputa: udi odibo di iche iche e nwere, ihe e ji maka ya agba odibo, udi mmadu oga ma o bu ezi na ulo oga n'oge izizi a koro odibo, onodu oga n'oge agbamodibo na onodu oga nye nkwekorita agbamodibo. Ihe nchocha ga-abagide bu iweta usa nye ajuju na nsogbu nchocha a iji mata ma e nwere uru na oghom di n'agbamodibo. Nchocha a ga-aba uru nye ndi nne na nna ima otu ha ga-esi zuo umu ha, umu ntorobia ihazi ezi na ulo ha n'odinihu, iji mara umu ole ha ga-amu nke ha ga-enwe ike izu iji gbochie ihe dakwasara agwa ndi no n'agumagu ndi a horo, umu akwukwo iji ya mere ihe nlere anya na ihe mgbakwasị ukwu ime nchocha.

E meela nchocha di iche iche n'agumagu mana a na-eleghara umu odibo anya n'obodo anyi no na n'ime ya tumadi n'ezi na ulo. Ya ka ochocha jiri jedebe naani n'iduuazi ano ndi a horo na ajuju onu a gbara ndi mmadu ufodu n'ihu na onye choro ka o ghotachaa ihe niile ukpaka ya miri agaghi iji isi kelee ala.

2. Ntuleghari agumagu

Na nchocha a, a tuleri agumagu n'umu isiokwu ndi a: ntuleghari atutu, ntuleghari nchocha n'isiokwu, na nchikota na atutu nchocha.

2.1 Ntuleghari atutu

Atutu a gbasoro n'oru a gunyere atutu usoro nchuta aku nke Karl Marx (Maxism Political economy model). Mbah na Mbah (2014) na-akowa na atutu a sitere n'atutu Filosofi Karl Marx. O na-akowa na agumagu bu ngosiputa odidi nchuta aku na uba nke obodo. Atutu a na-esi agugo na etu a puru ighota agumagu obodo bu iji ya tunyere etu ndi obodo ahu si agbaso nchuta aku na uba. Ya bu etu onye o bu la si na-agbali na-azuta ihe o ga-eri. Engleton (1976) na-ekwu na ndi bu atutu a n'isi bu George Lukas na Walter Benjamin. Di ka Engleton (1976: 25) siri kwu, ntucha Maxist bu udi ntucha a na-ele agumagu di ka oru nka na-agbado ukwu n'otu onodu okwa n'obodo. Maxist na atucha ntoala mmadu iji anya ukwu ma o bu uru onwe di ka agumagu jikoro ike mmekorita n'obodo. Ha na-egosi na ebe e nwere nchuta aku ike otu onye, o nweghi onye na-

emere ibe ya ebere n'ichọ oke uru n'ihe ọ bula ọ na-eme. N'iji atụtụ a nyocha agumagu, a na-ahụta mmegbu na ntaramahụhụ na-eso agwa nchụta akụ na ụba dị ka Nnyigide (2014) kọwara. Uru dị ya bụ na e si na ya enweta amamihe, ahụta ụwa otu ọ dị ma mara ñkà a ga-eji sodo ụwa. N'aka nke ozo, o nwere ike iduhie odibo ma memina ndu ya.

Atụtụ ozo bu atutu mmekoritatebe mmadu na ibe ya (critical discourse analysis). Nke a bu atutu Milroy (1987) nke na-akowa na e nwere ihe jikotara etu asusu a na-asu si agbanwe nye ka mmadu si emekoritatebe n'obodo. Ntu izugbe e ji atutu mmekorita mmadu na ibe gunyere enwemagba, abumoke, mgbamafo diri gawazie (dg). Mbah na Mbah (2014) kwuru na a gbatikwuru ntu ndi a ka ha gunyekwuo ima mmadu, mpumuzo, ogo ngudebe akwukwo, ebe obibi dg. Mmekorita umu odibo na ndi oga na-eziputa otu mmadu nwedebere agba n'obodo di ka enyo otu o si asu asusu nakwa udi okwu ọ na-ekwu. Odibo enweghi onu okwu na be oga ya di ka ọ nọ n'okpuru mmadu. Ndi oga bu ndi nwere agba n'ezi na ulo, n'ulo ahia na n'obodo ikwu ma ọ bu ime ihe ọ bula di ha mma. Odibo agaghi agbagha ihe ha kwuru ma ọ bu ihe ha mere. Agumagu ndi a e ji mee nchocha a puru inye data/njatule kacha mma maka nchocha a iji gosiputa mmekorita di n'etiti ndi oga na umu odibo. Mmekorita ha nwere ike iduzi nwa odibo, nye ya ezi mmuta, omuma na nghota ọ ga-eji sowe ụwa. N'aka nke ozo, nwa odibo nwere ike imuta ihe joro njo site na mmekorita ya na nne ma ọ bu nna ya ukwu.

Atutu mkpakwasị agwa (Behaviourist theory): Atutu a na-arutu aka n'amumamu gbasara mmuo mmadu nke John B. Watson choputara n'afọ 1913. O na-ekwu na a na-enweta akparamagwa niile site n'onodu. Onodu na-aputa site na mmadu na gburugburu ya. Rachilin (1991) kwagoro amumamu a elu mgbe o dere akwukwo ya ọ kporo "Introduction to Behaviourism". Baum (2005) tinyere atutu a n'omume, omenala na mbipute n'akwukwo ya. Mkpakwasị agwa ka gbasata omume karja echiche, mmetuta ma ọ bu omuma ihe. O gbadoro ukwu na mbunuche na omume a na-ahu anya na nkwenye na e nwere ike izu onye ọ bula ime ihe ọ bula n'agbanyeghi ihe di ka agburu o si puta, omume e ji mara onye na echiche ime mmadu. Ihe niile ọ na-ewe bu onodu di mma ma ọ bu nke di njo. Atutu a na-enye aka ikowa akparamagwa ndi oga nye umu odibo ha. Nke a bu maka na ndi oga bu ndi onodu ha di mma karja nke umu odibo n'oge agbamadibo ahụ. A na-ekwu na okwuru anaghi akari onye kuru ya. Odibo anaghi akari nna ma ọ bu nne ya ukwu n'oge agbamodibo. Akparamagwa ndi oga ufodu (ajo mmadu) megide umu odibo bu ihe na-agba mmadu anya mmiri. Mmegbu na ntaramahuhu a na-ahuta na ya abughi ihe a ga-akocha n'onu. Otu o sila di, ha na-eme ka nwata kaa aka, sie ike ma mara ihe nke oma.

Atutu ozo bu atutu amumumu mbiko onu nke Albert Bandura (1977) (Social learning theory). O bu atutu a ka emetuta amumumu na mmepe. Atutu a na-esi agugo na ndi ntorobia na-amuta mpu ma ọ bu ihe ojo di ka ha si amuta omume site na noko ha na ndi ozo. Noko di nso di ka ezi na ulo na otu ogo na-enwe oké mmetuta n' ihe ha na-amuta. Mmekorita ezigbo mmadu na ajo mmadu bu ihe kacha edunye mmadu n'ajo ihe karja ihe ndi ozo. Ya ka e ji asi na mmekorita ma ọ bu mkparita ojo na-emebi omume oma. A na-amuta ihe ojo site na mmekorita na ibiko onu. Mkpa atutu a di nye nchocha a bu site n'agwa ndi oga ufodu na-akpa nye umu odibo ha na ha bikoro onu nakwa ohanaeze gba gburu gburu di ka o si puta ihè n'agumagu ndi a

hooro. O na-enye aka inyochaputa ihe na-eme n'obodo taa. Atutu ndi a ga-enye aka ighotakwa agumagu di ka ngwa mgbanwe.

2.2 Ntuleghari nchocha

E lebara anya n'ihe ndi ozo kwurula ma o bu derela gbasara umu odibo. Eke (2001) kowara odibo di ka onye no n'aka mmadu imu oru ma o bu ahia ma o bu ije ozi n'oge a kara aka. Onye a na-anu n'aka ya na-abu onye mara oru, ahia ma o bu onye choro enyemaka. *Okowa okwu Webster's* (1994) kowakwara odibo di ka onye oru oyibo no n'okpuru onye isi n'ulo oru o na-aru oru. Odibo no n'agbu, ma o nweghi ike ime ihe o bua masiri ya. E nwere udi odibo di iche iche n'uwa gbaa gburu gburu. Udi odibo ezi na ulo bu odibo na-aru oru ma o bu eje ozi di iche iche n'ezi na ulo. Ozi ndi a gunyere nlekota umu aka, nlekota ulo, isu akwa, izacha na ihicha ulo, isi nri dg. Udi odibo ndi a na-abukari ndi a na-eleda anya n'ih na onodu ha di ala.

Aka (2015) mere nchocha gbasara umu odibo na mmeputa ha n'oru azumahia ma na-ekwu na igba odibo bu uzo mmadu ga-esi amuta oru na nka izu ahia inyere onye gbara odibo aka imebe nke oma. Atutu o gbasoro na nchocha ya bu atutu amumamu mbiko onu nke Albert Bandura (1977) di ka usoro nkowami data. O na-ekwu na amumamu mbiko onu bu usoro na-adi na mbiko onu mmadu na mmadu nke o bu site n'ile anya ma o bu iso ukpuru ka e si amuta ihe. Ebumnuche ya bu ichoputa onodu umu odibo na ka ha si eme n'oru azumahia. Nchoputa ya bu na odibo umu ntorobia na-aka emeputa ihe nke oma, na a ga na-akpo umu odibo n'azumahia iji mee ka o bawanye. Myiri di na nchocha ya na nke a na-eme ugbu a bu na ha abuo na-eleba anya n'onodu umu odibo ma gbasoro atutu amumamu mbiko onu. Ndiche ha bu na Aka (2015) na-agbado ukwu naani n'odibo oru na azumahia mana nchocha a gbadoro ukwu na odibo ahia, odibo oru na odibo ezinaulo. Nke ozo bu na nchocha a gbasokwara atutu usoro nchuta aku nke Karl Marx di ka a hutara mmegbu site n'aka ndi oga nye umu odibo ufodu.

Sweet na Resick (1979) na nchocha ha na mmegbu umuaka kowara na umu aka bu ihe a na-ahuta di ka ihe enwenwe nne na nna. N'ih ya, a na-eleghara ha anya, megbuo ha ma o bu refuo ha di ka n'ohu di ka ndi muru ha choro ebe ufodu na-akpopu umu ha igba odibo n'ih na imirikiti ndi obodo anyi kwenyere na ahuhu na-eme nwata ka o sie ike. Udi mmegbu ozo gunyere mbughari ahia, nwata irugbu onwe ya n'oru na oke otiti ihe. Nke di ka ndi otu IPECL (International Programme on the Elimination of Child Labour) choputara ma kwuo na ihe egwu di n'umu aka igba odibo nke gunyere irubiga oru oke n'ubochi, ibu oke ibu, ibanye n'ih na-emeru aru, erigughi afo, enweghi ezi ebe obibi, nleli na iti oke ihe otiti d.g. (diri gawazie). Nke a di ka Ofomata (2005) gosiputara Ugonna di ka nwata na-arubiga oru oke kwa ubochi. Ebumnuche ha bu ka a huta na odibo adighi mma igba mana mmadu agaghi eji maka mgbagbu ghara ogu. Nchoputa na-egosi na ahuhu umu odibo na-ata na-eme ka nwata sie ike ma mara nka o ga-eji sodo uwa. O bu eziokwu na ufodu ha na-ata ahuhu ndi a mana ndi hutara onwe ha n'aka oga bu ezigbo mmadu bu azu ka ha na-ahuta n'ike oku. O bu n'onwa Juun 2011 ka ndi ILO (International Labour Organisation) nwere nkwekorita nke isi ya bu nchekwaba na ikike nye umu

odibo ezi na ụlọ nke gunyere: awa ole ha ga-arudebe orụ, opekata mpe ihe a ga-akwụ, inye ha nri na ebe obibi na oge ezumiike, dị ka ha bụ ndị orụ na mmadụ. Ha kọwara na ọtụtụ obodo na-atụbata ụmụ odibo site n'obodo ọzọ ọkachasi ndị enweghi ego. Nke a na-emetuta obodo ahụ na-atụpụ ụmụ odibo aga mba Ofesi. Ndị UNICEF (United Nation International Children Emergency Fund) na-ekwu na ụmụ odibo ezi na ụlọ nọ gburugburu n'okpuru nlekota ndị nna na nne ha ukwu. Ha si na obodo dị ka Pakistan ekpesaala na kemgbe Jenuwari afọ 2010 rue Desemba 2013, ụmụ odibo e meruru arụ dị iri ise na abụọ nke gunyere odibo iri anọ na abụọ nwurụ anwụ. Ndị a bụ ndị e kpesara, kedu maka ndị a na-ekpesaghi?

Okafor (2010) mere nchọcha gbasara orụ ike nwata na ihe ọ na-eweta na mmepe na Naijiria ma kwuo na n'odibo ezinaulọ, ọ bụ ụmụ aka na-arukari orụ ike, na ndị a na-eleghara anya. Ọ chọputara na ụmụ aka igba odibo ezinaulọ ka pụta ihè n'obodo mepere emepe na Naijiria. Ha bụ ndị a na-emegbu, akpari, eleli ma na-erefu n'oru site n'aka fere aka ebe a na-anapụ ha ikike dijiri ha dị ka nwata. Okafor (2010) gbasokwara atụtụ nchuta akụ nke Karl Marx dị ka ọ hū tara mmegbu n'ebe ọ dị ukwu. Nchọcha ndị a yiri n'ebe ọ dị ukwu mana ndiiche ha bụ na a na-ejikwa maka mmụta na enyemaka agba odibo tinyere na a na-agba odibo ahia na nke orụ dijiche ichè ichè.

N'otu aka ahụ, Awosusi na Adebo (2012) na nchọcha ha maka odibo ezi na ụlọ na isi n'ime obodo gaa obodo mepere emepe na-ekwu na ọ bụ maka ogbenye ezi na ụlọ, enweghi ego ikwurū nwata ugwo akwukwo, amaghi akwukwo na nsogbu ezi na ụlọ dg bugasi ihe na-ebute igba odibo. Ụmụ odibo ndị a na-arụ orụ ike n'ezi na ụlọ oga ha. Ha na-ebili mbụ n'ezi oge ma na-alakpu n'ikpeazu ebe ha na-aga ozi ogologo oge megide onodu ahuike ha. Nchoputa a na-egosi na e nweghi ntuzi aka udi orụ ha na-arụ ma ọ bụ ntuzi aka maka odinihu ha.

Nwazuoke na Igwe (2016) mere nchọcha n'orụ ike jokarisiri nwata ma na-ekwu na orụ ike nwata bụ ozurumba onu nke gunyere igba odibo, itu mgbere umuaka ma ọ bụ igba oru, iji nwata gba akwuna, iru ajo oru, mmanye oru ike na iru oke oru. Nchoputa ha bụ na oru ike jokarisiri nwata na-amalite n'igba odibo wee mubaa. Ndị oga na-eji maka nchuta akunuba akpakwasị ụmụ odibo agwa dij aña n'hi na ha bụ ndi nwere ikike. Nke a dij ka Okey Agbo (2013) na nchọcha ya n'ikike na omume rere ure n'akwukwo ejije Igbo ufodu na-ekwu na ikike na-egbu ka mmanya. Onye okwa ya dij elu na-ewere ikike o nwere mee ihe masiri ya. Ya kpatara na ndi oga na-ewere ikike ha megbuo umu odibo ka a ga-asị na ha abughi mmadu. Griener na Schein (1988) hū tara odibo dij ka ndi e nwere ikike imanye oru ọ bula n'ebe ọ bula ha hū tara onwe ha. Ha kowara ikike dij ka ngwa oru a ga-ewere lekota ndi ozọ ma ọ bụ ihe. Ikike nwere ike igbanwe omume mmadu n'ebe onye ma ọ bụ ndi ọ kari nọ ma ha agaghi agbagha ya. Ọ bụ ndi oga kpata kpata bụ ndi na-enwe ikike n'ebe umu odibo nọ. Nke a putara na umu odibo enweghi ikike ime ihe ọ bula na-abughi nke ndi nwe ha siri ha mee. Ọ bụ ya kpatara a na-ekwu na odibo anaghi aka onye nwe ya.

2.3 Nchikọta ntuleghari agumagu

Ntuleghari atutu na ntuleghari ederede na-egosi na otutu ndi amumamu elebaala anya n'onodu umu odibo n'ebe ha hutara onwe ha n'obodo anyi no n'ime ya. A na-ahuta na ha na-atucha omume (ojoo) mmadu na-emeso ibe ya na mmekorita ma o bu mkpakwasị agwa mmadu na ibe ya n'ih i onodu na mbiko onu ha di ka o si putagasi ihè n'agumagu akuko a hoooro. Nke a bu di ka Caudwell (1977) na-ekwu na oru siri ike agumagu na-arụ bu iwekọta echiche gbasara ndu obodo na-ebiko onu emebe ihe ebe o bu site n'agumagu ka obodo na-eweputa uzọ obibi ndu ha, nkwenye, odinala na nkà ma mee ka a mara ha.

2.4 Atutu nchocha

Atutu a gbasoro mee nchocha a bu atutu nchuta aku nke sitere n'atutu filosofị Karl Marx na atutu amumamu mbiko onu nke Abert Bandura. Di ka Engleton (1976:25) na-ekwu ntucha Maxist bu udi ntucha a na-ele agumagu di ka oru nka na-agbado ukwu n'otu onodu okwa n'obodo. O bu usoro nnyocha agumagu nke ndi a na-emegbu ma o bu akpagbu. Maxist na-atucha ntọala mmadu iji anya ukwu ma o bu uru onwe na ikike o nwere na-achuta aku n'uwa ezuoke anyi no na ya. Ikike na-eme ma o bu egbu mmadu ka mmanya ma nke a na-eweta mmeto. Atutu a di mkpa nye nchocha a n'ih i na agwa ndi oga (ndi a na-agbara odibo) na-egosiputa ka ha si were ikike ha achuta aku. N'iji atutu a nyocha isiokwu a, a na-ahuta mmegbu na ntaramahuhu nke ukwu o kachasi n'aka ndi oga bu ajo mmadu nye umu odibo. Mmegbu nwata sokwa n'omume rere ure a na-ahuta ebe o bu na ha ga-abu ndi ndu anyi echi.

Atutu ozo e jiri tucha nchocha a bu atutu amumamu mbiko onu nke Albert Bandura (1977). Atutu a na-esi agugo na ndi mmadu na-amuta omume site na nnoko ha na ndi ozo. Atutu a dikwa mkpa na nchocha a n'ih i na a na-amuta ihe oma ma o bu ihe ojoo site na mbiko ma o bu nnoko onu. Usoro ndi a di ka Obasi (1999) na Ali (2006) kowara bu ukpuru a ga-eji choputa ihe bu nsogbu nchocha na uzọ a ga-eji usa wee nye ajuju nchocha. Oru a gbasoro nchocha ederede, nchocha nkowa na ajuju onu di ka Mbah na ndi ozo (2013) kowara usoro a di ka usoro ochocha ji eme nchocha ya.

3. Ntucha data

Odee lebara anya n'onodu umu odibo n'akwukwo agumagu a hoooro iji wee tulee ma kowaputa onodu umu odibo n'isiokwu ndi a:

3.1 Udi odibo

A hutara udi odibo di iche iche n'agumagu anọ ndi a a hoooro. Udi odibo ndi a gunyere odibo ahia, odibo oru na odibo ezi na ulo. Odibo ahia di n'udi: nwa boyi, nwa ahia, odibo ozi, odibo ibu na oree ahia. Odibo oru gunyere odibo oru aka, oru ugbo na odibo oru oyibo. Odibo ezi na ulo dikwa n'udi di iche iche. A hutara udi odibo ahia di iche iche n'Omenuko. Udi odibo mbu bu nwa boyi o bu oga kpata kpata na -akporo ka o gbaara ya odibo, e mechaa, o duo onye ahụ obi

ma ọ bụ nye ya nkwado ọ ga-eji zuo ahia nke ya. Omenuko n'onwe ya gbara Omemgboji 'boyi' nke mere na nna ya ukwu duru ya obi nke oma tinyere ofo oma o gooro ya, ka ihe dikwara gi mma; ka ndi gi feekwa gi ofufe di ka i fere m. Gaa nke oma (ihu akwukwo nke abuo).

Udi odibo ahia ozo a hutara bu odibo na-amu izu na ire ahia (nwa ahia). Udi odibo a na-abu mkpoga ka a na-akpogara ha nna ukwu ka ha muo ahia ma zuwara onwe ha mgbe oge a kara aka ruru. O bu ndi be odibo ahia ga-akwadoro nwa ha izu ahia ma o nozuo, o bughi oga na-edu ya obi. Nwanna (1970) kwuru na Omemgboji (nna ya ukwu) nyere Omenuko ihe o ga-eji malite izu ahia nke ya. O mechara hapu nna ya ukwu ma nweta nwata na-eso ya, na-enyere ya aka n'izu na ire ahia ya. Mgbe afọ na-aga, o nweta ndi ozo a na-akpo ndi na-ebu ibu. Ya onwe ya na-eto na-aga n'ihu n'iba uba.

Mgbe otutu mmadu huru na o mutara izu na ire ahia, ufodu were nwa ha nye ya ka o zi ha uzo ha ga-esi azu ahia (ihu akwukwo nke abuo)

A hutakwara udi odibo ahia di iche iche n'agumagu ndi ozo. N'Ezi Aha Ka Ego, umu odibo Ije niile bu odibo ahia. Maazi Ije n'onwe ya gbara nna ya ukwu bu Maazi Odumodu odibo (boyi) nke oma, e wee duo ya ulo di ka Ede (2014) si kwu, Maazi Ije wee malite izu ahia nke ya ma nweekwa umu odibo ise nke ya. Umu odibo ndi a bu ndi a na-atu anya na ha fecha nna ha ukwu, e duo ha obi ka ha malite zuwa nke ha mana uwa adighi ka e chere. Otu osila di, a hutaturu ire ahia n'ebe Ugonna, Ogunna na Chinedu gbara odibo n'aka nna ha na nne ha ukwu mana nke ahia bu iji kponyere ha aka n'ahuhu ha na-ata n'odibo ezi na ulo. Udi odibo a hutara n'akwukwo Ugonna na Okpa Aku Eri Eri bu odibo ezi na ulo. Udi odibo a di ka Alexander (1971) na-ekwu na umu odibo na-abukari umuaka a na-eleghara anya ma akpari. O kwuru na ndi nne na nna ga na-amuta umu aka ka ha ga-azu, o bughi ka onye ozo zuo. O bu azukpotaghi umu na-eme ndi nne na nna idunye umu ha igba odibo ezi na ulo. O bu ebe umuaka na-agba odibo ezi na ulo ka ha na-ezutecha ihe ilu di iche iche na udi di iche iche mana o bu umuaka taa bu ndi ndu anyi echi. Odedele na Egotanwa (2010) na nkowa nrubeere mmadu na-egosikwa na ubiam so eme nne na nna inye umu ha igba odibo. Onodu a nwere ike ibu site na ihe odachi dika onwu, orja otutu mmadu n'ezi na ulo na ogbenye dg. Ha bu odibo na-enye aka n'oru ezi na ulo, iga ozi nke nna ma o bu nne ha ukwu ziri ha na oru ulo niile. Ofomata (2005) kwara ka Ugonna siri taa ahuhu na be Maazi Onwuekwe na Ijemna ndi jiri ya mere nkirika akwa e ji echicha ulo. O si, Ugonna bu nwata ike oru di. Oru o bu la e nyere ya ruo anaghi ahia ya ahia nrucha. Ugonna malite iru oru, o naghie ele anya n'azu tutu na o rucha oru a si ya ruo (ihu akwukwo nke iteghete).

Ihe Ugonna na-agwa onwe ya mgbe niile o na-aru ihe a gwara ya ruo bu o nweghi ihe a gwara m ruo ga-aka nke anyi na nne anyi na-aru n'Udumoka. Nne m na nna m bu ndi ahuhu. ha munyere m n'ite ahuhu. Nna m hapuru anyi n'uwa ahuhu were nwuo. Ahuhu wee zuo ma m, ma nne m, ma umu nne m ahia (ihu akwukwo nke iteghete).

Otu a ka o dikwa n'ebe Ogunna enyi Ugonna no n'aka nne ya na nna ya ukwu. Ofomata (2005) si;

ihe kacha ewute Ugonna bu na o bu o tachaa ahuhu niile ahụ o na-ata na mbughari ahia lota, o malitekwa jewe ozi niile di n'ulo n'ezughi ike o bu. Umụ Onwuekwe na Ijemma enweghi ihe o bu ha na-emetu aka n'ulo. O bu Ugonna n'elu, Ugonna n'ala. Otutu mgbe ka anya mmiri na-agba Ugonna maka udiri onodu nwatakiri di ka ya na-ahuta onwe ya na ya (ihu akwukwo iri abuo na ise).

Otu a kwa ka o di n'Okpa Aku Eri Eri ebe o bu otu odibo (Chinedu) na-arụ oru di iche iche a na-arụ ma nke ezi na ulo ma oru ugbo. O buladi ndi odibo ahia na-arukwa oru odibo ezi na ulo di iche iche ma ha lota ahia. Ndi a gbara ajuju onu na-akowa na a na-enwe udi odibo ahia di ka nwa 'boyi', nwa ahia na oree ahia, odibo ahia ya na nna ya ukwu na-anọ na nke ya na ha anoghi n'otu odo ahia. A na-enwe odibo na-anọ iche azu ahia nke ya ma o bu odibo na-anọ n'aka odibo ozọ okwa ya di elu. Otu a kwa ka Ede (2014) gosiputara umu odibo Maazi Ije N'ezì Aha ka Ego ebe o nwere odu ahia di iche iche ma o nwezighi nke o so anọ na ya maka udi ndu o tinyere onwe ya na ya. O bu nke a mere na ndi odibo ozọ no n'okpuru Udemezuu bu odibo ibe ha okwa ya di elu.

3.2 Ihe e ji maka ya agba odibo

Ihe e ji maka ya aga igba odibo gunyere ihe isi ike, mmuta na enyemaka. Ihe isi ike nwere ike ibu n'ihì odachi, ubiam, na aguu, nrjaria na imu umu aghara aghara. O bu ihe isi ike mere ka Ugonna gaa igba odibo n'Owere ka a zuo ya n'akwukwo. Ofomata (2005) si, ndi Igbo si na o bu aguu kpatara ajuchaa a nara. Mgbe Ihudiya huru na ihe isiike di na be ya na-akawanye njo, o malite kpopuwa umu ya ufodu. Nwa izizi o bu uzọ kpopu bu Ugonna n'ihì na o bu Ugonna nwa ya bu uzọ gosi mmasi na o chorọ isi be ha puo gaa gbaa odibo ijiri hu na o guru akwukwo ma nwetakwa ozuzu kwesiri nwata ga-enweta (ihu akwukwo nke ato).

Ihe sibiru ike n'ezì na ulo Ugonna mana nne ya ekweghi na ya ga-akponye nwa ya igba odibo mana ihe isi ike kara njo mgbe nna ha nwuchara n'ihè mberede okporo uzọ. O bu enweghi ego a ga-eji kwado nwata izu ahia nke ya bu isi sekpu nti n'odibo ahia ufodu a na-ahuta. Nwanna (1970) kowara na nne na nna Omenuko kpopuru ya igba odibo n'aka nna ya ukwu bu Omemgboji n'ihì na ha enweghi ego ha ga-eji kwado nwa ha izu ahia nke ya. Nna ya ukwu mechara duo ya ulo, nye ya ihe o ga-eji malite izu ahia nke ya. N'otu aka ahụ, Maazi Ije gbaara maazi Odumodu odibo n'ihì ihe isi ike. Ede (2004) kwuru na Odumodu duru Ije ulo, o were malite izu ahia ogwu nke ya ma nweeka umu odibo nke ya. N'Okpa Aku Eri Eri, o bukwa n'ihì ihe isi ike ka Chinedu jiri hapu ezi na ulo ya gaa igba odibo n'aka Akubuzo. Akubuzo bu nwoke aka ike, onye na-akpa aku mana o naghì eri. Chinedu kworo maka ihe isi ike di na be ha digide ahuhu niile o tara n'aka Akubuzo n'ihì na o maara ebe o si puta na otu o diri ha. Odilora (2005) kowara na mgbe umu nne Akubuzo nwaanyi gbalara n'ihì aka ike o ji eso ha n'obodo Iva ebe atugara ya n'oru nkuzi, o

loghachiri na nke nne na nna Chinedu, riokwa inye aka ka Chinedu soro ya ozọ maka otu afọ. O si,

o kwere nkwa ikwuru ya ugwo akwukwo na izuru ya uwe na akwukwo. Nkwa a turu nne na nna nwata ahụ ka ogwu n'ihu na ihe na-esiri ha ike hinne (ihu akwukwo nke narị na iri na atọ).

Ha wee kwetakwa ka Chinedu sowe nna ya ukwu nke ugbo abuo mana nke mbu amasirighi ya.

Ihe ozọ e ji aga igba odibo bu maka mmuta. Nke a bu eziokwu n'ihu na a na-esi n'igba odibo amuta ihe di iche iche. Nwata gbara odibo nke oma na-aka nke na-agbaghi odibo ama ihe, ama anya izu na ire ahia. O bu n'ihu na Omenuko mutara ahia ya nke oma n'aka nna ya ukwu mere ka ndi ozọ kponyewe ya umu ha maka igba odibo. Di ka Nwanna (1970) siri kwu; mgbe otutu mmadu huru na o mutara izu na ire ahia nke oma, ufodu were nwa ha nye ya ka o kuzie ha uzọ ha ga-esi azu ahia (ihu akwukwo nke abuo).

Ofo mata (2005) si;

Ugonna sozi nne ya were na-aga oru. mgbe o bu la o huru umuaka ibe ya ka ha na-aga akwukwo, o na-ebe akwa, nne ya esoro ya bewe. Mgbe Izuegbu kporo Onwuekwe na Ijemba bia ka ha kporo Ugonna, Ihudiya gwara ha na naani ihe oma ha ga-emere ya na nwa ya bu itinyekwa nwa ya n'uloakwukwo ka o malitekwa guwa akwukwo (ihu akwukwo nke ise).

Ikenna (otu onye agbara ajuju onu) si "i gbacha 'boyi' ma inweghi nsogbu, i ga-ama ka e si ejikwa ego ma were ya mee ihe bara uru kariya onye na-agbaghi odibo". O bu odibo ahia ka a na-akpokari 'boyi'. Igba boyi bu udi agumakwukwo odinaala e si na ya amuta otutu ihe. Ikenga (1999) nakukwala Igbo na senchuri nke iri abuo na-ekwu na odibo bu ndi na-enwe udi agumakwukwo n'odinaala ha tupu agumakwukwo ndi oyibo e ruo anyi aka. O kwara na agumakwukwo odinaala enweghi ebe puru iche a na-anọ agu ya kpom kwem di ka ulo akwukwo, ma o bu ndi nkuzi a ga-asị na o bu ha na-akuzi, ma o bu klasi e kere na oge e ji agu, ma agughi akwukwo agumagu ma o bu dewe ihe. Udi agumakwukwo a na-eweta omuma na nka site n'onu ma o bu aka fere aka site n'aka ndi nne na nna, nne ukwu na nna ukwu, umu nne na ndi okenye ha wee mara ihe ahia.

Ihe ozọ e jikwa maka ya agba odibo bu maka enyemaka. Mmadu o bu la na-achọ onye inye aka n'ezị na ulọ, oru ulọ, oru ugbo na n'oru di iche iche tinyere izu na ire ahia. Onye inye aka malitere na mgbe gboo. Odibo ezi na ulọ na-enye aka n'oru o bu la e nyere ya ma o choro ma o bu na o choghi. Oga ma o bu nna ukwu na-achọ odibo bu ka o nwee onye inye aka n'ahia, oru, n'ezị na ulọ ma o bu n'ihe o bu la o na-eme. N'akwukwo *Omenuko*, Omenuko kporo umu odibo ndi ga-enyere aka n'izu na ire ahia, n'ibu ibu na n'ije ozi n'ulo ya. N'Ugonna, Maazi Onwuekwe na Ijemba kporo Ugonna ka o gbaara ha odibo, nyere ha aka n'ozu ulo di iche iche. Ofo mata (2005) siriri na o nwere nwakiri nwaanyi ha na ya bibu. Aha nwata ahia bu Chikeremma, mana Chikeremma alaala na be ha n'Okwuebu tupu ha kpoa Ugonna.

N'otu aka ahụ, Akubuzo kporo Chinedu ka o nyere ya aka n'Okpa Aku Eri Eri. Dị ka Odilora (2005) kwuru,

otu ubochi Akubuzo gara n'otu obere obodo di n'akuku Amangwu. Aha obodo ahụ bu Amaku. Ka o na-aga n'elu Inyinya Igwe ya, o huru otu nwata nwoke aha ya bu Chinedu ka o na-egwu egwu n'uzuzu, o rituru juo nwata ahụ ajuju ole na ole, choputakwa na o nwere uche karịa otu o lere anya. O naghị eje akwukwo ma o toruela ibido akwukwo. Ibido akwukwo na-agu ya ma ndi be ha enweghi ike izu ya n'akwukwo. Ha bu ogbenye onu ntụ, ya bu na ha enweghi turu rachaa. Ebe erimeri na-ara ahụ n'inweta, ha anaghị arọ nro iziga Chinedu akwukwo... Akubuzo biakwutere nne na nna Chinedu gwa ha na ya choro ka ya na Chinedu biri n'Abangwu, ka ya nyere ha aka zuo ya n'akwukwo otu ya nwere ike (ihu akwukwo nke iri na ise).

Otu a ka Chinedu siri gaa biri na nke Akubuzo ka o nyewere ya aka n'iga ozi ma Akubuzo n'onwe ya nye aka zuo ya n'akwukwo. O bu n'ihinye aka ha ka ndi oga na-amanyezi odibo iru oru o bu ma na-arubiga oru oke. Isichei (1976) kowara na odibo malitere n'ohu, na o bu udi ohu ezi na ulo. O kowara odibo na o bu udi ohu ogbaraohuru ma njirimara ohu bu na a na-anara ha ikike diji mmadu site n'aka ndi nwe ha. Njirimara ohu ozo bu imanye ya oru na-akwughi ugwo ma a na-ekewapu ohu na ndi be ha kpam kpam. O kwuru na ohu bu bu ndi si esi e dutara n'ike ife ndi nwe ha. N'otu aka ahụ, odibo si esi, o bughị onye ebe ma o bu onye ezi na ulo ahụ o hutara onwe ya. O kowara na agha Biafra mere ka e were ndi mkporo agha di ka odibo n'udi di iche iche nke butere ha oke ita ahuhu, aguu, erighi ezigbo nri na oria. Ndi a gbara ajuju onu na-ekwu na odibo ezi na ulo abughi na o maka kama o bu n'ihinye aka na mmuta ka e ji agbara ya. Enyemaka a na-esite na mmetuta di ka nwanne, enyi, ogo, agbataobi dg. ikporo odibo ma o bu ikporo onye ozo a mara odibo.

3.3 Udi mmadu ma o bu ezi na ulo oga n'oge izizi o kporo odibo

Dị ka a na-enwe ezi mmadu na ajo mmadu n'ụwa anyi no n'ime ya, a na-enwekwa oga bu ezigbo mmadu na nke bu ajo mmadu. Otu o sila di, n'oge izizi, oga kporo nwa odibo, ha niile na-eme ka a ga-asị na ha bu ezigbo mmadu. Agwa ha na-abu ihe zoro ezo ganye mgbe nwa odibo batachara ma notu n'igba odibo. Nke a bu n'ihinye na o nweghi nwa odibo ga-achọ ka ya noro n'aka ajo mmadu. A naghị e leghara umu odibo anya ma o bu kparie ha n'oge izizi di ka otu ilu Igbo na-ekwu na a naghị eji ututu ama njo ahia. Nwanna (1970) gosiputara Omenuko di ka ezigbo mmadu. Oga bu ezigbo mmadu na-abu ezigbo mmadu malite na mbu. O na-ewe nwa odibo di ka nwa ya ma n'aka nke ozo, oga bu ajo mmadu na-emegbu odibo n'ebe o di ukwu. N'Omenuko, Omenuko bu bu ezigbo mmadu na-emebe nke oma n'akparamagwa na n'ahia. Ya mere ndi mmadu ji kponyesia ya umu ha ka ha gbaara ya odibo. Ya na umu odibo ya na-emekorita nke oma na-enweghi nsogbu. Ya kpatara na o na-akpo umu odibo ya niile aga izu na ire ahia nke mere na ha niile danyere na mmiri tinyere ngwa ahia na ihe niile o ji buru ogaranya. E nwere ezi mmekorita oga na umu odibo n'Omenuko n'oge izizi. N'otu aka ahụ, n'akwukwo *Ezi Aha Ka Ego*, Maazi Ije gbara odibo nke ya nke oma n'aka nna ya ukwu bu Odumodu onye duru ya obi

nke oma tupu o malite zuwa ahia nke ya. O bu na o na-emebe nke oma kpatara na o noro na mbido ahia nke ya nwee umu odibo ruru ise nonu ogugu. N'akwukwo Ugonna, Maazi Onwuekwe na nwunye ya Ijemma nodibo ezi na ulo ha enwebuola nwa odibo lara ala na be ha tupu na ha akporo Ugonna. Ihe na-ebutekari ula ma o bu mgbala umu odibo ezi na ulo na-abu nhi ahuhu ha na-agabiga. O nweghi mgbe a hutara ndi oga Ugonna di ka ezigbo mmadu kama na o na-abu atu towe, mpi ya arwa aru. N'otu aka ahu Odiora (2005) gosiputara Akubuzo di ka onye na-akpa aku na-anaghi eri ya eri. O bu nwoke aka ike, onye na-anu aguu n'uju nri. N'Okpa Aku Eri Eri, Akubuzo na umu nne ya anotaghi ma ya fodu umu odibo ndi ozo nhi udi mmadu o bu. Nke a di ka Odiora (2005) si,

o rara ahu mmadu imeta Akubuzo mma, ya mere na-ekwughi ekwu n'akaghi aka, umu nne ya abuo rapuru ya rie mbu mbu nhi aka ike o jiri eso ha... N'ime onwa ole na ole, ihe kariri umu odibo ise ebiela n'ulo ya ma jirichaa oso laa. Ihe na-achula ha di otutu, ufodu n'ime ha bu oke oru, oke utari, na oke aguru (ihu akwukwo nke iri na ato).

Ufodu agwa a na-akpasu umu odibo ufodu na-abu ihe igba anya mmiri maka na ndi oga ufodu anaghi ewe ha di ka mmadu ma o bu nwa nwere ikikere ibi ndu ya. Ndi a gbara ajuju onu na-ekwu na onodu oga na nwa odibo na-adikari nso n'oge izizi maka nnyocha ka a mara ka o si eme, ka e zie ya uzu ma gosi ya ihe ndi o maghi. Oga gawa ahia, o kporo nwa odibo na-egosi ya ihe di iche iche ma ebe o na-edebe ego, hapu ikpochi ebe ahu, na-edebe ego aghara aghara iji nwale nwa odibo. N'oge a, o na-eyije nwa odibo ka o nwee egwu ma mara ihe a na-eme nke oma. Oge izizi na-abukari oge nnwale ka a na-anwale nwa odibo.

3.4 Onodu oga n'oge agbamodibo

N'oge a, di ka Kenneth kwuru n'aziza onu ya, a na-enwe nkwekorita edeputara n'akwukwo ndi muru nwa na ndi a na-agbara odibo iji wee hazie onodu umu odibo. Nkwekorita e deputara ga-amalite diwa ire ebe ha nwalechara onwe ha ma lafere nnwale. Nkwekorita ga-ekwu afu ole a ga-anu, otu a ga-esi noo ma fee nna ma o bu nne ukwu. Oga na-ekewapu onwe ya n'ebe nwa odibo no ka o gbawa mbu mgbe ufodu. Oga na-emepere nwa odibo ahia nke ya ka o mara otu o ga-esi duo ya obi site na mbu o gbata. Mbanwanye oga n'oge agbamodibo na-esite na otu ha si gbadebe mbu. Ma odida oga n'oge agbamodibo nwere ike idula nwa odibo ma o buru na o hutara na o sitere nwa odibo n'aka. Ma o site n'aka oga, nwa odibo nwere ike huta onodu oga ma mara na o nozue, oga agaghi enwe ike idu ya obi ma were aka ya laa. O na-abu ura towa ufo, e kwowe ya ekwowe. Oga choru ima ka odibo si agba mbu na-ekewapu onwe ya n'ebe nwa odibo no, kwanyere ya ihe ahia nke ya nke o ga na-aga kwa afu ma o bu onwa ole na ole na-eleta ihe di n'odu ahia na ego e ji n'aka i mara ka o na-aga n'ihu. N'odibo ezi na ulo, oga na-ahapuru odibo ozi niile di ka o marala ihe ndi o na-eme na otu e si eme ya. O buru odibo na-amu ahia (umu ahia) o nwere uguo o ga-akwu oga ya na mgbe a na-edeputa nkwekorita ha tupu o nowa ma o bu gbawa odibo. Umu 'boyi' na-aka umu ahia enwe mmekorita site n'aka oga na n'aka ndi ahia ozo. Nke a bu nhi na o bu nwa boyi ka oga na-aka ezi uzu, edunye ya izu ahia n'ulo oru ma o bu ulo ahia di iche iche. Nke a bu nhi na nwa 'boyi' bu onye o bu oga na-achoga na be ha, kporo, ma

duo ya ụlọ n'ikpeazu ma o nozue di ka nkwekorita ha siri di. E nwere ezigbo mmekorita oga na umu odibo n'Omenuko di ka o bawanyere n'azumahia ya ruo mgbe odachi dakwasara ya. Ya mere na o bu ha niile so mgbe odachi dakwasara ha. Ha niile na ngwa ahia ha dabara na mmiri, Chukwu mere ebere zoputa umu odibo niile na nna ha ukwu ma ngwa ahia na ihe niile Omenuko ji buru ogaranya ka mmiri riri. Ya mere Omenuko ji tie mkpu si
Obasi di n'elu, o bu ginj mere i ga-eji mee ka m buru o di ndu onwu ka mma (ihu akwukwo nke ise).

N'aka nke ozo, e nweghi ezi mmekorita n'etiti oga na umu odibo n'Ezi Aka Ka Ego n'ih na Maazi Ije na-abawanye n'uzo na-ezighi ezi. O nagh akpo umu odibo aga ahia, naani ire ahia ka ha mara anya ya. Di ka Ede (2014) siri kwuo,
ka mgbe Ije malitere ajo oru abali ya, ihe o na-eme oge o bu la bu ijisike were ugboala ya mgbe o bu la o no n'obodo buputa umu odibo ise o nwere n'odo ahia ndi ah u o nwegasiri ma laghachi azu n'ulo gaa rah u ra ma kwadowe maka ije abali ya (ihu akwukwo nke ise).

Ndi oga n'odibo ezi na ulo enweghi ezi mmekorita n'etiti ha na umu odibo ha n'ih mmegbu n'uduazi a horo. E megburu Ugonna n'Ugonna, were ya mere nkirika akwa e ji ehicha ala. Akubuzo n'Okpa Aku Eri Eri bu nwoke aka ike, onye na-akpa aku mana o nagh eri aku megbukwara Chinedu.

3.5 Onodu oga nye nkwekorita agbamodibo

Abia n'odibo ahia, di ka Kenneth kwuru, nkwekorita na-enwe oge odibo ga-anu tupu e duo ya ulo. Idu ulo a ma o bu idu obi na-adabere n'otu nwa odibo siri gbadebe mbu. Oge a kpudewe nso, oga na-aka ehi asaa n'anya na enyocha nwa odibo di ka na mgbe mbu iji mara onodu ego ya n'ih na ajo odibo nwere ike iburu ego oga mgbe o na-apu. Ajo oga na-abu n'oge ikpeazu a ka o ji esiri nwa odibo ya onya ka o hu ihe o ga-ejide aka chulaa ma o bu gbaba nwa odibo ya aka.

Nwanna (1970) kwara na Omenuko onye refuru umu odibo ya n'ohu mechara chegharia n'ikpeazu gbata umu odibo ndi ah u o refuru ma e wezuga Oti bu nwa odibo nke nwuru anwu n'ebe e regara ya ma duo ha obi n'uzo puru iche. Ede (2014) n'Ezi Aha Ka Ego gosiputara na Maazi Ije edughu umu odibo ya niile ulo tinyere onwu nwa odibo ya (Udemezuo) onodu ya di elu o gbagburu n'uzo ahia. O bugh naani nke a, umu odibo ya ndi ozo bu n'ulo mkporo ka ha nwetara onwe ha ma e wezuga Obiekwe (odibo) nke gbapuru mgbe ndi nnyocha ogwu bjara jide ndi ozo. Ede (2014) si

Obiekwe noro naani otu izu ma o nugh ihe o bu la gbasara nna ya ukwu... tuturu ihe niile bu nke ya ... ma buru ngwongwo ya laa be nna ya, tupu ndi uwe ojii akpara ya aka ka ndi ozo (ihu akwukwo nke iri asato na iteghete).

Ufodu ndi oga bukwa ndi na-etinye umu odibo na nsogbu karja imejuputa nkwekorita ha. Ha na-eme nke a n'uzo di iche iche di ka igbu ha, iko ha ara ma o bu iko nsi, iji ha gwoo ogwu ego, inara ha akara aka ha, dg.

Di ka iduuazi ndi e ji mere data, nkwekorita ndi oga na odibo ezi na ulo ha bu na ha ga-azu umu odibo n'akwukwo. Ofomata (2005) gosiputara na izu Ugonna n'akwukwo di ka inyinya iga n'anya ntutu. Ugonna tugidere anya na a ga-ebidoro ya akwukwo di ka nkwekorita ha nwere ma were onu ya juo nna ya ukwu mgbe o ga-abu. O kwuru na Ijemma gwara di ya si, Anyi ga-ahapu itinye Ugonna n'ulokwukwo tutu na o mee onwa ise ma o bu isii. O buru na o noo onwa abuo ma o bu ato, o doo anyi anya na o matachaala ala nke oma, anyi amalitere ya mgbere ahia. Anyi achoo nwaobere ngwa ahia bunye ya, o soro umuaka ibe ya kpagariwa ma kpatawara anyi ego. O bughu anyi ga-ahu maka ego o bu Ugonna ga-eji guo akwukwo. Ugonna ga-ahu maka ya site na mgbereahia anyi ga-ebidoro ya. Nnamukwu, i nuru ihe m na-ekwu? Ugonna ga-akpata ego ugwo akwukwo ya (ihu akwukwo nke iri na isii).

Ndi oga Ugonna kpebiri na o bu ya ga-akpata ego a ga-eji zuo ya n'akwukwo. Ya mere ha jiri bidoro ahia mbughari nke o si na ya kpata ego ha jiri bidoro ya akwukwo ehie ebe umu ha na-aga akwukwo ututu. O bu mgbe ahia ka ahuhu jiri wee kara Ugonna njo. Mmejuputa nkwekorita ha n'odibo ezi na ulo na-abu mejuo okwu ndi a di ka o na-etinye ihe n'ahuhu ha na-ata. Otu a kwa ka Odiliora (2005) si gosiputa ka ahuhu Chinedu si kawanye njo mgbe o bidoro akwukwo. O si,

kwa uka, o na-achinye ya uwe mara mma maka iji aga uka. O gawa ozi di mkpa, o yiri omaricha uwe nke bu na onye huru ya n'uzo na-eche na o bu nwa ogaranya. Ma ozugbe o lotara, nna ya ukwu ga-anara ya uwe ahia dewe nke oma. Chinedu amaghi ma o bu ya nwe uwe ahia o na-eyi ka o bu onye ozo (ihu akwukwo nke nari iri ato na asaa).

Umu odibo ndi a anaghi aga akwukwo n'oge, ha anaghi enwe ohere igu akwukwo, ha anaghi aga akwukwo mgbe niile n'hi ozi ha na-aga. O buladi nri a na-enye ha, akwa ha na-eyi, ebe ha na-edina anaghi adi mma. Onye batara n'ezi na ulo oga bu ajo mmadu ga-achoputa onye nke bu odibo n'etiti umu ntakiri ezi na ulo ahia n'hi na e jighi oku ekiri ehie. Otu o sila di, oga bu ezigbo mmadu na-ewere nwa odibo di ka nwa ya, na-emere ya otu o si emere umu nke ya na agbanyeghi n'odibo anaghi anogide n'ezi na ulo ebighi ebi.

4. Nchikota, nchoputa, aro na mmechi

Nchocha a na-egosi na e nwere udi odibo di iche iche. Udi odibo ndi a gunyere: odibo ahia, odibo oru na odibo ezi na ulo . Udi odibo ahia gunyere: nwa 'boyi' – odibo o bu oga na-akpota ma mecha duo ya ulo, nwa ahia – odibo na-amu ahia n'aka oga nke ga-akwu oga ugwo di ka nkwekorita ha; oree ahia – odibo na-erere oga ahia nke oga na-akwu ugwo nwekwa odibo na-amu oru nke o bu ya ga-akwu oga ugwo. E nwere odibo no n'aka oga ka o tuzuo oga nke ya (di ka ndi oka iwu na ndi dibia Bekee). E nwere odibo ozi di iche iche n'ezi na ulo di ka odibo na-eje ozi a na-akwu ugwo na ndi binyere mmadu na-eje ozi ka a zuwa ha.

Ihe e ji maka ya agba odibo gunyere ihe isiike n'ezi na ulo, enweghi ego a ga-eji kwadoro nwata izu ahia nke ya, mmuta, nkuzi, inye aka na amamihe. Ofomata (2005) kowara na o bu ihe isiike ma ka a zuo Ugonna n'akwukwo ka o ji gaa igba odibo ezi na ulo. Otu a kwa ka o di Chinedu n'Okpa Aku Eri Eri. Igba odibo ga-eme ka isi juo nwata oyi, oputa uwa otu o di, o mata na uwa adighi ka e chere na o bughị ihe o bula mmadu chorọ ime ka o ga-eme. Udi mmadu oga ma o bu ezi na ulo oga bu n'oge izizi a kporo odibo nwere ike igbanwe ma o buru na o bu ajo mmadu n'ihị na e jighi ututu ama njo ahia. Ajo oga na-echi nwa odibo onu n'ala. Odibo huta onwe ya n'aka ajo mmadu, ahuhu niile o na-ata ga-eme ya ka o mara ihe, kaa aka ma mara nka o ga-eji sodo uwa. Nke a bu eziokwu di ka Ofomata (2006) gosiputara ka Ugonna siri buru nnukwu mmadu mgbe o siri na be nne na nna ya ukwu gbalaa be ha. O buru ezigbo mmadu ka odibo no n'aka ya, o buru ede ka o hutara n'ime ite akwu.

Onodu oga n'oge agbamodibo nwere ike ibawanye abawanye ma o bu ida ada. Mbawanye oga n'oge agbamodibo na-abu uru nye odibo mana odida na-abu oghom nye ya n'agbanyeghi onye odida sitere n'aka ya n'azumahia ha. Onodu oga nye nkwekorita agbamodibo na-adabere n'udi oga odibo no n'aka ya. Oga bu ajo mmadu na-abu mejuo okwu ndi a ka o na-eme, o naghị eji obi ya emejuputa nkwekorita ha. Mmejuputa nke ajo oga n'odibo ezi na ulo na-etinye ihe n'ahuhu nwa odibo na-ata. Nwanna (1970) gosiri ka Akubuzo si mejuputa nkwekorita izuru Chinedu akwa nke na Chinedu na-eyi akwa omaghi ma o bu ya nwe maka o yichaa ya gaa ebe di mkpa, Akubuzo achiri ya. O si etu a gbaba Chinedu aka mgbe o si na be ya laa ma kwere nkwa ichinye ya omaricha uwe ndi a ma o loghachite di ka o si puta ihe n'ihu akwukwo nari na iri ano. Oga bu ezigbo mmadu na-eji obi ocha emejuputa nkwekorita ha nye n'agbamodibo ahụ ma gooro ya ofo oma mana oga bu ajo mmadu na-achọ ihe o ga-ejide aka wee ghara imejuputa nkwekorita ya nye agbamodibo. Udi oga a na-achọ ihe o ga-eji chulaa nwa odibo na mgbe ikpezu, gbaba ya aka ma o bu edughị ya ulo di ka o si kwesi agbanyeghi mbo nwa odibo gbara n'azumahia.

Ochocha choputara na ahuhu di n'igba odibo mana ahuhu nke odibo ezi na ulo na-aka nke odibo ahia okachasi mgbe ha hutara onwe ha n'aka ajo mmadu. Ahuhu ha na-ata nwere ike duzie ha uzo na ndu ma o bu duhie ha. Nke ozo bu na uru di n'igba odibo bu na o na-enye mmuta, ihe oma, nghota na amamihe. Oghom di na ya gunyere oke ahuhu, oke ipia utari, mmeru aru, mkpari, akomonu, nleli, onwu, mmuta ihe ojoo, amaghi ihe ndi nwe ha buru ha n'obi, igwa ha okwu asi tinyere enweghi ikike diiri ha di ka mmadu n'ezi na ulo ma o bu ebe ha hutara onwe ha.

Ochocha na-atu aru ka ndi ozo mee nchocha gbasara odibo oru di iche iche di ka o si puta ihè n'obodo anyi no n'ime ya.

Na mmechi, o bughị oriri na onunu ka a na-ahuta n'igba odibo. Umụ odibo na ije ozi ha bu ofufe ka ha na-efe nne na nna ha ukwu maka na a na-asi na onye fee eze, eze eruo ya aka ma o buru ezigbo mmadu. O di mma igba odibo maka na mmuta na amamihe o na-enye na-eme ka a huta uwa otu o di. Odibo abughị nwa n'ebe o bula o hutara onwe ya, o naghị anogide n'ulo ruo mgbe ebighi ebi ma nwa na-anogide.

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A PRAGMATIC ANALYSIS OF PROF. BATHO OKOLO'S SPEECH

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Abstract

This research studies the speech of the former Vice-chancellor of the University of Nigeria Nsukka, Professor Bartho Okolo during the 14th matriculation ceremony held on 11th March, 2011 at Nwafor Orizu College of Education, Nsugbe. It is aimed at finding out the speech delivery structure he adopted, the speech content, and whether it followed acceptable standard as stipulated by Grice's cooperative principle and Austin's felicity conditions. The theoretical framework adopted are speech act theory and cooperative principle. The findings show that Prof. Okolo's speech has seven structures which include welcome address, identification of the occasion and expected activities, admonition of the new students, highlighting of perceived achievements, cautioning of the students about the school rules and regulations, address to parents and guardians for support/assistance, and then, conclusion with good wishes and that the structure helps address every particular agenda set by the speaker. The researcher equally observed that the speech adopts four kinds of statements which include assertives, directives, expressives and commissives. In applying Grice's cooperative principle, the speech fulfils the maxim of quantity (informativeness), violates the maxim of quality (truthfulness). It fulfils the maxim of relation but failed to fulfil the maxim of manner. By applying Austin's felicity conditions, the speaker made some infelicitous comments which do not meet the sincerity condition while his position as the chief executive of the university meets the preparatory felicity condition. The speech cannot be assessed as to whether it meets the executive felicity condition because of its futuristic and motivational nature rather than being an account of a phenomenon or an event. The speech also failed to meet the fulfilment felicity condition. The research concludes that the speech lacked what it takes to motivate newly admitted students in school.

1. Introduction

1.1. Background of the Study

This research on a pragmatic analysis of Professor Bartho Okolo's speech on the 14th matriculation ceremony of undergraduate students of Nwafor Orizu College of Education, Nsugbe, looks at one of the series of speeches which were delivered during the matriculation ceremonies of first year students of the University of Nigeria. Matriculation ceremony is an event held annually in the university to mark the formal introduction and welcoming of newly admitted students into the institution; thus, inducting them into full-membership of the academic community.

2. Literature Review

2.1. Theoretical Studies

Several writers have expressed several opinions about the use of language through various patterns of speech and writings. According to Block, Amiot, Johnson, Nimmo, Von Almen, White and Zeno (1993), the components of language include phonology, manipulating sounds according to the rules of a language, morphology and understanding and using minimal units of meaning. They further state that the components equally include syntax, constructing sentences by using languages' grammar rules; semantics, interpreting signs or symbols of communication to construct meaning and pragmatics, social aspects of communication.

Yule (2006) states the fact that speech is usually delivered to an identical group of people who can understand the words, phrases and sentences addressed to them, as well as have similar expectations of what an acceptable speech is, just as what an unacceptable speech is too. He, thus, identifies this group of people as a 'speech community' and, therefore, asserts that a speech community is a group of people who share a set of norms and expectations regarding the use of language.

In a typical speech community, language is used in expressing various kinds of emotions. This is why Agbedo (2007) maintains that certain usages of language can be perceived as soft, better, able to express emotions and feelings, whilst other 'hard' language usages may be thought more capable of expressing concepts and ideas. The researcher wishes to equally add that just as certain language usages can be perceived as soft and better, certain other usages can be perceived to be harsh or bad to the hearer; and just as soft and better language usage can evoke a desired response from the hearer(s), a harsh and bad language usage can evoke an undesirable response from the hearer(s).

Based on these interests which several authors have shown over the years in studying the way language is employed in human communication, several theories have been propounded by various scholars to account for the use of language to express vagaries of meaning. Some of these theories will be discussed.

2.1.1. Politeness theory

Politeness theory is a theory propounded by Brown and Levinson (1978). Foley (1997) defines Politeness theory as the theory that accounts for the redressing of the affronts to face posed by face-threatening acts to addressees. In line with this definition, Mills (2003) defines politeness as the expression of the speaker's intention to mitigate face threats carried by certain face-threatening acts toward another, and face, here, refers to the public self-image which every adult member of a given society/community tries to protect.

The proponents of this theory made a distinction between positive face and negative face which constitute the key elements of the theory. They define positive face as the desire of every member that his wants be desirable to others, and Brown, particularly, characterizes positive face by desires to be liked, admired, ratified, and related to positively, noting that one would threaten

positive face by ignoring someone. On the other hand, they define negative face as the want of every competent adult member that his actions be unimpeded by others.

2.1.2. Speech-act theory

Bach & Harnish (1979) have it that speech act theory was developed from the philosophical theories of Wittgenstein who believes that meaning derives from pragmatic tradition, demonstrating the importance of how language is used to accomplish objectives within specific situations. Iloene (2008), opines that it was Austin's (1962) classic – "How to do things with words," and Searle's (1969) publication that laid the foundation for meaning to be explained in terms of the process of communication rather than referential meaning equation. This became the Speech Act Theory.

Speech-act theory claims that communication is determined not merely by what is said, maintaining that as the meaning of components of an expression are important, so are the speaker's intention and the hearer's recognition of them. According to Bach (1987), almost any speech act is really the performance of several acts at once, distinguished by different aspects of the speaker's intention: there is the act of saying something, what one does in saying it, such as requesting or promising, and how one is trying to affect one's audience. Acts such as promising, ordering, greeting, warning, inviting and congratulating are commonly incorporated within 'Speech Acts'.

Speech-act theory analyses speeches or statements which constitute its data on three levels which include:

- i. **Locutionary Act:** This refers to the performance of an utterance; that is, the actual utterance and its ostensible meaning, comprising phonetic, phatic and rhetic acts corresponding to the verbal, syntactic and semantic aspects of any meaningful utterance;
- ii. **Illocutionary Act:** Just as the pragmatic 'illocutionary force' of the utterance, it refers to the intended significance of a statement as a socially valid verbal action. Searle (1979) classifies illocutionary speech acts into: **Assertives** which are speech acts that commit a speaker to the truth of the expressed proposition, e.g. reciting a creed; **Directives** which are speech acts that are to cause the hearer to take a particular action, e.g. requests, commands and advice; **Commissives** which are speech acts that commit a speaker to some future action, e.g. promises and oaths; **Expressives** which are speech acts that express the speaker's attitudes and emotions towards the proposition, e.g. congratulations, excuses and thanks; and **Declaratives** which are speech acts that change the reality in accord with the proposition of the declaration, e.g. baptisms, pronouncing someone guilty or pronouncing someone husband and wife.
- iii. **Perlocutionary Act:** It refers to the actual effect a statement has, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something, whether intended or not (Austin 1962). However, this third level is seen in certain cases of analysis and not in all cases.

The strengths of this theory can be drawn from its ability to concretise the words spoken by an individual, seeing it as a reflection of an action performed which acts as a stimulus capable

of causing some sort of response from a given hearer. Thus, Austin (1962) states that philosophers should take as the basic unit of study, not the words or sentences, but the 'act' which the person performs, with the aid of words or sentences'. Thus, he states, in a series of articles on speech acts, that we use language to do things and that describing is only one of the things we do with it.

Supporting these views, Cooper (1973) stresses that the study of language is to become, as it were, a branch of the theory of action or performance. The point Austin stressed in a series of articles on speech acts was that we use language to do things and that describing is only one of the things we do. We also use language, for instance, to promise, bequeath, advise, insult, warn, shock, apologize, make the hearer perform, and complain among others.

2.1.3. Conversational Analysis

This theory was formulated by Grice (1975). The theory claims that any successful speech must fulfil some stipulated conditions. It sums up these conditions, which it refers to as maxims of conversation or cooperative principle (CP) to form the procedure with which a given speech is analysed thus:

Maxim of Quantity - (informativeness). It states that one should make a speech as informative as is required and not to make it more informative than is required.

Maxim of Quality – (Truthfulness): It states that one should not say what one believes to be false or lack evidence

Maxim of Relation – (Relevance). It states that one's speech should be relevant.

Maxim of manner – (Clarity): It states that one's speech should be perspicuous, should be avoided obscurity and ambiguity, be brief and be orderly.

2.1.4. Felicity Condition

This theory was formulated by J. L. Austin and published in 1969. According to Oishi (2006), "Through a description of the success/failure of the speech act purported, which is explained as a violation/observation of the felicity conditions, Austin formulated a method to describe a sentence in terms of the speech situation where it is uttered: by means of associated linguistic conventions, the speaker, with an associated intention, actually performs an act to the hearer, which induces a certain response from the hearer. As we will develop later,

Allan (1994) attempts to summarise Austin's felicity conditions thus:

- Sincerity condition: It involves Speaker's responsibility for the illocutions in the utterance. Normally, hearers will assume that Speaker is being sincere unless s/he has good reasons to believe otherwise.
- Preparatory condition: It is meant to establish whether or not the circumstances of the speech act and the participants in it are appropriate to its successful performance.
- Executive condition: It is meant to determine whether or not the speech act has been properly executed.
- Fulfilment condition: This is determined by the perlocutionary effect of the speech act.

2.2. Empirical Studies

Researches on language use and speech analysis have been conducted by several researchers. Obitube (2014), who has studied the Independence Day speeches of President Goodluck Jonathan, found out their structural pattern, to expose the ideological perspectives of President Jonathan as reflected in them, to reveal their information strength and to find out the contemporary relevance of the speeches. Through his analysis of the 2012, 2013 and 2014 speeches, the researcher observes that the speeches are structured into greetings and introduction of the occasion, incorporating every Nigerian as contributing to Nigeria's history and current status, highlighting the achievements made, the challenges facing Nigeria and efforts being made to handle them, messages of hope and promises, and call for collective responsibility, and conclusion with compliments; and that the entire structuring of the speeches meet the cooperative principle maxim of quantity as they provide the required information in the speech.

The ideological analysis of the researcher reveals that the president prefers collective responsibility in matters affecting the nation rather than individual responsibility, and that his use of pronouns reflected the president's inability to realize the extent of his power and autonomy as the Commander-In-Chief of the Federal Republic of Nigeria due to his over-reliance on the members of his administration to make and act on key issues affecting the country. The research equally reveals that the speeches delivered were contemporarily relevant as they address current issues affecting the country and that among the speeches, that of 2013 was the least informative followed by the 2012, while that of 2014 had the best information strength.

In another research conducted by Agbedo (2008), the researcher studied the speech acts of Bayo Onanuga and Yakubu Mohammed of *TheNEWS* and *Newswatch* magazines, respectively, during the reception of the 2005 winner of *Pulitzer Prize for International Reporting*, to determine their status as felicitous or infelicitous and its implications for journalism as a profession in Nigeria.

The result of his analysis shows that the illocutionary acts deriving from their individual speech acts failed to meet J. L. Austin's *felicity conditions* which include *sincerity, preparatory, executive, and fulfilment conditions*. As a result, their individual speech acts are adjudged *infelicitous*. The result also shows that their infelicitous speech acts equally failed to meet Grice's *cooperative principles*, which participants in any given communicative event are expected to adhere to. The researcher, consequently, stressed that the four maxims of *quantity, quality, relevance, and manner* are violated, thus giving rise to *conversational implicature*; maintaining that the implication of the foregoing for the journalism profession in Nigeria is to say the least gravely unsavoury. He, therefore, concludes that this necessitates a radical policy shift intended to stem the tide of unethical practices that have become an albatross around the neck of the noble profession in Nigeria.

Waya (2012) conducted a study to explain the roles which speech act theory plays in 'the status of governance and good governance' in the speeches. The findings made by this researcher reveals that in using speech-act theory for analysing a speech of this kind, one observes that democratic government places premium on the interest of the people because in his victory and

inaugural speeches, President Goodluck Jonathan made less use of 'verdictive speeches' that were used in the commanding sense and more use of 'assertive speeches'. He also observes that speech act portrays the personality of a speaker and that the President as a political leader, at every point, acknowledges his family background and the circumstances that brought him to power.

These researches reviewed show that the researchers are very much interested in studying speeches delivered by various leaders of opinion. They equally adopted various kinds of theories to help them achieve success in their various researches. However, none of these researchers paid attention to the type of speeches which this research considers important in the building up of students/parents personalities, which involves speeches delivered during matriculation ceremonies across universities. As a result this research sets out to fill the gap.

2.3. Summary of Literature Review

In the literature review done, we looked at the various ideas expressed by Block, Amiot, Johnson, Nimmo, Von Almen, White and Zeno (1993), Yule (2006), Agbedo (2007:50) concerning the realization of speech and other ideas that relate to speech in general. Various theories were equally reviewed as we looked at the ideas expressed by the proponents and other authors about the theories of politeness, speech-act and ethnography of speaking/communication. Thus, we looked at the thoughts of Brown and Levinson (1978), Foley (1997), Mills (2003), Austin (1971), Hymes (1972), Lenore (2000), as well as, Abrahams and Bauman (1971).

Furthermore, various researches conducted by researchers such as Obitube (2014), Agbedo(2008) and Waya (2012) were reviewed. However, the researcher observes that none of them has paid attention to speeches delivered in very important events held as part of the training of Nigerian youths, which is matriculation ceremony of newly admitted students of an institution of higher learning. This is, therefore, what this researcher will do.

2.4. Theoretical Framework

Of all the theories of pragmatics reviewed in this work, Austin's felicity conditions and Grice's cooperative principle are preferred. These theories are employed just as their dictates go. Grice's four conversational maxims of quantity, quality, relation and manner are employed to find out how informative, truthful, relevant, orderly, obscured or unobscured, brief, clear or ambiguous the statements contained in the speech are.

Austin's felicity conditions of sincerity, preparatory, executive and fulfilment are employed to analyse the sincere nature of the statements, the quality of the participants in the speech act, the proper or improper execution of the speech act and the fulfilment derived from the speech act. Again, Searle's (1979) categorisation of statements as speech acts is employed to categorise the statements into the respective speech acts performed by the speaker such as assertives, directives, commissives, expressives and declaratives.

3. Research Methodology

The work adopts an analytical approach of analysis. Thus, based on the theories adopted, the statements contained in the speeches of the Vice Chancellor to the audience gathered at the 14th matriculation ceremony of the students of Bachelor's degree in education at Nwafor Orizu College of Education, Nsugbe are categorised and analysed. Tables will also be employed where necessary to help organise the data and proper description of the data and their analysis will be done as well.

3.1 Area of the Study

The area of study for this research is pragmatics which is concerned with the study of language use in relation to the context of usage. So, this work will study Prof. Bartho Okolo's speech to the audience gathered at the 14th matriculation ceremony of the students of Bachelor's degree in education at Nwafor Orizu College of Education, Nsugbe, in affiliation with the University of Nigeria, Nsukka, based on the dictates of stipulated by pragmatics.

3.2 Population of the Study

All the statements contained in the matriculation ceremonial speech of Prof. Bartho Okolo's speech to the audience gathered at the 14th matriculation ceremony of the students of Bachelor's degree in education at Nwafor Orizu College of Education, Nsugbe constitute the population of this study. Thus, because of the significance of the statements to the speakers as a phenomenon worth analysing, the speech under study is selected.

3.3 Instrument of Data Collection

The researcher made use of the purposive random sampling to select a copy of the speech to be analysed. The photocopy machine was handy in duplicating the speech. The scanning machine got the speech into an electronic form to help give the researcher constant critical look at it while the computer was used to number and categorise the obtained data.

3.4 Method of Data Collection

The researcher dug into the archive of Nwafor Orizu College of Education Library to obtain a copy of the speech delivered by Prof. Bartho Okolo during the 14th matriculation ceremony of undergraduate students of Nwafor Orizu College of Education on Friday, 11th March 2011.

3.5 Method of Data Analysis

The data obtained will be categorised into the kinds of statements which each of the sentences contain portray. This categorization will enable the researcher to observe the structure adopted by the speaker in delivering his speech as well as the kinds of statements contained in it. Then, using the cooperative principle by Grice (1975) and Austin (1979), the speech will be analysed to determine whether the speech meets the required standard of a good speech.

4. Data Analysis

4.1. *Finding out how the speech by Bartho Okolo during the 14th Matriculation ceremony of the students of Bachelor of Education programme of Nwafor Orizu College of Education, Nsugbe, on Friday, 11th of March, 2011 is patterned/structured?*

A look at the data above shows that Prof. Bartho Okolo patterned his speech into seven (7) structures which include:

- Welcome statement to all gathered (locution 1) - **1 locution**
- Identification of the occasion and expected activities to be performed (locutions, 2-4) - **3 locutions**
- Admonition of the new students (locutions, 5-15) – **11 locutions**
- Highlighting of perceived achievements (locutions, 16-31) – **16 locutions**
- Cautioning of the students about the school rules and regulations (locutions, 32-49) – **18 locutions**
- Address to parents and guardians for support/assistance (locutions, 50-59) – **10 locutions**
- Conclusion with good wishes (locutions, 60-61) – **2 locutions**

4.2. *Finding out the Constituent Statements Employed in the Speech*

From the data presented and categorized above, it can be observed that Prof. Bartho Okolo’s speech has four (4) kinds of statements based on Searle’s (1979) classification of speech-acts, which include the following constituent statements:

Assertives: Assertive statements are observed in locutions 2, 5, 7, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 35, 36, 38, 40, 43, 44, 47, 49, 52, 53, 56, 57, 58 and 59.

Directives: These can be observed in locutions 3, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15, 33, 34, 37, 39, 41, 42, 45, 46, 48, 54 and 55.

Commissives: The only commissive statement can be observed in locution 23.

Expressives: Expressives can be observed in locutions 1, 50, 51, 60 and 61.

The information presented above is tabulated in the table below:

Kinds of statement	Frequency occurrence	Percentage occurrence
Assertives	33	54.1
Directives	22	36.1
Commissives	1	1.6
Expressives	5	8.2
Total	61	100

The table above reveals that Prof. Bartho Okolo made more of assertive statements which are represented in **33 locutions** of the entire speech. This is followed by directive statements which mainly contain instructions and pieces of advice for the matriculating students. These directive statements are represented in **22 locutions** of the speech. Expressive statements which reveal the

speaker's feeling towards the listener has a meagre five (5) **locutions** while the occurrence of commissive statement which commit him to some future action was merely used in **1 locution** of the entire speech.

4.3. *Finding out whether the Speech followed acceptable standard as stipulated by Grice's cooperative principle and Austin's felicity conditions.*

4.3.1. Grice's cooperative principle

Based on the dictates of the cooperative principle by Grice (1975), we are going to analyse the speech using the four maxims he put forward-

Maxim of quantity,

Maxim of quality,

Maxim of relation, and

Maxim of manner.

4.3.1.1. Maxim of Quantity

The welcome statement which was addressed to the audience, fulfils the maxim of quantity. The statement provides information on the speaker's state of mind, welcomes the gathered audience and provides a brief information about the University of Nigeria which the college of education is affiliated with. The second section of the speech which identifies the occasion and expected activities to be performed (locutions 2-4) fulfils this maxim also by identifying the occasion as a formal admittance of the first year students into the school, as well as informing them about their declaration of oat and signing of documents relating to that. The third part of the speech which comprises admonitions to the new students (locutions 5-15) also fulfils this maxim by being as informative as required. It is evident as the speaker advises the students to aim high, take responsibility, be doers/be practical, to recognise their challenges and overcome them, to be focused and to create their own destiny.

The fourth section of the speech which highlights the perceived achievements of the speaker (locutions, 16-31) also sees the speaker fulfil the maxim by informing the audience of his management's achievements which he enumerates as provision of digital wireless infrastructure, reconstruction of the former Transit camp, arranging for linkage programmes with foreign universities to help train academic staff, re-roofing of hostels, changing of their windows and constant light and water supply to them, among other plans about to be executed.

The fifth section of the speech which cautions the students on the school rules and regulations (locutions 32-49) also fulfils the maxim. It informs and cautions the students against cultism, rioting and examination malpractice, and also advised them to take their studies serious and be of good character.

The sixth section of the speech, in which the speaker seeks the support/assistance of the parents and guardians (locutions 50-59) also fulfils this maxim. With his expressions, he welcomes and congratulates the parents for being present as their wards get admitted into the school and also requests their continuous assistance to the school. The seventh section of the

speech (locutions 60-61) sees the speaker wish the guests a safe journey back to their various destinations and for God’s blessings upon them. It also fulfils this maxim by being as informative as is required.

4.3.1.2. Maxim of Quality

Observations show the speaker tried in several instances to fulfil the maxim. However, some sections of this speech which denote a futuristic action (declaring an oath, giving of advice) cannot be subjected to truth measurement. However, some expressions that can be measured by such criteria are observed to contain hedges. The speaker made use of hedges (expressions which denote that the speaker is not totally certain of his/her facts) in such instances he is uncertain of the validity/truthfulness of his claim. Examples are in the expressions “For the first time after your secondary school, **perhaps**, you will be independent of any parental guidance.” “...you are among the **over** 60,000 candidates offered admission into UNN out of more than 300,000 candidates that applied”

Furthermore, in some statements, the speaker violates the dictates of this maxim. The speaker claims that the students can access the internet in every part of the school and also have constant power and water supply. First, the provision of power is not entirely dependent on the school’s ability alone as they do not generate electricity except with the generation the generators that are put on for the student from about 7pm to 10pm when there is no electricity from the power company. Students who live in the hostels resort to fetching and storing water to save for times of water shortages while some students resort to trekking to other hostels in search of water. The internet access is only limited to some sections of the school as at the time of delivering this speech and even now. Therefore, the speech does not fulfil this maxim.

4.3.1.3. Maxim of Relation

The statements contained in the speech are relevant to the context or setting in which they are employed. Matriculation ceremonies, as earlier stated, are ceremonies in which the newly admitted students of institutions of higher learning get formally welcomed and introduced into the university system to be part and parcel of it. They provide opportunities to get pieces of information and advice across to the students in order to ensure their maximisation of their potentials in the school and maintenance of good relationship among other members of their community and the authorities by keeping the rules and regulations guiding it. Consequently, a welcome address to all gathered, identifying the occasion and expected activities to be performed, admonishing the new students, highlighting perceived achievements, cautioning the students about the school rules and regulations, addressing the parents and guardians for support/assistance, as well as concluding the speech with good wishes to the audience adds relevance to the speech and therefore, helps it fulfil this maxim.

4.3.1.4. Maxim of Manner

Observations show that though the speech may be clear, brief, orderly and unobscured, the same cannot be said about its being unambiguous. The expression “North Dakota State University, USA is already helping to train academic staff of the university with Master’s Degree to enable them obtain Doctorate Degree.... lacks clarity. Does the speaker imply that the school will admit academic staff of UNN into Master’s programme and later, into doctorate programme or will the school help by admitting them into the Master’s programme only, while the academic staff go to secure admission for their doctorate degrees elsewhere? Again, does the speaker mean that all academic staff of the University of Nigeria are benefiting from this help? This statement is hugely ambiguous and a poor interpretation of its outcome can make the speaker be viewed a liar.

Furthermore, the statement, “Arrangements are in top gear to equip the fifteen (15) completed faculty lecture halls in the university with durable facilities, e.g. public address system, etc. is also ambiguous. The ambiguity stems from the word ‘completed’. Does the speaker imply that his management started and completed these 15 lecture halls or were the halls started and completed by another management, or does he imply that some other management started building them while he completed them? Some members of the audience may seem to get deceived into thinking or presuming that in building these lecture halls, their start and completion were done by the speaker’s management while some may not. Therefore, the speech does not fulfil this maxim.

4.3.2. Felicity Conditions

4.3.2.1. Sincerity Condition

This is the felicity condition that stipulates that a speaker should be sincere with his statements by being ready to actualise what he says or promises. In the speech being analysed, the speaker avoided making promises to the audience. Notwithstanding, a statement of his gives the audience a sense of expectation. An example is, “Arrangements are in top gear to equip the fifteen (15) completed faculty lecture halls in the University with durable facilities, e.g. public address system, etc. However, four years on, these claimed arrangements have not been put into practice. There is hardly a faculty lecture hall in the university that has been equipped with a public address system provided by the school administration itself. Hence, the speaker is adjudged infelicitous. Also, the speaker’s claim that students have constant supply of power and water in their hostels, as well as the internet facility in all corners of the university are infelicitous because these are not the realities on ground as earlier pointed out.

4.3.2.2. Preparatory Condition

This felicity condition seeks to determine the appropriateness of participants in a given discourse and the circumstances in the successful performance of the speech act. The audience being addressed comprises the parents/guardians, students, friends and members of the university community. With the position of the speaker, being the vice chancellor of the University of Nigeria Nsukka and the authority piloting the affairs of the university with respect to the

provision of facilities, administration of personnel and academic and non-academic activities of the school, it is without doubt that the illocutionary act of Professor Bartho Okolo fulfils this preparatory condition.

Again, his statements which try to welcome the audience to the matriculation of the school's newly admitted students, identify the occasion and expected activities to be performed, admonish the new students on the right things to do and the wrong things to avoid, highlight perceived achievements, caution the students about the rules and regulations of the university, as well as address the parents and guardians for support/assistance are seen to be expressed based on his worthy position as the vice chancellor of the University. Therefore, it is simple to say that the preparatory condition of the speaker is felicitous.

4.3.2.3. Executive Condition

This felicity condition tries to ascertain whether a given speech act is properly executed. With regard to the speech being analysed, one cannot ascertain the impact the speaker has had on the audience, given that he had expressed more of advice/admonitions to the matriculating students and pleas to their parents or guardians. The effect his speech will have are futuristic and cannot be determined as at the time of its delivery.

4.3.2.4. Fulfilment Condition

This felicity condition is concerned with determining the perlocutionary effect of a given speech act upon the audience; that is, how does a given audience react to a given speech act. The speech act performed by the speaker consists more of assertive and directive statements with which he informed the audience of his perceived achievements and admonished the students, as well as pleaded with their parents/guardians. With regard to one of the earlier identified aims of conducting a matriculation ceremony for newly admitted students, these statements leave the audience with the fulfilment that an expected speech act is successful.

An aspect of his speech which gave the audience a sense of hope and expectation regarding the provision of public address systems to the fifteen (15) completed faculty halls that have not materialised up till this day four (4) years after evokes a feeling of disappointment in the hearers. Again, the ideological picture painted by the speaker about the lofty heights being pursued by the university under his management seems like a mirage. Statements such as "...the Management of the University of Nigeria is ensuring that the University transforms into a global centre of learning... We are thus, working on a series of programmes to align UNN with best practices in university administration and to benchmark with the best...." only leave the audience disappointed that after such painted pictures, a lot is still left to be desired. Therefore, the speaker does not meet this felicity condition.

5. Summary of Findings and Conclusion

From this research, the researcher established the following findings, that Prof. Bartho Okolo patterned his speech delivered to the new students on the 14th matriculation ceremony of the

students of bachelor's degree in education at Nwafor Orizu College of Education, Nsugbe, into seven structures which include welcome address to all gathered, identification of the occasion and expected activities to be performed, admonition of the new students, highlighting of perceived achievements, cautioning of the students about the school rules and regulations, address to parents and guardians for support/assistance and conclusion with good wishes. The structure of the speech is well streamlined to address each and every particular agenda set by the speaker.

The speech has four kinds of statements which include assertives, directives, commissives and expressives. Assertives are more prominent in his speech with 54.1%. This is followed by directives with 36.1%. Expressives occurred in the speech at the frequency of 8.2% while commissives have the lowest frequency at 1.6%.

Finally, in applying Grice's (1975) cooperative principle, the analysis reveals that the speech fulfils the maxim of quantity by being as informative as required but fails to fulfil the maxim of quality because there are statements which cannot be adjudged to be truthful. The speech equally fulfils the maxim of relation but fails to fulfil the maxim of manner. In applying Austin's (1979) felicity conditions, the research observes that the speaker made some infelicitous comments which do not meet the sincerity condition for a good speech while his position as the chief executive of the university and the audience being addressed comprising the parents/guardians, students, friends and members of the university community makes the speech to meet the preparatory felicity condition. The speech cannot be assessed as to whether it meets the executive felicity condition because of its futuristic and motivational nature rather than being an account of a phenomenon or an event. The speech also fails to meet the fulfilment felicity condition for leaving the audience unsatisfied with the realities on ground.

With these findings established, the research, therefore, establishes that the speech delivered by Prof. Bartho Okolo to the new students during the 14th matriculation ceremony of the students of Bachelor's degree in education at Nwafor Orizu College of Education, Nsugbe does not meet the requirements of being a good speech as stipulated by Grice's cooperative principle and Austin's felicity conditions. Thus, it cannot be a good instrument for motivating the newly admitted students to strive for success during their stay in school because it does not meet the conditions of sincerity, truthfulness, fulfilment, ambiguity.

With the use of speech act theoretical framework, this research has been able to obtain information which helps to reveal the characteristics of the speech delivered by Prof. Bartho Okolo during the 14th matriculation ceremony of the students of bachelor's degree in education on Friday, 11th of March, 2011 and how it influences the new students. We should bear in mind the word of Allwood (1977:53), that "One of the most powerful theoretical conceptions behind current research in pragmatics is the idea that a theory of linguistic communication is really only a special case of a general theory of human action."

Thus, speech act analysis is being capable of actualising the set goals of this study which are to reveal the structure and content of Prof. Bartho Okolo's speech during the 14th matriculation ceremony of the students of bachelor's degree in education on Friday, 11th of March, 2011 and whether it followed acceptable standards as stipulated by Grice's cooperative

principle and Austin's felicity conditions, encourages us to pay attention to some other theories of pragmatics as they will also help us reveal a more general theory of human action which will help resolve any other problems relating to human communication and human relationship in general.

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Appendix I

Data presentation and categorization

Locution 1: It is with great pleasure that I welcome you to the 14th Matriculation ceremony of Nwafor Orizu College of Education...in affiliation with University of Nigeria, the first indigenous and autonomous university in Nigeria....*Illocutionary act: Expressive*

Locution 2: Today's ceremony marks the formal admittance of our first year students into the world of academia ... *Illocutionary act: Assertive*

Locution 3: ... you will be required to solemnly declare on oath, your loyalty to the University, to obey her rules and regulations, and to appreciate and cherish her objectives.

Illocutionary act: - directive

Locution 4: Thereafter, you will sign the matricula, which would serve as a concrete evidence of your formal admittance into the programmes of the University of Nigeria. *Illocutionary act: - directive*

Locution 5: ...you are among the over 60,000 candidates offered admission into UNN out of more than 300, 000... *Illocutionary act: assertive*

Locution 6: I therefore urge you to make the best use of this golden opportunityWhat you

make of your stay here and thereafter as a graduate would depend on the path you toe and how you conduct yourself.- *Illocutionary act: directive*

Locution 7: For the first time after your secondary school perhaps, you will be independent of any parental control or guidance. *Illocutionary act: - assertive*

Locution 8: Aim high: strive to be the best in your academic programme....

Illocutionary act: directive

Locution 9: Responsibility: Understand that your final grades start counting from your first day...you should start now to work hard for your final grades.

Illocutionary act: directive

Locution 10: Be a doer: Dreams come true only to those who wake up and work at it.

Illocutionary act: directive

Locution 11: Recognise the challenges and overcome them *Illocutionary act: directive*

Locution 12:-Always bear in mind Sir Winston Churchill’s statement that “kites rise highest against the wind- not with it” *Illocutionary act : directive*

Locution 13: Focus: Always bear in mind the primary reason you are here...

Illocutionary act: directive

Locution 14: Create your own destiny: *Illocutionary act: directive*

Locution 15: It will pay you a great deal to remember the admonition of Norman Vincent Peale who says, “Anybody can do just anything with himself that he really wants to ...”

Illocutionary act: directive

Locution 16: ...you gained admission into the University of Nigeria at a season of rebirth.

Illocutionary act: assertive

Locution 17: ...the management of the University of Nigeria is ensuring that the University transforms into a global centre of learning. *Illocutionary act: assertive*

Locution 18: This management is striving to ensure an enabling environment for the production of the manpower that would serve Nigeria in a globalized world.

Illocutionary act: assertive

Locution 19: We are thus, working on a series of programmes to align UNN with best practices in university administration and to benchmark with the best.

Illocutionary act: assertive

Locution 20: Fortunately, the University of Nigeria Nsukka Digital Wireless Infrastructure Project popularly known as UNN Google Project was commissioned last October by the Vice President, Honourable Alhaji Namadi Sambo. *Illocutionary act: (assertive)*

Locution 21: ...the University community has now transformed into an online environment...

Illocutionary act: assertive

Locution 22: Similarly, the former Transit Camp being reconstructed to provide accommodation for international scholars and students on exchange programme ...would soon be completed. *Illocutionary act: assertive*

Locution 23: I will like to reiterate that the vision of this administration to “create a functional globally competitive and research focused University of Nigeria...

Illocutionary act: commissive

Locution 24: The university has entered into linkage arrangements with many universities.0..

Illocutionary act: assertive

Locution 25: North Dakota State University, USA is already helping to train academic staff of the University with Masters Degree to enable them obtain Doctorate....

Illocutionary act: assertive

Locution 26:- Most student hostels on campus have been re-roofed and louvers ...

Illocutionary act: assertive

Locution 27: There is now constant power and water supply in the hostels.

Illocutionary act: assertive

Locution 28: ...students can be found at virtually every corner on campus browsing with laptops. *Illocutionary act: assertive*

Locution 29: ...arrangements are in top gear to equip the fifteen (15) completed faculty lectures halls in the university with durable facilities, e.g. public address system, etc.

Illocutionary act: assertive

Locution 30: Walkways are being constructed on Campus to prevent avoidable collision of pedestrians with motorists. *Illocutionary act: assertive*

Locution 31: Similarly, lawns ...have been planted with flowers... *Illocutionary act: assertive*

Locution 32: It is now common knowledge that tertiary institutions in the country have Become breeding grounds for cultists, prostitutes, thugs, etc. *Illocutionary act: assertive*

Locution 33: be vigilant and do not allow yourself to be enticed into joining such groups

Illocutionary act: directive

Locution 34: Report to the University Administration for appropriate action any attempt by a student or any group trying to enlist you into something you do not understand.

Illocutionary act: directive

Locution 35: ...no major cult activity had taken place on...this University in the recent years

Illocutionary act: assertive

Locution 36: We are aware that you do not fight and carry placards against your parents at home because of unavailability of some facilities. *Illocutionary act: assertive*

Locution 37: In the same vein, we are urging you not to go into violent demonstration for any reason whatsoever as that could lead to loss of life and damage to property.

Illocutionary act: directive

Locution 38: ...Of course you will pay reparation fees for any property damaged during demonstration and may end up being rusticated from the University.

Illocutionary act: assertive

Locution 39: ...endeavour to dialogue as that has been proved to be the best option.

Illocutionary act: directive

Locution 40: you have been provided with the academic Regulations...and assigned academic advisers. You also have your Heads of department to consult whenever the need arises.

Illocutionary act: assertive

Locution 41: Do not hesitate to go to them as they are there (like your fathers and mothers) to assist you as much as possible with the planning of your academic programmes, etc.

Illocutionary act: directive

Locution 42: Desist from indulging in academic malpractices if you wish to graduate.

Illocutionary act: directive

Locution 43: This University has stringent rules guiding examination...

Illocutionary act: assertive

Locution 44: ...all students of this University must attend 75% lectures in order to qualify to write examinations in any of the courses. *Illocutionary act: assertive*

Locution 45: This means that it is mandatory for students to physically attend lectures.

Illocutionary act: directive

Locution 46: Students are also advised to register their courses...as a means of avoiding frustration. *Illocutionary act: directive*

Locution 47: The degree of this University is awarded to students that have been found worthy in character and learning... *Illocutionary act: assertive*

Locution 48: My advice to you, therefore, is that you should add virtue to your learning, be close to your God... *Illocutionary act: directive*

Locution 49: The underlying philosophy of this University is: To seek truth, To teach truth; and To preserve truth. This culminates in the motto of the University which is To Restore the Dignity of Man. *Illocutionary act: assertive*

Locution 50: To our distinguished parents and guardians, we welcome you....

Illocutionary act: expressive

Locution 51: I congratulate you for your efforts at ensuring that your children or wards are today being admitted formally into this University as students.

Illocutionary act: expressive

Locution 52: It is also a thing of joy that you are witnessing the exercise life.

Illocutionary act: assertive

Locution 53: It takes a great sacrifice on your part to give them the opportunity to acquire University education. *Illocutionary act: assertive*

Locution 54: I appeal to you to continue to exercise the necessary control over your wards...

Illocutionary act: directive

Locution 55: Please, ask questions and try to watch out for...unusual or deviant behaviours...

Illocutionary act: directive

Locution 56: By so doing, we will be in position to detect and redeem redeemable cases.

Illocutionary act: assertive

Locution 57: ...parents and guardians,...you are important stakeholders in this University.

Illocutionary act: assertive

Locution 58: The University is going through a difficult time of under-funding and it is our responsibility to raise funds to sustain the growth and development of this University.

Illocutionary act: assertive

Locution 59: I am certain that you will not abandon us whenever we call...for assistance.

Illocutionary act: assertive

Locution 60: I wish you God’s traveling mercies as you go back to your different destinations.

Illocutionary act: expressive

Locution 61: God bless you! *Illocutionary act: expressive*

AFFECTIVE MEANING OF MARITAL LIFE IN IGBO

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Abstract

The study examines affective meaning of marital life in Igbo. It employs the analytical survey approach hinged on the Use Theory of Meaning as a theoretical framework. The positive and negative emotional verbalizations discovered for males and females are about thirty and twenty five, respectively. For old and young generation husbands and wives, their established pet names are about thirty two and thirty, respectively. About twenty eight and thirty negative emotional verbalizations are established for both sets, respectively. The positive and negative words found out for the educated and non-educated husbands and wives are twenty seven and thirty seven, respectively. The discovered pet names common with urban and rural dwelling husbands and wives are about twenty five and twenty seven, respectively; the negatives for both sets are thirty two and thirty, respectively. The discovered ordinary meanings of some of the emotional expressions indicate that Dimkpa means strong man, Ụtụm stands for my apple, Nwaanyi-ajo-ite means a woman with a bad pot, Odoziakụ means one who arranges property. About the effects, the findings show that both the positive and negative expressions have advantages and disadvantages, but the former outweighs the latter.

1. Introduction

In the words of Ndimele (2005: 2), “all the world’s troubles can be traced to the problems of communication, and semantics [the study of meaning] is at the centre of all these battles”. One of the concerned areas of semantics is affective meaning, a branch of associative meaning. In the Igbo marital life, affective meaning features frequently. In many marriages in which the husband and wife have been known to be peacefully, harmoniously and happily, it has been observed that their use of emotion-ridden words has been helping in creating the fun and love that oil the wheel of the relationship. Conversely, also, some quarrels and altercations that occur in marriage have been traced to the use of spoken language. The misunderstandings oftentimes escalate to the point of temporary or permanent separation. The observation made is that affective meaning, which triggers off feelings and verbal reactions, is at the centre of it all.

The Objective of this study is to find answers to the following research questions: What is affective meaning? What kinds of words or expressions generate affective meanings in the Igbo

marital life? Which of such expressions are used positively or negatively in marriage? What kinds of the words or expressions with affective meaning are used by males and females, old and young generation husbands and wives, educated and non-educated husbands and wives, and the urban and rural welling husbands and wivves? What are the ordinary meanings of such expressions? And what are their meanings in the marital life context of the Igbo? What are the consequences of the use of such words or expressions in the marital life of the Igbo? Answers to these questions will hopefully help us to achieve the objectives of the study.

2. Overview of literature

In the words of Saeed (2003:3), "Semantics is the study of meaning communicated through language". Ndimele (2005) opines that language derives its relevance from communication. Communication itself has as its main purpose in the relaying of information from one person to another. Ogbulogo (2005) contends that a strong link exists between meaning and communication, which is the essence of language. When two persons are involved in the exchange of information, attitude, feelings or values between themselves, they are in a process of communication, in which language is the tool. In his view, semantics, engages in the study of the meaning of what is expressed. Ndimele (2005) reveals that lexical semantics is concerned with the analysis of word meanings and relations between them. He points out that synonymy; polysemy, hyponymy, homonymy and oppositeness are all types of meaning relations that exist at the level of the word. He maintains that near or broad synonyms are made up of such words that possess same reference but differ in their associative meanings. What this goes to show is that words do not generate the same communicative effect in all contexts.

Talking about associative meaning. Finch (2000) sees it as comprising connotation, collocation, stylistic meaning and reflected meaning. To him, connotation refers to the communicative value of a word with meanings which are gained socially. Saeed (2003) asserts that a sentence being true or false is its truth value, and the facts that would obtain in reality to make a sentence true or false are its truth conditions. Language is perceived as corresponding to the world in an almost literal sense. What this implies is that relying on such knowledge; we could make some judgment as to whether a statement is true or false. But referential theory, according to Anagbogu, Mbah and Eme (2010), sees the meaning of anything only in what that thing refers to or what a particular object points to. Their position does not differ from that of Finegan (2008), which is that one of the means of defining meaning is to say that the meaning of a word or sentence is the actual person, object, abstract notion, event, or state to which the word or sentence makes reference. He maintains that not only words, but also sentences make reference to actions, states and events in the world.

Crystal (1991), contends that the componential analysis theory claims that all lexical items can be subjected to analysis by relying on the finite set of components or semantic features, which may be universal. For instance, the correspondences between boy/girl, man/, woman, ram/ewe, etc., can be stated in terms of [+male] versus [-male] or [-female] versus [+female]. Ndimele (2005) shares the same view with Crystal (1991), as he explains componential analysis as the process of expressing the meaning of a word in terms of the combination of all its sense components. To him, the whole idea is to determine the meaning of a lexical item by reducing it to its final or ultimate contrastive elements, so that the distinguishing of that lexical item from others in the same language can be easily done. This is not the same with how Use Theory of Meaning sees meaning, according to Anagbogu, Mbah and Eme (2010). To them, the meaning of anything is found in the use it is put to. That is to say, the meaning which the society concerned assigns to it should be its meaning. In his view, Ndimele (2005) is of the opinion that through Use Theory of Meaning, the meaning of a linguistic expression, whether it is a word, phrase or sentence, **is a function of the context** in which it is used in that language.

In all these treated theories of meaning above, there is a strong indication that they convey the language user's feelings, attitudes and opinions about the on-going context. And by so doing, they are all related to affective meaning, according to Finegan (2008). In his view, besides, affective meaning can evoke particular emotions in human beings. Related to this is Anyanwu's (2008) assertion that meanings are not basically determined by words and expressions used, but by people who use such words and expression. Anyanwu (2008) defines Affective Meaning as attitudinal or emotional meaning; that the affective meaning of the word is connected to a person's personal emotions and how that would influence word choice. The affective meaning of a word is a more personalised definition of the word than the generalised concepts associated with connotation.

There is no work to *the best of* our knowledge that has been done on affective meaning in Igbo. Akidi's (2014) is on "Polysemy in Osina Variety of Igbo". The study's objective is to find out whether polysemy exists in the Osina Variety of Igbo. The theoretical framework used is the Use Theory of Meaning by Wittgenstein (1953). Her study discovers that polysemy exists without extensional, metaphorical, idiomatic or ambiguous meanings in the Osina variety of Igbo. We find her work relevant to our study not only because its meaning determination is as context-based as our work, but also for the fact that her work, like ours, uses the Use Theory as the theoretical framework. It is also a work on the Igbo linguistic community. Okafor's (2014) study centres on "Polysemy and Homonymy in the Igbo language". The objective of the study was to discover how to distinguish between polysemy and homonymy and whether the two can create lexical ambiguity in the language. The investigation was able to discover that polysemous and homonymous words give rise to lexical ambiguity to non-native speakers of the language. The

study derives its relevance to our investigation from *the* employment of the use theory of Meaning as *the* theoretical framework, which implies the involvement of context in its analysis.

Ugochukwu's (2014) study is "Collocation for Effective Communication: The Igbo Example". The target of her investigation was to examine the concept of collocation, identify, classify and analyse the major types in the language. The relevance of the study to our investigation is not only because collocation and affective meaning share the same parental relationship from associative meaning, but also for the reason that it reflects the communicative competence of the Igbo in their language. The difference between our study and these is that our work is not about polysemy, homonymy or collocation, but concentrates on affective meaning as a part of associative meaning.

The theory of our study is The Use Theory of Meaning. The theory was propounded by Ludwig Wittgenstein in 1953. One of the claims of the theory is that meaning should not be regarded as entities. To him, the meaning of any linguistic expression is a function of the context in which it is used. According to Akmajian, Demers, Farmer and Hamish (2010:234). it is possible to formulate Use Theory as a slogan: "The meaning of an expression is its use in the language community". In other words, it is the way a linguistic expression is used in the particular language that determines its meaning. The Use theory has witnessed some modifications. Such language practitioners as J. L. Austin, P.F. Strawson and Paul Grice are influenced by Wittgenstein's approach. Austin's (1962) position is that dictionary definitions are of limited philosophical use, in so far as there is no simple "appendage" to a word that can be called its meaning. He contends that it is better to focus on the way in which words are used in order to do things. He has to analyse the structure of utterances into three distinct parts: locution, illocutions and perlocutions. Austin's pupil, John Searle (1969), gives the idea a development which metamorphosed into Speech Acts.

Akmajian, Demers, Fanner and Harnish (1995) reveal how Peter Strawson disagrees with tying reference to words themselves. He argues that there is nothing true about statements on their own; rather only the uses of statements could be considered to be true or false. He insists on the distinctions between meaning and use. "Meanings" are the instructions for usage of word—the common and conventional definitions of words. Usage, on the other hand, is the actual meanings that individual speakers have—the thing that an individual speaker in a certain context wants to make reference to.

3. Research methodology

This section is about the research design. Defined by Anaekwe (2007:80), a research design is "a master plan or blue print of the activities, which the researcher intends to adopt in fully carrying out investigations in the problem of study". Twenty interviewees were chosen using the

purposive sampling technique. Using the variables of male and female, old generation and young generation, urban and rural dwellers, educated and non-educated wives and husbands, the researcher had to, out of convenience, interview people from some densely populated areas of the Igbo residence. The marriage age taken as old generation is from 1974 to 1994, whereas the new generation is from 1995 to 2015. For convenience sake also, the instrumentation for the interview is tape recording. The data were transcribed, collated, classified and analysed with the Use Theory of Meaning.

4. Data presentation and analysis

Here, we intend to present the data, the products of our interview, and analyse them. We shall do this one after the other in accordance with the research questions or objectives.

4.1 Expressions with Affective Meaning

Here, we are to focus on the different words or expressions that have affective meaning.

4.1.1 Females' Positive Expressions to their Husbands

The following are the female-used pet names:

Daddy, Nkem. Obim, Honey, Darling (see appendix ii), Ezidim, Dike, Ogam, Deede, Utum, Ikem, Okem, Ugom, Nwokeoma, Nnamukwu, Ihunanyamoo, Odjmnobi (see appendix iii, vi). Others are Dimooma, Obiajulum, Onyemjiribiri, (see appendix Vii), Dove, Nnaa (see appendix ix).

4.1.2 Females' Negative Emotional Expressions to their Husbands

The female's annoyance-time expressions are: Papa Chinaza, (appendix ii), Nwokea, Uche (his Igbo name), Anuohia, Onyenkakwu, Adimmanapolis-Adimmanakotuma, Okammaama, Odjkadikenaanya, Nwokenonon, Ohuogeri, Aturu, Onyeajuruma, Obataosu,

4.1.3 Males' Positive Emotional Expressions to their Wives

The male-used pet names are: Odjmnobi, Mummy, Nne, Obidiya, Osodieme, Obim, Ochekwaku, Akumoo, Omaobidiya, Odoziaku, Nnemoo, Elebeejeghioru, Elebeukwuegbuo-ewu, Ngalakwesiri, Akum, Mmadiche.

4.1.4 Males' Negative Emotional Expressions to their Wives

These are the male's negative emotional words: Eriago, Nwaanyi-ajo-ite, Ojebereafolonkwo, Elekwannwa, Akwunakwuna, Nwaanyia. Kedunwaanyia, Anyanyukwaagi, Anuohia, Onyenkakwu, Ukwuadinulo, Okpebeomammxo, Obataosu, Akugaaanya, Emetemma. Females are described with words that connote beauty (Elebe-e-jeghi-oru, Mmadiche), good character (Odoziaku, Osodieme, Omaobidiya), care-taking (Nne. Omaobim) and hardwork, whereas males'

descriptions by the females centre on love (Obim, Nkem, Darling, Honey), strength (Ikem, Onyemjiribiri) and bravery (Dike, Agum). Females use expressions of irresponsibility (Nwokenonụ, Ohuogeri) and disrespect (Papa Chinaza, Nwokea, Anụohija) for the males whereas the latter use their insatiability (Emetemma, Eriago) and negligence of duty (Ojebereafolonkwọ, Ukwuadinulo) to create negative emotions in times of misunderstanding.

4.1.5 Old Generation Wives' Positive Emotional Expressions to their Husbands

Wives of the old generation use the following positive words or expressions to their husbands: Nnamukwu, Dimooma, Ezidim, Dimkpam. Agum, Dikem. Nkem, Dimoo, Ihunaanyamoo. Papa-Nneoma. Oga-Emeka (see appendix xxvi, xxvii and x). Others are Nnam, Nwokeoma, Onyemjiribiri, Oriobim, Ogam, Qdimnoobi.

4.1.6 Old Generation Husbands' Positive Emotional Expressions to their Wives The positive expressions used by the husbands of the old generation are: Osodieme, Obim, Qdiinnobi, Ochekwaku. Akumoo, Ihunaanyamoo. Qmaobidiya, Elelebeejeghioru, Ngalakwesiri, Nwaanyiqina, (see viii). Nwaanyi-m-ji-alonnanro. Ukwuoma. Obidiya, Elelebeukwu-egbuo-ewu, Ometurummaaka.

4.1.7 Old Generation Wives' Negative Emotional Expressions to their Husbands

The kinds of negative emotional words or expressions used by the old generation wives are: Nwokea. Uche, Anụohija, Olorogbagbukweegi, Anyanyukwaagi. Onyenkakwu, Digbakwaaoku, Erieri, Nwokenonụ, Qdikadikenaanya, Ohuogeri, Qkammaama, Nkita-ọ-na-erinshigi, Abaliagbaaka.

4.1.8 Old Generation Husbands' Negative Emotional Expressions to their Wives

The old generation husbands call their wives such negative words as these: Nwaanyi-onu-ogoo, Ikpeama, Onujindu, Anụohija, Nwaanyia, Kedunwaanyia, Ahuekwe (her Igbo name), Mama-Chibuike, Ireadinonnu, Nkechi (her Igbo name), Itiboribo, Ihereeme.

4.1.9 Young Generation Wives' Positive Emotional Expressions to their Husbands

For the young generation wives, the expressions include: Daddy, Nkem, Obim, Honey, Darling, Baby, Angel, Mine (see ii). Ogam, Deede, Ezidim, Onyenkem, Dike, Qmaobim, Utum, Nnaa, Agum, Ugom, Nwokeoma, Qdimnobi(see iii), Nwokem, Onyemam (see vi).

4.1.10 Young Generation Wives' Negative Emotional Expressions to their Husbands

As shown in appendices ii, iii, iv, , the young generation wives' expression of negative feelings are done with the following words: Papa Chinaza, Akagom, Qkpaku-eriri, Qdimmanaama, Omereoha, Nwokea, Uche (his Igbo name), Onyenkakwu, Anuohia, Anya-nyukwaa-gi.

4.1.11 Young Generation Husbands' Positive Emotional Expressions

Such pet names as Mummy, Qdimnobi, Obidiya, Ugodiya, Oyirim, Akwannwa, Mmam, Odoziaku, Asampetem, Nwaanyiooma, Ugom, Nne, Enyidiya, Oyiridiya, Ugegbem, Enyim, Olekwam, Chii-baby are used positively by young generation husbands in talking to their wives.

4.1.12 Young Generation Husbands' Negative Emotional Expressions to their Wives

Some of the negative emotional words or expressions which husbands employ in talking to their wives are: Mama Chinaza, Bia-nne-Chinaza, Mama-Chijioke, Itiboribo, Nnenonu, Qbataosu, Ukaachaga, Okpekaoma-m'mufo, Azueruala, Qgafee-oshie, Ukwu-adi-nulo, Ojebere-afoluonkwof. Emetemma, Akuagaanya, Nwaanyi-ajo-ite, Afuejuala. Old generation wives emphasise strong and responsible husbands as against the young generation whose own is mainly on love and mode of wealth dispensation. Both old and new generation husbands verbalize beauty as attraction points in their wives, but specifically the old generation husbands have a strong aversion to their wives being loose-lipped, which they express negatively.

4.1.13 Educated Wives' Positive Emotional Expressions to their Husbands

Educated wives use such positive words as these: Daddy, Nkem, Obim, Honey, Darling, Ezidim, Utum (see ii. iii), Onyenkem, Obim, Nnaa, Agum, Nkem, Qmalicham, Nnemoo, Onyeomam, Qdfmnobi. Qnum, Obiajulum, Ikem, Dimooma. Onyemjiribiri, Qgam, Nwokeoma, Ngalam (see vi, vii), Mine, Dikem, Okem, Oriobim, Qgam Okey (see xi).

4.1.14 Educated Husbands' Positive Emotional or Expressions to their Wives

The words are: Mummy, Qdimnobi, Obidiya, Ugodiya, Oyirim, Akwannwa, Odoziaku, Asampetem. Ugom. Nwaanyiooma, Nne, Alulum, Oyiridiya, Enyidiya, Elelebeejeghioru, Ngalalcwesiri, Nwaanyiomam, Darling, Sweety, Ihemmicham, Mmanuanum, Chii-Baby.

4.1.15 Educated Wives's Negative Emotional Expressions to their Husbands

The wives' negative expressions are: Papa Chinaza, Omereoha, Omekaetooya, Onyemaniri (iii), Akagom, Qkpakerieri, Onyemanampuga, Qdimmanaama. Abaligbaaka (iv), Nkitamgba, Mkpi, Akwula-nwoke (xi), Qchunwaanyi, Akwunakwuna, Omepuru-onyeodijiri, Qdimmanezi, Dibulononu, Akasupagulu. A-kpoodibulo-iputa (xvii).

4.1.16 Educated Husbands' Negative Emotional Expressions to their Wives

Their samples of negative emotional expressions are: Mama Chinaza, Bịa nne Chinaza, Itiborịbọ, Nkwughari-ọ-ga-ekwe-gi-zuọ-umu-gi, Nne-nonu, A-kpoo-ndi-nne-i-puta (iv) Ireadinonu, Ukaachaga, Obataosu, Ogafee-oshie, Azueruala, Okpekaoma-mmuo (xi).

4.1.17 Non-educated Wives' Positive Emotional Expressions to their Husbands

As shown in appendices ix, x, xiv, xv, xvi, xviii, and xix, their verbalizations include: Dove, Nnaa, Oga Emeka, Tomtom-mu (my tom tom), Nkem, Ihunanyamoo, Dimoo, Nnamukwu, Dimooma, Ezidim, Dimkpam, Agudim and Dikem.

4.1.18 Non-educated Wives' Negative Emotional Expressions to their Husbands

Their types of negative expressions are: Dibulo-ada-iwu, Nwoke-obi-oo, Erijughi-aparanaaka, Omekaetooya, Abaliagbaaka, Adimma-napolis-adimnia-nakotuma, Odikadikenaanya, Nwoke-nonu, Ohuogeri, Aturu, Onyeajuru, Obataosu, Nwokea, Emeka (his Igbo name).

4.1.19 Non-educated Husbands' Positive Emotional Expressions to their Wives

Their positive words are: Ugochi, Divine, Elebeejehioru, Obim, Osodieme, Odoziaku, Ochekwaku, Nnemoo, Odimnobi, Elebeukwu-egbuo-ewu, Ukwumam, Omumaasaahu, Alulum, Obidiya, Oriakum.

4.1.20 Non-educated Husbands' Negative Emotional Expressions to their Wives

Their types of negative expressions are: Nwaanyi-onu-oo, Onujindu, Mama-Chibuike, Ajonwaanyi, Ojereafolonkwo, I-shiela-ewu-eri-okuko-atu, Nwaanyi-ajo-ite, Kedu-nwaanya, Onyenkakwu, Nkechi (her Igbo name), Ononulo-ewu-amuo-nogbu, Itiboribọ, Ihereme. The educated couples use their love presented mainly in an admixture of English and Igbo pet names as against the non-educated that use more of Igbo to hammer on the strength and authority of their husbands to show their emotions of love. Educated husbands positively emphasise more of the beauty of their wives than their hardwork which is stressed more by the non-educated.

4.1.21 Urban Dwelling Husbands and Wives' Positive Emotional Expressions

As shown in appendices ii. iii. iv. vi. vii. xi and xii, the urban wives' pet names to their husbands include: Daddy, Honey, Obim, Nkem, Darling, Baby. Mine, Angel. Ogam, Deede. Onyenkem, Omaobim, Dike. Utum, Nnaa, Agum, Nwokem, Onyemam, Odimnobi, Obiajulum, Onyemjiribiri, My dear, Dikem, Ezidim. Okem, Oriobim. The husbands' are: Chii-baby, Darling, Sweetie. (xi), Odimnobi, Obidiya. Mummy. Ugodiya. Oyirim, Akwannwa, Mmani, Ikem, Okem, Nne, Asampete. Nwaanyio, Onyemam, Omaricham, Alulum, Elebe-e-jehioru, Chii-baby.

4.1.22 Urban Dwelling Husbands and Wives' Negative Emotional Expressions

The wives employ such negative emotional expressions as Papa Chinaza, Omeregha, Omekaetooya, Onyemaniro, Akagom, Qkammanaama, Akwulakwula-nwoke, Mkpi, Nkita-mgba, Abaliagbaaka, Nwoke-nonu, Qdikadikenanya. The husbands' types are: Mama Chinaza, Bja-nne-Chinaza, Elekwannwa, Ojekaofuo, Nwaanyi-nkwughari, Ireadinonu, Qbataosu, Azueruala, Okpeka-omammuo, Ajonwaanyi, Ojereafolonkwof, are used.

4.1.23 Rural Dwelling Husbands and Wives' Positive Emotional Expressions

The positive emotional words of the urban husbands and wives are: Alulum, Oriaku, Ukwumam, Elebe-ukwu-egbuo-ewu, Odoziaku, Qmuma-asa-ahu, Osodieme. Obim, Ochekwaku, Qmaobidiya, Ihunayamoo, Akumoo, Nkem. Their negative aspects of the expressions include Ikpeama, Onujindu, Nwaanyi-onuqojo, Anuohia, Kedu-nwaanyia, Ahuekwe (her Igbo name), Ukwuadinulo, Akugaanya, Emetemma, Nwaanyi-ajo-ite. The Rural-Dwelling wives, use such positive emotional expressions as: Dimoo, Ihunanyamoo, Dove, Nnaa, Qga Emeka, Nkem, Ezidim, Nnamukwu, Agudim, Dimooma, Dikem, Dimkpam. Their negative types are: Aturu, Onyeajuruma, Ohuogeru, Nwokenonu, Qdikadikenanya, Qkammanaama, Qbataosu, Nwokea, Emeka (his Igbo name), Anuohia.

The urban dwelling wives reflect socialization and sophistication as they use more of English emotional words than Igbo to indicate affective feelings for their husbands. The rural dwelling wives, with less English words, are fond of stressing their husbands' authority and strength to show feelings of love. The same holds for the urban and rural dwelling husbands. The pet names of beauty are more in the urban dwelling husbands than the rural, whereas the latter's have more good-character stressing pet names.

4.2 Ordinary Meanings of the Pet Names and the Negative Ones

Using our intuitive knowledge of the Igbo language, we hereby give the ordinary meanings of some of the pet names. The pet name, Nkem, means mine or my own. Obim stands for my heart; Nnaa means father. The ordinary meaning of Obiajulum is my heart relaxes, Ezidim is my good husband. Utum and Ikem mean my apple and my strength, respectively. Okem stands for my share, while Agum refers to my tiger. Dimkpa means the strong man. Nne means mother. Asampetem, Nwaanyio, Utum. Achalaugo, Qmalicham and Akwannwa are different ways of referring to a fine woman. Chii Chii is a shortened form for those whose names start with "chi", like Chinelo, Chizoba. etc. Ihemmicham means something I leak like sweet. Alulum and Qmaobidiya mean the one I am marrying and the one that knows the husband's heart, respectively, Odoziaku means the person who takes care of the husband's property. Achalaugo has to do with a fine woman. "Nwaanyi nkwughari" refers to a woman who moving about. "Nwaanyi ajo ite" has to do with a woman of bad pot.

4.3 Expression of Personal Love or Beauty

Moved by the beauty or personal love for the wife, a husband can address the wife lovingly as Akwannwa, Mmam, Ihunaanyam and Asampetem. To him, calling her Akwannwa means she is as beautifully delicate as an egg. To her, "Obim" means the husband is lovely in her heart. Personal mood is indicated by each other via the use of pet names (ii and xii). In such a situation, the husband calls her "Qdīmnoobi" (the one in my heart); "Mummy", a fond name for Nne; or "Obidiya" (the heart of the husband), which also means the husband's second self or heart.

When either the wife or husband wants to show a grateful recognition of each other's action, like oratorical ability, the wife, for instance, calls him Onyeomam, Okwuruoha, Nwokem, and Odīmnoobi. By "Onyeomam" she means my good man who does what I like. By "Okwuruoha" she satisfactorily implies that her husband is the people's spokesman. As in appendix vii, the husband addresses the wife as Elelebeejeghiṛu (admiration of her beauty stops one's work). Wives use pet names to walk into their husbands' psychology and vice versa. Wives "use articulation instead of confrontation" to disarm the husband. If she calls the husband Dikem (my strong man), the husband has no choice than to fight for her and pity her as the weak one. The pet name, Okem (my share or Nkem (my own) will make the husband see himself as restricted and meant for the wife alone and vice versa. The husband, thus, lives in a fool's paradise. Like that, the man is -enheartened for action. A husband addressed as Ezidim (my good husband) has no other choice than to be good as a good husband he is called.

Pet names like "My Baby" (Obere Nnwam), Akwanwa add a tone of youthfulness to the marriage. Like in appendix xii, the husband who calls his wife "Chii baby" said it means modern girl; that he does not like names like "Papa this or Papa that" which may associate his marriage to old age that he does not want attached to his name. This is when either wife or husband uses negative emotional expressions to remind each other of roles neglected. A wife calls her husband Erieri (a miser), when he is reluctant to spend money for the family. To the wife "Nwokenṛu" means that he is a man only by the name (xi). Also, to the husband "Nwaanyi-ajo-ite" (a bad cook) refers to her not cooking well; Ojebereafṛ-lṛ-nkwṛ means one who leaves Afṛ market only to return on Nkwṛ day, that is overstaying where she goes. Annoyance expression time is the misunderstanding occasions when the partners make each other angry and show no respect, through the exchange of emotional words. It is at such times that both call each other by their personal names and use various invectives against each other. For instance, the wife calls the husband "Nwoke a" (this man), Onyeañuruma (drunkard).

4.4 The Effects of the Use of Emotional Expressions

The effects of the use of words with affective meaning are both advantageous and disadvantageous. In all the variables of our analysis, the positive use of the emotional words brings happiness (ix), joy (ix), cordiality and friendship (xiii), confidence, trust and pride (vii), mutual appreciation and encouragement, harmonial co-habitation (ix) into the marriage and helps in sharing lovely feelings, reducing anger and aggression, adding of fun (ix), general marriage management (xii) and elongation (xiii) and shaping children's future attitude to marriage. Even when the negative emotional words are used to point out weak points that should be corrected, the positive ones serve as a common avenue for reconciliation; and more than males, the females use it as a decoy to get male's favour. The negative expressions disrupt the peace, harmony and love in the home; easily resulting in separation and constituting a negative influence on the children's future marital relationship.

5. Summary of Findings and Conclusion

Here, we intend to address the summary of findings and conclude our work. One of the findings of this investigation is that affective meaning is one of the varieties of associative meaning and it is all about showing the feelings and attitudes of the speaker towards the hearer. The study has found out some of the positive emotional verbalizations of the male and female to be Daddy, Nkem Obim, Ezidim, Mummuy, Odoziaku, Osodieme, Elelebe-ejeghi-oru, the old and young generation husbands and wives to be Dimkpam, Ezidim, Agum, Dike, Nnamukwu and Ochekwaku, the educated and non-educated to be Daddy, Nkem, Dikem, Dimkpam, Osodieme. The negative verbalizations for the male and female are found out to be Nwoke a, Uche (his Igbo name), Papa Chinaza, Qdijmanezi, Adijma-na-polis, Adijma-na-koțuma, Mama Chinaza, the old and young generation to be Ajonwaanyi, Erieri, Nwoke a, Digbakwaaokwu, Nwaanyi a, Ihereeme, the educated and non-educated to be Onyemaniro, Omekaetooya, Akwula-nwoke, Bja-nn-Chinaza, and the urban and rural dwelling husbands and wives to be Nwoke-obi-ogoo, Nwaanyi-ajo-ite, Aturu, Ihereeme.

Also established are the following ordinary meanings of some of the positive and negative expressions: Nkem is my own, Obim is my heart, Ezidim is my good husband, Ahudiya means the husband's body. Acharaugo, Akwannwa and Elelebe-e-jeghi-oru are references to beauty or fine woman. Nwaanyi-ajo-ite is a woman with a bad pot. In terms of the marital life domain meanings, the study discovers that some positive and negative emotional expressions are used to indicate personal love or beauty, some to reflect personal mood, some to show appreciation and pride on each other. Some are contextually used to promote youthfulness as against old age in marriage; some are for pointing out each other's shortcomings and the maintenance of fun in the marriage. All these interpretations are dependent upon the context of use as The Use Theory daims. It is discovered that the effects of the use of affectionate words are both

advantageous and disadvantageous. On the side of advantage, their positive use constitutes a source of happiness, joy, cordiality, friendship, trust, pride, mutual appreciation, encouragement and harmonial co-habitation to all the variables of our analysis. It helps to restrain most husbands from beating their wives. Their negative use has the advantage of serving as a means of pointing out each other's weak points to be corrected as necessary for improved relationship.

As a disadvantage, the study finds out that the negative use of emotional verbalizations causes lack of peace and disharmony which have the propensity to lead to separation in marriage, even as it constitutes a negative influence on the children.

Conclusion

Our study set out to objectively find out what affective meaning stands for, the positive and negative words with affective meanings, their ordinary and marital life domain meanings and their usage effects in the marital life of the Igbo. Guided by The Use Theory of Meaning, the study has established a definition for affective meaning, the positive and negative words with affective meanings used by females and males, old and young generation, educated and non-educated, and urban and rural dwelling husbands and wives. Also established are the ordinary and non contextual meanings, from where the effects of the use of affective meaning words are found to be favourable and unfavourable in the marital life of the Igbo. We recommend that the use of positive and negative emotional expressions be continued by husbands and wives and be emulated by those who are not yet in the practice, because of the numerous advantages of it which outweigh the disadvantages.

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NAME CLIPPING IN CONTEMPORARY IGBO SOCIETY: A TREND TO LANGUAGE ENDANGERMENT

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Abstract

This paper is an investigation of personal name clipping in contemporary Igbo society and its implication to the Igbo language. The main purpose of this paper is to examine the current modern trend in name clipping among the Igbo youths as against the conventional patterns. The paper argues that name clipping in Igbo as observed in literature and data of this study, follows a conventional pattern that ensures the sense of the source is retained in the derivative. Unfortunately, this pattern is not followed in the trending modern clips. The research design adopted for this study is descriptive survey. The data was collected through purposive sampling method from undergraduate students in three selected tertiary institutions with the help of two research assistants. The data were presented in tables and analysed descriptively. The findings of the study show among others that the current modern style of name clipping is an aberration from the conventional pattern in Igbo. In most cases, the clipped names under this process violate the Igbo syllable structure thereby producing unfamiliar forms which are meaningless. Hence, the study tries to establish that the modern style of clipping constitutes a serious threat to the Igbo language. It recommends that concerted efforts should be made by Igbo linguists and non-language scholars to reorientate the Igbo youths towards appreciating the beauty of their native names.

1. Introduction

Name clipping as a term has received different terminologies in literatures. Depending on the book being consulted, some referred to the phenomenon as ‘name truncation’, ‘familiar forms’, ‘short forms’, ‘nick-names’, ‘pet-names’ or hypocoristics (endearment forms of proper names). Among all these nomenclatures, name truncation seems to be the nearest in meaning to name clipping. Clipping as a concept, is a productive morphological process of forming new words from the existing ones through the art of shortening the longer forms. By implication, name clipping is an art of truncating names which contain more than one syllable thereby forming new names. For instance in English, ‘refrigerator’ is abbreviated as ‘fridge’ and ‘influenza’ as ‘flu’.

In many cultures, an individual can receive several names such as native names (which may be more than one), and baptismal name. As time goes on in the life of the child, the names may be clipped by loved ones to become a mark of intimacy. Clipped or truncated names as Avram (2010:47) put it, “do not have a new referential meaning, they do express familiarity and

(usually) a positive attitude towards the referent, i.e. name truncation does not add new meaning”. This is in consonance with Ndimele’s (2001:98) view that “clipped word retains the same meaning and the same part of speech as the longer word from which it is derived”. Name clipping is thus, a meaning and class-maintaining word formation process. However, what is clipped (word class) differs across cultures. For instance, in languages such as English, nouns and verbs can be clipped unlike in Igbo languages only names (proper nouns) are clipped (Onuora, 2016).

Personal name is owned by a person; it can be a given name or a family name or an endearment name (clipped name). It gives a sense of identity and uniqueness to the bearer. Also, a person’s origin, race and history can be traced through his/her names. In the traditional Igbo culture as Onumajuru (2013) notes, personal names are not mere labels but carry a communicative import that reflects the culture, norms, values, belief, philosophy and in fact the people’s perception of the world around them. Igbo names are meaningful and speak volumes about the circumstances surrounding a child’s birth, the name giver’s philosophy, life experiences and associations. For instance, *Chimuanya* (God is awake) may be given to a child whose mother passed through tough times during the time of the pregnancy or delivery; *Chisimdirindu* (literarily, God asked me to live) may be given to a child who suffered threaten abortion or had near death experience before delivery; *Ndukaku* (life is greater than wealth) is philosophical and so on. Obviously, most African names including the Igbo are both language and culture bound. Ezenwa-Ohaneto (2013) points out that understanding the semantic import of Igbo name involves an understanding of the language and culture of the people.

Research has proven that one of the predominant factors of language endangerment is the native speakers’ (negative) attitude towards the mother-tongue (Omale-Peters, 2010; Alamu, 2010 and Idang, 2014). The modern day name giving and clipping style among Nigerians and Igbo in particular may also be seen as a product of this unwholesome attitude. In fact, what is observed as trending today amidst the youths is westernization of their native names. Lamenting on the gross unwholesome attitude of Africans towards their language and culture, Idang (2014:318) writes, “the future is very bleak as indigenous language may become extinct instead of being promoted, developed and systematized. The kinsman, relative or friend who visits his kith and kin in the city or in his office, is often embarrassed and made to feel odd and uncivilized when on seeing his kinsman and on greeting him with the local dialect, the kinsman who is being greeted responds with a foreign language. Many have translated their names and wish to be called by their foreign language equivalents”. Examples of such translation are:

- 1.a)** Godspower (Ikechukwu),
- b)** Grace (Amarachi)
- c)** Mercy (Eberechi)
- d)** Goodhead (Isioma).

In the same vein, the present researcher observes also the resilient attitude of some Nigerian youths in jettisoning their native birth names and surnames, adopting only their Christian or English names and merging them with their immediate fathers’ foreign names thereby creating a new identity devoid of ‘Nigerianess’, for instance, Rita Dominic, Stella

Damascus, Mercy Johnson and a host of others. Aside these observations, the current trend in name clipping among Nigerian youths including the Igbo, in most cases, is a complete aberration from the conventional style of clipping and the resultant outputs (clipped forms) sometimes are meaningless or Anglicized. Individual names may be abbreviated for beautification/ or easy pronunciation but should still retain parts that convey the full meaning of the original word (Nnamdi-Eruchalu, 2018). This implies that name clipping (in some climes and cultures) is not done randomly but has a pattern to avoid loss of meaning. Thus, clipped names traditionally are supposed to share the same meaning with their longer (original) forms. Unfortunately what is being observed among Igbo youths' style of clipping today cast fear in the heart of any concerned linguists or language scholar of Igbo extraction. The modern trend of name clipping is really pathetic especially at this time when many languages are at the brick of either endangerment or near extinction. It is therefore this foreseen danger in the current method of name clipping among the Igbo youths that formed the basis for this present study.

This study intends to expose the patterns and dangers of the current trend of name clipping among the youths in the contemporary Igbo society. It therefore tries to present some instances of the Igbo conventional pattern of name clipping; examine the current modern styles of name clipping among the youths in the contemporary Igbo society and explore the possible implication of the modern trend to the language vitality. Consequently, the following questions are posed to guide the study:

- 1). What are the features of Igbo conventional patterns of name clipping?
- 2). What are the characteristics of modern (current) styles of name clipping among the youths in contemporary Igbo society?
- 3). How does the observed modern style of name clipping lend to language endangerment?

This research hoped to acquaint every concerned Igbo person with the dangers of the trending style of name clipping which the researcher anticipates to reawaken in them the urge to protect their cultural heritage through 'language' name preservation. The study would also add to the existing body of knowledge on the area of anthroponomy and language endangerment. It would as well serve as a scholarly material for further research. At this juncture, it is deemed necessary to specify that it is only the data collected for this study that would be tone marked to ensure easy interpretation of data. For the purpose of this study, all tones would be marked.

2. Theoretical studies

Globally, language scholars and non-language scholars like Wieschoff (1941), Ayuwo (2014) Watzlawik, et al (2016) and Zgusta (2018) have carried out various scholarly researches on personal names which reflect their divergent views about name, the history and the cultural values. The study of names falls within the field of onomastics. Onomastics is the science that study name in all aspect which reflects a powerful interlink between a people's language and their cultural practices. It is derived from Greek word *onoma*, 'name' (Henning, 1995). Within onomastic according to Ayuwo (2014:1) are related terms such as *toponymastics* –the study of place names; *anthroponymastics* – the study of personal names, *hydronymastics* – the study of

names of rivers and lakes and so on. Evolving now in the field of onomastics are such approaches as literary onomastics, socio- onomastics and political onomastics. The subject of onomastic study is therefore said to be broad based on the fact that everything has names and according to Zgusta (2018:1) the study of names “theoretically encompasses all languages, all geographical and cultural regions and all historical epochs” Onomastic study as Bright (2003) notes, transcends fields of linguistics, ethnography, folklores, philology, history, geography, philosophy and literary scholarship. However, the present study falls within the ambit of anthroponymastics .

Names, in Watzlawik et al (2016: 1) view, stand for the person (object) and trigger associations with that person. It gives the bearer (person) a sense of identity which emits an aura of uniqueness. Bagby and Sigalor as quoted in Watzlawik, et al (2016: 4) point out that all proper names have signifying meaning. In African countries especially in Nigeria, personal names in most ethnic groups such as the Igbo are quite symbolic and meaningful which calls for a look into the theories of meaning.

Referential theory of meaning as propounded by C.K. Ogden and I.A. Richards in 1923, sees the meaning of a word or a symbol or an expression as the physical object representing it in the universe (Ndimele, 1999 and Omego, 2013). This simply means that the meaning of a word or an expression is its referent. According to Ndimele (1999:21), referential theory “denies a direct link between expressions and their referents”. The link is said to be mediated by thought. The popular semiotic triangle is an illustration of this notion. The semiotic triangle displays the three meaning components as established by the theory – symbol, thought and referent with broken lines linking the symbol and the referent to show that the link is not direct (Ndimele, 1999 and Omego, 2013). Ndimele (1999:22) further notes that the Greek Naturalists’ view contrasts with Ogden and Richards’ as the former are of the opinion that “the name given to actual objects or entities are in some way linked to the essential characteristics of the objects or entities to which the names refer”. Interestingly, the above two slight divergent views however agree that a word or an expression refers to something (Omego, 2013).

The referential theory of meaning faced a lot of challenges as it is unable to account for abstract nouns (Omego, 2013) and other words that have no physical entity (Ndimele, 1999). In the view of Kenworthy (1991:5), the theory is inadequate as a theory of meaning with its word – referent notion except for proper nouns. Other deficiency of the theory includes its inability to account for polysemous words or longer expressions with no physical entity such as ‘good morning’ (Ndimele, 1999). Consequently, the Mentalist theory of meaning emerged as an improvement on the Referential theory.

The major proponents of Mentalist theory, Gluckberg and Danks (1975:50) sees meaning of any given word as “ the set of possible feelings, images, ideas, concepts, thoughts and inferences that a person might produce when that word is heard”. This simply means that the meaning of words or expressions is the mental images it evokes in the mind of the speaker or the hearer. Omego (2013:78) notes that two versions of Mentalist theory of meaning emerged – the Sign theory and the Image theory. The proponents of these two theories are Ferdinand de Saussure and Sapir Whorf, respectively. According to Omego (2013:78), de Saussure is of the

opinion that “man’s understanding of reality came to be seen as revolving round the social use of verbal signs. She also states that Sapir’s Image theory sees meaning as “the image of a thing formed in the mind of a speaker or hearer when he sees a physical form and associates it with the sound image” (Omego, 2013:79). The Image theory differs from de Saussure’s Sign theory which believes that every word has a concept; therefore, the meaning of a word is first conceptualized, then lexicalized and used in conversation (Omego, 2013). In Ndimele’s (1999) opinion, the Mentalist theory of meaning is fraught with problems despite its attempt to avoid viewing meaning from the perspective of physical image. Among the problems of Mentalist theory is the inability of the model to account for every word as not every word has a mental image or Idea. Ndimele (1999:25) argues that ideas are vague which cannot be easily tested empirically. On the other hand, Chomsky according to Omego (2013:85) acknowledged the importance of concept in semantic analysis as “linguistic knowledge is public not private...because speakers of the same language share the same implicit linguistic knowledge”.

Furthermore, Ndimele (1999:26) surmises that the Referential and Mentalist theories have proven inadequate as meaning of an expression cannot be seen as entities either way. This means that it can neither be seen as physical object nor mental image. Thus, as an alternative to the theories mentioned above, Use or Contextual theory of meaning came to the fore. The Use theory of meaning was proposed by L. Wittgenstein. According to Wittgenstein as quoted in Ndimele (1999), the meaning of any linguistic unit is dependent on the context in which it is used. Therefore, the meaning of a word or an expression is established only by its use in the language.

2.1 Conceptual studies

In this section, some concepts are reviewed under two sub-headings – personal names and naming in Igbo as well as clipping and name clipping

2.1.1 Personal names and naming in Igbo

In some cultures, names are simply reference labels given to both animate and inanimate objects in order to distinguish them from the rest. In other climes like Africa, names are not just labels but quite meaningful carrying with it the import of the people’s culture and values. Watzlawik, et al (2016: 1) consider names as “(semantic) labels which both identify and distinguish an individual from other individuals”. Names and naming methods differ from culture to culture. Generally, naming in Nigeria according to Onyeachonkeya (2014:114) can have “a serious linguistic, cultural, historical, religious and even philosophical implication”. This is buttressed in Bariki’s observation about the relevance of African names as cited in Ezenwa-Ohaneto (2013: 112) thus:

In many African languages, personal names have a story, socio-cultural and ethnopragmatic bearing that go beyond mere identity or referentiality...What is obvious is that African names have strikingly semantic and semiotic load. In other words, they have communicative import functions. Personal names in

Nigeria are multifunctional despite their mono-referential status (mono referential in the sense that they refer to one person only).

In Igbo land, naming according to Ezenwa-Ohaneto (2013) is very significant. Names are not given or taken arbitrarily among Igbo people unlike in this recent time. Onumajuru (2013) asserts that giving of names portrays a family story whereas taking of names mirrors an individual's current history. Either way, Igbo names are in themselves a story and powerful markers. According to Wieschoff (1941), once the circumstance or life history connected with individual or his parents is known, the name, which may contain a whole story becomes in itself meaning. By implication, a person's or family history or even the history of a race can be reconstructed through names. Furthermore, it is the right of parents and grandparents to name the child expressing their life experiences, their desires and intentions for the child.

In Igbo tradition, children are given into the protection of the spirit. This is confirmed in Onumajuru's (2013:447) statement that "Igbo names show the tribe's great attachment to religion". They are divinely related as they reflect divine presence, for example, *Ebelechukwu* (mercy of God) and *Chidiebere* (God is merciful). The significance of Igbo name is better captured in Major Arthur Glynn Leonards' statement on Igbo names as quoted in Ezenwa-Ohaneto (2013:114) thus, Igbo names are "not just a mere social or religious formality, nor is it only an ordinary petition, but an act which, from every point of view is a perpetual landmark in the history of the house". Little wonder, Ezenwa-Ohaneto (2013) vehemently states that Igbo names would continuously serve as repository of history and life experiences as long as the people and their language are in existence. Major Arthur Glynn Leonards in Ezenwa-Ohaneto (2013:114) further states that:

in nothing, not even in their [the Igbo] customs, can we grasp that natural and ancestral conception so plainly as in these names which invoke, promise, threaten, praise, revive, satirize and sympathize, that in fact express and demonstrate all that is human, that is all that is best and worst in them.

From the foregoing, it is crystal clear that names and naming in Igbo land are not arbitrary and not only that they are meaningful but they also provide insight into the people's thought process, experiences, values and traditions as well. Sadly, as Nnamdi-Eruchalu (2018:172) points out, westernization has eroded many of these Igbo traditional culture of naming and names. She further states that many of Igbo parents disregard their language and culture as a result of education, jobs, exposure, Christian orientation, and others. They no longer perform naming ceremony before giving a name to a new born in the city. In other words, Igbo parents living in the city, name their children without recourse to tradition. Moreover, as Nnamdi-Eruchalu (2018) observes, the parents go for names that bastardize the Igbo language and culture. Unfortunately, this disregard for naming traditions among the Igbo as a result of Western mental slavery is also evident in their pattern of truncating their native names.

2.1.2 Clipping and Name clipping

Clipping according to Lieber (2010:53) is a kind of abbreviation, a word formation process by which a new word is carved out of an already existing word with two or multiple syllables Merchandi (1969) clearly defines clipping as the word formation process by which a word is reduced to one of its parts. He further points out that clipped word forms are not coined as words belonging to the standard vocabulary of a language. In the English language, clippings originally were labels adopted by special groups such as army, the medical professions, police, schools and so on, in a closed environment in which the small part suggests the whole (*Wikipedia*). Similarly, Bauer, et al (2015:400) assert that clipping “often convey the in-group status of the speaker and are often restricted in usage to sub-groups of the speech community at large. Little wonder, some scholars refer to clipped forms as slangs used by certain group of people. Here are examples of clipped forms in English:

Clips Longer forms

2. a) Prom > promenade c) Phone > telephone e) Prof. > professor
b) Math > mathematics d) Fridge > refrigerator f) Lab > laboratory

The above clipped forms in English have gained wide currency of usage. Today, they are part of Standard English and are used in all pragmatic situations.

Clipping, according to Tournier’s (1985) as cited in Jamet (2009), may be formed from content words such as nouns, verbs, adjectives and adverbs as well. Semantically according to Bauer et al (2015), in clipping operations, the input and output forms are the same. Also, the process maintains the word class of the input form. In other words, clipping is not naturally, a meaning changing or class changing morphological operation (Katamba, 2005). Interestingly, Jamet (2009) using bisexual and traditional (*bi-*, and *trad-* respectively) as examples avers that adjectival clipped forms are often converted into nouns. Jamet (2009) further claims that the conversion marks the supremacy of nouns as clipped forms.

Patterns of clippings are categorized based on the part of the original base that is taken out. Hence the existence of such terminologies as fore/initial clipping or apheresis; medial/middle clipping or syncope, final/back clipping or apocope and complex clipping (Bauer et al. 2015). Arnold (1986) explains clearly the clipping formats as thus: initial/fore clipping- the ending part of the original word is retained; the back/final clipping has the beginning of the original word retained; under middle/medial clipping, both the beginning and ending parts of the prototype are removed while the middle part is retained. Medial clipping are not so common in languages. An example of medial clipping in English is ‘inFLUenza’. The word in capital is preserved. Complex clipping as defined by Uzoigwe and Ezike (2010) is a process whereby some elements of two simple words which can form a compound word are sliced off to form a new word. A clipped compound word typifies the complex clipping process. In English compound words, in most cases, one part of the original compound remains intact while the other part is clipped. For instance, cable telegram > cablegram; optical art > Op.art. However, in some cases of complex clipping, both halves of a compound are clipped. For example, ‘navi.cert’ is a clipped form of

‘navigation certificate’. Arnold (1986) opines that situation such as described above makes one wonder if the word formation process is actually clipping or blending.

Most African languages attest to proper nouns clipping. In the Igbo language, according to Onuora (2016), names are clipped whether human, place or object. Clipped names, (proper noun diminution) can be monosyllabic as in English, disyllabic as in Igbo and even polysyllabic as in Igbo and Degema (Kari, 2015 and Onuora, 2016). So, it depends on the language in focus.

2.2 Empirical studies

There have been a lot of scholarly studies carried out on Igbo personal names right from early 1940s. Although the studies differ in perspectives, for instance, Wieschoff (1941) and Iwundu (1992) studied Igbo personal names from socio-cultural angle. From lexicographic perspective, we have Ezeanya (1967) and Obi (1972) who examine Igbo Christian names alongside their English version. Ubahakwe (1981) study is on the syntactic structure of Igbo personal names whereas Onumajuru (2013) works on a semantic and pragmatic analysis of Igbo personal names. Recently, researches are also being carried out on name clipping across the globe. However, only a few related works specifically on name clipping are reviewed under this section due to limited space.

Uzoigwe and Ezike (2010) examine clipping as a morphological process as evidenced in Igbo names. The findings show clipped names in Igbo are meaning preserving and can be employed in all contexts (formal and informal). Again, it was found that abbreviated names in Igbo attest to fore clipping, back clipping and complex clipping processes but back clipping is found to be common clipping convention in Igbo. Tone plays a vital role in clipped names as the tone of the input form sometimes changes in the output form. However, for simple clipped forms, the tone of abbreviated form is same with longer versions. The study is quite different from the present research as it studies Igbo name clipping mainly from morphological perspective. However, the main focus of the present study is trending modern style of personal name clipping in Igbo from sociolinguistic angle.

Adeniyi and Yika (2012) examine clipping as a morphological process in Edo names. The authors’ interest lies in the morphological processes that are involved in personal name truncation in Edo and the way the internal composition of such names mirrors lexical derivations. The paper adopts Ekundayo’s Positive Home Condition Principles in its analysis. In the course of the study, the socio-cultural psyche of Edo people as well as the motives behind the people’s choice of names is revealed. The study also shows that the socio-cultural factors aid in the selection of the morpho-semantic aspect(s) of a name qualified for clipping and aspect(s) retained to share same meaning with the source. The study further reveal the strategies involved in personal name truncation in Edo as well as the constraints that must be satisfied for a truncated name to be acceptable in Edo. This study differs from the present research in the data handle with respect to the area of study.

Ezenwa-Ohaneto (2013) carries out an investigation into the ‘perceived but obvious manifestation of name clipping among Omambala cultural zone of Anambra state.. The clipping

trend portrays a distortion of names which most often results to either misinterpretation or complete loss of the original/full meanings of the names. This, she observed to be more prevalent among younger generation of Omambala people. The study tries to establish relationships between the prevalent loss of meaning or misinterpretation of the clipped names and language growth or death in the cultural zone. She adopts a descriptive survey approach with interview as research instrument. Besides the attempt to establish if the variables – age and social class are contributing factors to this trend, she also tries to determine its impact on nation building. This study is a bit similar to the present research but differs in data handled as regards conventional clipped forms. Both differ also in the pattern or style of the name clipping observed as each shows different derivatives. Given the data, Ezenwa-Ohaneto (2013) handled, it can be observed that the problem in Omambala is majorly a problem of hypocorism (a reduction to monosyllable or disyllable with an addition of an extra material which the present researcher sees as vowel lengthening in some cases). Some of the examples gave are:

3. a) *Ikegbunam – Ikee* b). *Nwakaego – Akee* c). *Obalim – Obaa*
d). *Ekwutosi – Ekwii* e). *Nkwoemeka – Nkweeka* f). *Ekwealor – Ekwea* and so on.

Onuora (2016) works on clipping of Igbo personal names using Optimality theoretic approach. The study adopts descriptive analytical design. It identifies six (6) operational constraints in name clipping in Igbo among which are: clips are not usually monosyllabic; it must be formed with the first syllable and verbal segments (repository of meanings) are usually not compromised. The study also claims that the three main clipping forms are head of NP only, exclusive NP+V and elision of negative suffix. The study recommends further research on the new trend in clipping of Igbo personal names where the first syllable is cut off. However, this actually is not a new convention. Traditionally, some Igbo names are also clipped through removal of first syllable of the longer version. This study examined only conventional Igbo personal name clipping within Optimality theory whereas the present research studied the conventional as well as the trending modern styles of name clipping in the language framed within Referential theory.

Nnamdi-Eruchalu (2018) carries out a sociolinguistic study of emerging trends in Igbo personal names. She tries to look at all the possible range of emerging trends in the Igbo names such as what she termed “excessive clipping of Igbo names, use of initials clipped from Igbo names, replacement of surnames with English one, name compounding linked with hyphen and use of non-Igbo spelling conventions”. The data handled were collected from her personal contact in Awka, Anambra state, the social media, internet as well as conventional media. Interview was adopted as the research instrument in order to find out the motivation behind the emerging trends. She is of the view that new trends are atypical to Igbo language and culture since some of the derived names cannot be semantically traced to the sources while others have western colouration. Nnamdi –Eruchalu’s study is a bit similar to the present study in one of the aspects handled but slightly differs in focus and the depth of analysis as the present study focused mainly on the trending modern style of name clipping in Igbo and its implication to the language vitality.

2.3 Summary of Literature review

Regardless of the different dimensions of all the works on Igbo personal names and name clipping, one comes to a general conclusion that Igbo names are meaningful, significant and symbolic. They are an embodiment of tales surrounding the birth of the bearer, his family and the values of his society. Clipping in Igbo is productive and can attest to back clipping, fore clipping and middle clipping formats. The clipping of Igbo personal names also follows a pattern that ensures that meaning of the longer versions is retained in the clipped forms. This present study in addition to sharing the same view with other studies (with respect to name clipping patterns whether conventional or otherwise) tries to expose not only the current pattern of Igbo name clipping among the youths but its possible implication to already perceived ‘not safe’ Igbo language.

3. Methodology

The research work adopts a descriptive survey method and the data analysis is qualitative in nature. The study areas encompass University of Port Harcourt, Imo State University (IMSU) and Enugu State University of Science and Technology (ESUT). The population of the study comprises all the undergraduate students of Igbo extraction from the above named tertiary institutions. The three tertiary institutions were chosen based on the accessibility of the institutions and accessibility to Igbo youths with sense of modernism. The purposive sampling technique was adopted to ensure selection of only students of Igbo extraction judged suitable for the study. Two research assistants were used to collect data from IMSU and ESUT, respectively while the researcher took care of the University of Port Harcourt. The instrument of data collection was open-ended questionnaire in addition to the researcher’s personal observation and introspection as a native speaker. The respondents were given plain sheets with an instruction to write out all the trending Igbo names which the students bear and their original forms. The researcher with the help of the research assistants surfed through the papers collected and elicited from the data only information on traditional personal names and their modernized clipped counterparts which were uniform in all of them. The data is presented in four tables which were categorized morphologically based on the patterns of clipping and discussed accordingly. Though this work is sociolinguistic in perspective but reference are made to morphology and phonology where necessary.

4. Data Presentation and Discussion

This section presents and discusses the data generated for the study. The data comprises all the elicited names that reflect the modern trend in name clipping in Contemporary Igbo society. Although the corpus handled is not exhaustive in itself but is enough to help in establishing the stance of this study. Moreover, the section is organized in three parts in line with the objectives of the study – the instances of conventional pattern of name clipping in Igbo; the modern pattern of Igbo name clipping; and the implications to Igbo language vitality. The

conventional patterns are categorized based on the part of the name that is clipped – fore clipping, back clipping and middle clipping.

4.1 Some instances of conventional pattern of name clipping in Igbo.

The Igbo personal names attest to **fore clipping** patterns as observed in other languages such as English, Yoruba, Edo and so on. In fore clipping, an element or some elements are removed from the beginning of the name. The examples are shown in **table 1** below:

Base	Meaning	Derivative	Meaning
1. Bèlùòlìsà	If not for God	Òlìsà	God
2. Chúkvwùéméká	God has done great	Èméká	Has done great
3. Chízitèlù	God sent	Zitèlù	Sent
4. Chídèràá	Once God has written...	Dèràá	Once written
5. Chídòzié	May God arrange (my life)	Dòzié	Arrange (my life)

Table 1

Given the examples of fore clipping above, the derivatives though do not represent the full meaning of their bases still give a clue to their sources. This simply means that the longer version of the personal names can easily be deduced from these clipped forms. The derivatives also reveal that the parts that can convey the meaning are retained. In other words, the verbal segments which, according to Onuora (2016), are the storehouse of meaning are hardly compromised in the derivatives. In examples 2 -5, the subjects *Chúkwú* and *Chí* are eliminated whereas in *Bèlùòlìsà*, *Òlìsà* which is the subject is retained. This may be ascribed to the absence of verb in the phrasal name. It is further observed from the above table 1 that the inherent tone of the part of the clipped base is retained in its diminutive which may account for meaning preserving nature of the clipped forms. The maintenance of the tones of the base in the derivatives also ensures sameness of pronunciation in both versions.

In the case of **back clipping**, the back part of the name is clipped off. In English for instance, words like prof(essor), lab(oratory), math(ematics) and so on, demonstrate back clipping process. Personal names in Igbo also attest to this form of clipping. The examples are shown in **table 2** below.

Base	Meaning	Derivatives	Meaning
6. Èkènédílíchúkwú	Thanks be to God	Èkèné	Gratitude
7. Chízùrùm	God is sufficient for me	Chízùrù /Chízù	God is sufficient
8. Nònyéré'm	Stay with me	Nònyé	Stay (with)
9. Nnénnà	My father's mother	Nné	Mother
10. Nkèchínyèrèm	One God has given	Nkèchí	The one, God (God's own)

Table 2

A cursory look at the examples in the table 2 also reveals that in some cases of clipping of Igbo names, the verbal segment may be compromised as observed in example 6 and 10. Personal names such as *Ñkèchínyèrèm* can also attest to free-and apt clipping in which case the clipped forms can either be *Ñkèchí* (back clipping) or *chínyèrè* (fore clipping). The verb is retained in the later. Back clipping is the most common type of clipping in Igbo just like in English (cf. Jamet, 2009, Uzoigwe and Ezike, 2010; Onuora, 2016). Just as in fore clipping, the inherent tone of the bases is equally maintained in the derivatives. This form of clipping is meaning preserving as well.

Middle clipping process is also found in Igbo personal names. Middle clipping refers to a derivational process in which the beginning as well as the end parts of a name is clipped off and the middle part is retained. The following examples in **table 3** below illustrate this fact.

Base	Meaning	Derivative	Meaning
11. Chínàgóró'ím	God defends me	Nàgóró	Defend
12. Chîkásíém'óbì	God has consoled me	Kásíé	Console (me)
13. Chínònyéré'ím	God (please) stay with me	Nònyé	Stay (with me)

Table 3

Middle clipping is minimal in the Igbo language deducing from the data handled in this study (see Appendix). Looking at the data in table 3 above, it is only sentential Igbo names (though not all) that are likely to undergo this pattern of clipping. Also, it could be seen from the examples in table 3 that notwithstanding the length of the names, only the verbal aspects are retained while the subjects are eliminated. Besides, the tones of the base forms as usual, are preserved in the outputs thereby ensuring sameness in pronunciation. The clipped forms also give clue to the meaning of their sources.

In all the cases of conventional name clipping in Igbo as shown in tables 1-3, the structures of the clips adhere to the Igbo spelling conventions as the syllabic structure of the language is maintained. However, the sources and the clips do not strictly obey vowel harmony rule in Igbo due to its composition, as the Igbo names are mainly either phrasal or sentential. Also looking at the study data, it can be argued that the clipping process in Igbo is not arbitrary as Ndimele (2001) claims; it seems to follow a convention as the verbal segments in Igbo names (in almost all the cases where they are present) are retained in the clipped forms. This is in consonance with Onuora's (2016:42) assertion that "clipping in Igbo is not an arbitrary process; there are underlying constraints that determine the grammatical correctness of clips in Igbo" Thus, clipping in Igbo may be said to be regular and predictable. In addition, given the syntactic nature of Igbo personal names, the clipped forms are not monosyllabic but ranges from disyllabic to even polysyllabic as in *Chí'ndìnm'á* (from *Zínàchí'ndìnm'á*). It is also observed that name clippings in Igbo may sometimes obscure the full meaning of the source as many names in the language can have the same short forms. For instance, *Ada* can be the short form of *Ádáòrà* *Ádáézè*, *Ádá'óbí*, e.t.c.

4.2 The modern pattern of name clipping in contemporary Igbo society

Having established the features of the conventional pattern of name clipping in Igbo, we can now take a look at the trending modern style of name truncation in the language as observed among the youths. Using the examples in table 1-3, we can examine the modern pattern in **table 4** below.

Base	Derivative	Base	Derivative
14. Bèlùòlisà	Bels	21. Nònyéré'ím	Nonny
15. Chúkúwùéméká	Mekus	22. Nnénnà	Nelly
16. Chízìtèlù	Zitel	23. Nkèchínyèrém	Katch
17. Chídèràá	Chidex	24. Chínàgòrò'ím	China
18. Chídòzìé	Dozzy	25. Chîákásiém'óbì	Akas
19. Èkènédílichúkúwú	Kenny	26. Chínònyéré'ím	Nonny
20. Chízùrùm	Zurich		

Table 4

A glance at the data presented in table 4 above reveals a sharp contrast between the conventional pattern (see table 1-3) and the current modern style of name clippings in Igbo. This modern style of clipping, though may seem trendy, is a total deviation from the conventional ways of shortening Igbo names. It is a complete distortion of the original names thereby being meaningless which violates the general claim that clipping is meaning preserving. The structure of the modern clips in most cases does not conform to Igbo spelling convention as they violate strong phonotactic constraints in the language such as no consonant clusters and no coda. In table 4, clips like – *Bels*, *Mekus*, *Zitel*, *Chidex*, *Kenny*, *Zurich*, *Nonny*, *Katch*, *Akas* and *Nelly* attest to this fact. These name clips are Anglicized. However, in the few cases where there is semblance to Igbo syllable structure, the articulation (pronunciation) differs from their base equivalents as they are pronounced with foreign accent, for instance, *Zina* /zeina/ and *China* /tʃaina/. Regarding this total obliteration of 'nativeness' in modern name clips, one begins to wonder the motivation behind this current style of name clipping among the Igbo youths. Although this is not included as part of the study objectives yet curiosity led the researcher to seek the knowledge. Among the reasons given by some of the respondents from University of Port Harcourt are: to hide the bearer's origin; the desire to bear touché name; as a result of one's feeling of shame about his/her native names and the bearer's desire to be a modern entity (false identity).

4.3 Implications of the current modern trend of name clipping on language endangerment

Language endangerment in recent times has become a great concern to both language and non-language scholars. The rate at which languages are becoming moribund or moving towards extinction has kept linguists on their toes trying to curb this negative sociolinguistic trend. An endangered language is one which has a reduced number of speakers or is at a risk of being out of use. Scholars like Emenanjo (2008) and Haruna (2008) aver that the speakers' attitude towards

their language is one of the major sociological factors that nurture language endangerment. The problems with language are not rooted in language itself but in what the language owners feel about their language, that is, their attitude and conception. Emenanjo (2008) further notes that when a language gives up itself to modern idioms and when all the speakers become bilingual, the penalty is death for the weak language

Bringing it down home, the reasons given by the Igbo youths for the prevailing current modern trend of name clipping in 4.2 reflect the worrisome attitude of the Igbo race especially the youths towards their native names and by implication, their language. The clamour for modernity has beclouded the Igbo youths in the act of clipping their names in such a way as to look or sound westernized. For instance, Rowel (*Erowele*), Dora (*Adaora*). Sinach (*Osinachi*), Zurich (*Chizurum*) and so on. These name clips do not reflect any connection with the Igbo worldview neither do they have any semblance with Igbo phonology and phonotactics. The current modern style of clipping deprives the names of both semantic and socio-cultural relevance. They are devoid of ‘Igboness’.

One may argue that name clipping is just an appellation among peers. However, as noted in *Wikipedia*, clipping in the English language are originally labels adopted by the army, the medical professions, police, schools and so on but today, clips such as prom, math, phone, fridge, etc, have gained wide currency of usage and have become part of the Standard English used in all pragmatic settings. In the same vein, it can be argued that if the current modern style of name clipping trending among the Nigerian youths, particularly the Igbo youths, is left unchecked, the probability is that with time, it will gain wide currency of usage and eventually becomes the norm. Once it gets to that point, the youths may perhaps start using it in official settings. Subsequently, young mothers may equally begin to give their children such ‘trendy’ names at birth. The possibility of this happening is entrenched in Nigerians love for modernity which is validated in Hisham’s (2008:5) declaration that “the consciousness of regarding European languages as prestigious since the colonial era is entrenched in average Nigerian mind”. In addition, according to Nnamdi-Eruchala (2018:178), “the change in orientation of many Igbo people occasioned by wind of westernization blowing across Africa has bastardized many Igbo names and stripped them of meaning and relevance in the Igbo worldview”. This consciousness is not only observed in their code switching and code mixing during speech resulting in ‘Engligbo’ today but also has extended to their style of abbreviating their names which reflects a total distortion of native names. The end products are foreign names untraceable to Igbo root as evidenced in table 4 above.

Language is an aspect of culture as well as expresses culture. Naming and names are significant aspects of the Igbo culture. Igbo names are not mere labels for identifying a person among group of people but carry a semantic import which embodies the world view of the tribe – their history, norms, values, customs, traditions, philosophy, ideas, cultures and experiences. With name alone, people’s origin can be traced especially in this present day Nigeria where the youths find it hard to communicate in their mother tongue. Igbo names say a lot about the language and a loss of Igbo names is a loss of the people’s identity, a loss of the people’s

language and a loss of the people's culture. The current modern trend of name clipping among the youths in the contemporary Igbo society poses a threat to the Igbo naming culture and names, no matter how subtle it may seem presently. In other words, it contributes to the gradual erosion of the Igbo language and culture which is couched in Igbo names. This is in consonance with Ezenwa-Ohaneto's (2013) study who, lamenting on pattern of clipping found in Omambala zone, notes that excess clipping places on their dialect of Igbo, a death sentence. Similarly, Nnamdi-Eruchalu's (2018) avers that the emerging trend in Igbo personal names which includes the current modern style of clipping leads to language shift which eventually leads to language death. Thus, the current modern style of name clipping found among the youths in the contemporary Igbo society surely contributes to the language endangerment.

5. Summary of findings and conclusion

5.1 Summary

Based on the objectives of the study, the following findings are made: the conventional method of name clipping is both class-maintaining and meaning preserving. It was also found that though the conventional clips provide clues to the original meaning of the base forms yet they may in some cases obscure the full meaning of their source especially in such cases where the clipped forms may have several denotations. In conventional clips also the syllable structure of the Igbo language is maintained.

In the case of current modern clipping pattern, the findings reveal that the derivatives are devoid of meaning and 'nativeness' as their syllable structures violate the phonotactics constraints in the Igbo language. The findings also show that shortened names that bear semblance to Igbo words have Anglicizes pronunciation.

It then follows that the modern pattern of clipping does not reflect the Igbo culture as names in the language mirror the people's worldview. The implication as stated by the researcher is that if the menace of modern style of name clipping is not checkmated on time, it may eventual lead to a loss of a vital aspect of the Igbo culture and consequently, leading to identity loss of a people. This anomaly in name clipping further contributes to the Igbo language endangerment as language and culture are entwined.

5.2 Conclusion

Though names are clipped or truncated for familiarity or easy pronunciation as stated earlier but they are not done haphazardly. Looking at tables 1-3 above, one can observe that the conventional name clipping follows some patterns which ensure that the syllables which give clue to the core meaning of the name is retained. For instance, *Nkechi*, *Emeka*, *Ada*, *Nonye*, *Chinwe* and *Ngozi* may not convey the fuller meaning of their bases but still give a clue from which their bases can be correctly deduced. In other words, they are meaningful as well as carry full communicative import of their bases. Besides, some of these conventional clipped forms have gained wide currency and are used in official documents.

However, the current modern style of personal name clipping as found trending among the youths in the contemporary Igbo society shows a total deviation from their native names and its essence. There is every possibility that if this trending modern style is left unchecked, it may gain wide currency of usage in future thereby becoming legal. Once this happens, there may be a great difficulty in reconstruction of the original forms and with that, one can project that in fifty (50) or more years from now, the Igbo may experience a great loss of an important aspect of their rich cultural heritage – naming and names. There is therefore an urgent need for language scholars to work out some modalities to stem the tide.

5.3 Recommendations

We therefore recommend that linguists and all other lovers of the Igbo language should carry out awareness campaign programmes through media jingles, workshops/seminars to re-orientate psychologically, the Igbo youths on the beauty and uniqueness of their native names. Igbo names are treasure which Igbo linguists and non- language scholars should help to imbue the sense in her people.

Linguists can also collaborate with entertainment media to produce dramas, soap operas and music with themes geared towards appreciation and upholding of the Igbo language and cultural heritage, more especially the language names.

Parents should also be sensitized on the dangers of excessive name clipping even as an endearment.

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Appendix

S/N	Name	Meaning	Conventional	Modern
1.	Adá'óbí	Daughter of the 'Obi'	Adá	Doby
2.	Adáòrà	The people's daughter	Adá	Dora
3.	Arínzéchúkwú	If not for God or Thank God	Arínzé	Ary
4.	Bèlùòlisà	If not for God	Olisà	Bels
5.	Chèkwúbéchúkwú	Trust in God/look unto God	Chèkwúbé	Cheks
6.	Chí mùányá	My God is awake	Mùányá	Maya

7.	Chîakásiém'òbì	God has consoled me	Kásié	Akas
8.	Chîamáká	God is beautiful/good	Amáká	Amy/Makky
9.	Chîasóká	God is so sweet	Asóká	Sokky?Asok
10.	Chíbùzè	God is Kingp	Bùzè	Chibby
11.	Chídèràá	Once God has written...	Dèràá	Chidex
12.	Chídìèbèrè	God is merciful	Chídì	Chyde/Chidex
13.	Chídòzié	May God arrange (my life)	Dòzié	Dozzy
14.	Chímámàndà	My God will never fail	Amàndà	Mandy
15.	Chínàgóróm	God defends me	Nàgóróm	China
16.	Chínàzáékp'éré	God answers prayers	Chínàzá	Naz
17.	Chínényé	God gives	Nényé	Chinny
18.	Chínòmnsó	God is nearer to me	Nòmnsó	Nomsy
19.	Chínònyéré'm	God (please) stay with me	Nònyé	Nonny
20.	Chínwèndù	God is the owner of life	Chínwè	Wendy
21.	Chísí'mdì	My God tells me to live	Sí'mdì	Sid
22.	Chitùrù	God has destined	Chitù	Tutu
23.	Chízàrà'mékpéré	God answered my prayers	Chízàrà'm	Zara
24.	Chízitèlù	God sent	Zitèlù	Zitel
25.	Chízùrùm	God is sufficient for me	Chízùrù /Chízù	Zurich
26.	Chúkwùeméka	God has done great	Eméka	Mekus
27.	E'kwùtòsì	Don't speak ill of	E'kwù	Tosi
28.	Èkènédìlíchúkwú	Thanks be to God	Èkèné	Kenny
29.	Èm'énánjò	Don't do evil.	Èm'éná	Eme
30.	Èrówèlè(Ikeduru)	Don't grieve (think) too much	Èrów	Rowel
31.	Gín'ìkànwá	What is greater than a child?	Gín'ìkà	Ginny
32.	Kàrnhsiyòchúkwú	The way I asked God	Kàmsiyó	Kamsy
33.	Kàósisòchúkwú	How it pleases God	Kàósisó/Kàósi	Kossy
34.	Kènéchúkwú	Thank God	Kèné	Ken
35.	Késàándù	Spread life	Késà	Kess
36.	Màdónnà	Hold God	Màdó	Madona
37.	Ngózìkà	Blessing is greater	Ngózì	Zika
38.	Nkèchínyèrè'm	One God has given	Nkèchí	Keke/Kech
39.	Nkèmakólá'm	My own should not elude me	Nkè'm	Kems
40.	Nnámìdì	My father is alive	Nnámì	Andy

41.	Nnènnà	My father's mother	Nné	Nelly
42.	Nònyéré'm	Stay with me	Nònyé	Nonny
43.	Òbiàgélìakù	'She'who comes will enjoy wealth	Òbiàgélí	Oby
44.	Onyébùchí'm	Who is my God	Bùchí	Bukky
45.	Ònyékàchí	Who is greater than God	Ònyékà	Kach
46.	Òsìnàchí	(He/it is) from God	Sìnàchí/Òsífí	Sinach
47.	Sópùrùchúkwú	Respect God	Sópùrú	Ruch
48.	Úchèchúkwú	God's will	Úchè	Chacha
49.	Zikòrànáibùchí'm	Show everyone you are my God	Zikòrà	Ziko/Zikky
50.	Zìnàchí'mdínm'á	Show that the Lord is good	Chí'mdínm'á	Zinn/Zina

VLADIMIR PROPP'S DRAMATIS PERSONAE: INSIGHT FROM G. I. NWAUZUZU'S *ERURU*

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Abstract

This paper focus on Vladimir Propp's dramatis Personae; drawing insight from G. I. Nwaozuzu's *Eruru*. The specific objectives of this paper are to analyse the structure of *Eruru* using Vladimir Propp's functions of the dramatis personae and also to examine the functions performed by the characters in the drama text. The research design for this study is descriptive research. The study hinges on the theoretical framework of structuralism. The findings show that the tale occurs in sequential order in line with Vladimir Propp's functions of the dramatis personae (F.D.P). However, the actions of the characters in the tale of *Eruru* do not manifest all the functions identified by Propp. Only thirteen functions of the dramatis personae out of the thirty-one identified by Propp are in the analysed text. Finally, the study recommends that further studies be carried out in other Igbo tales to find out whether more functions will be identified in a given tale.

1. Introduction

Drama as a mirror of the society x-rays life and its living in its various themes. In the opinion of Nwabueze (2005), drama is a work of art, which delineates human life and activity through the presentation of actions by means of dialogue to be acted on stage. In their own view Ikeokwu and Onyejekwe (2004) see drama as impersonation or imitation of what someone is not. Basic to drama is the tendency of imitation. Every group of people in the world possesses the tendency of imitative ability. Drama, according to Abrams (1981), is the literary form designed for the theatre in which actors take the role of the characters and perform the indirect role or action, including the utterance of some written dialogue. It brings together various aspects of life through words and actions. According to Longley (2018), drama is typically called plays, and the creators are known as playwrights or dramatists. It is a motion, picture or television creation with qualities of a genuine play. Dramatizations depend vigorously on talked exchange to keep the gathering of people educated about the characters; emotions, identities, inspirations, and plans. Nwadike (1992) sees drama as man's imitation of nature, which portrays him in his activities as a thinking being. Man in his leisure time tries to re-enact his day-to-day activities in order to make himself happy and make life meaningful to himself. In their views, Ustuk and Inan (2017) see drama as a method of anecdotal portrayal through exchange and execution. It is an imitation of some activities. Drama is additionally a kind of play composed for theatre, television, radio, and film. In other words, a drama is an organisation in refrain or exposition, exhibiting a story in emulation or exchange.

Drama is different from other story-telling modes because it is not complete by itself in the scripted form. It is only when the script is produced before a live audience that the goal of the playwright is achieved. Apart from the traditional Igbo drama, the Igbo have written drama, which is a little more than two decades old. According to Mbah and Mbah (2007), Igbo written drama is late comer. This lateness accounts for the fewness of Igbo written drama texts. Some authors have, however, braved the writing of Igbo written drama hence, the emergence of the text of our analyses: *Eruru*. Against this backdrop of few Igbo written drama texts, this work sets out to study an Igbo drama text since many works have been done in the areas of Igbo written prose and poetry.

This study focuses on Igbo drama in relation to Vladimir Propp's dramatis Personae, drawing insight from G. I. Nwaozuzu's *Eruru*. Nevertheless, some scholars like Umeođinka (2008) and Obidiebube (2008) have generally discussed style and theme in some Igbo written drama. But the structural analysis of folktale in *Eruru* needs to be examined, which is the academic gap this study intends to fill. The specific objectives of the study are to analyse the structure of folktale in *Eruru* using Vladimir Propp's functions of the dramatis personae and to examine the functions performed by the characters in the drama text.

The research design adopted in this study is a descriptive survey. According to Nworgu (2015) this type of design aims at collecting data on, and describing the data in a systematic manner about the characteristics features or fact of a given population. In descriptive survey research design, a group of people or items is studied by collecting data from only a few people or items considered to be a representative of the entire group. The data for this study are drawn from one Igbo drama text - *Eruru*, from where excerpts are pulled out for analysis. The researcher also applied the structuralist theory in the analysis in order to bring out different characters in the study.

2. Literature review

This section is looked at from the following subheadings: conceptual framework, theoretical studies, empirical studies, summary of literature review and theoretical framework.

2.1 Conceptual framework

2.1.1 Dramatis personae

Dramatis personae are the main character in a dramatic work written, but folktales uses the term dramatis personae when referring to the character and roles of fairy tales. The dramatis personae in the folktales are necessary because it helps in the entailing analysis to identify the functions in the same folktales. Propp (1998) clearly underlined that knowing the distribution of the functions among the dramatis personae is vital since it aids in the identification of the functions in the folktale. Such concept is reinforced by Lwin (2010) by plainly claiming that the knowledge of the dramatis personae distribution in the folktales helps tremendously in the extraction of the functions from the folktales. Here Propp (1998) identifies thirty one functions which include:

Absentation: A member of the hero's community or family leaves the security of the home environment. This may be the hero themselves, or some other relation that the hero must later rescue. This division of the cohesive family injects initial tension into the storyline. This may serve as the hero's introduction, typically portraying them as an ordinary person.

Interdiction: An authoritative command is passed upon the hero, for instance don't go there or don't do this. The hero is warned against some action.

Violation of interdiction: The prior rule is violated. Therefore the hero did not listen to the command or forbidding edict whether committed by the hero by accident or temper or a foe, this generally leads to negative consequences. The villain enters the story via his event, although not necessarily confronting the hero. They may be a lurking and manipulative presence, or might act against the hero's family in his absence.

Reconnaissance: The villain makes an effort to attain knowledge needed to fulfil their plot. Disguises are often invoked as the villain actively probes for information, perhaps for a valuable item or to abduct someone. They may speak with a family member who innocently divulges a crucial insight.

Delivery: The villain succeeds and gains a bead on their intended victim. A map is often involved in some level of the event.

Complicity: The victim is fooled or forced to concede and unwittingly or unwillingly helps the villain, who is now free to access somewhere previously off limits, like the privacy of the hero's home or a treasure vault, acting without restraint in their ploy.

Villainy: The villain harms a family member, including but not limited to abduction, theft, spoiling crops, banishment or expulsion of one or more protagonists, murder, threatening a forced marriage, inflicting nightly torments and so on.

Lack: The protagonist finds they desire or require something lacking from the home environment. The villain may still be indirectly involved perhaps fooling the family member into believing they need such an item.

Mediation: One or more of the negative factors covered above comes to the attention of hero, who uncovers the deceit from the villainous acts that have transpired.

Beginning counteraction: The hero considers way to resolve the issues, by seeking a needed magical item, rescuing those who are captured or otherwise thwarting the villain. This is a defining moment for the hero, one that shapes their further actions and marks the point when they begin to fit their noble mantle.

Departure: The hero leaves the home environment, this time with a sense of purpose. Here he begins the adventure.

First function of the donor: The hero encounters a magical agent or helper on their path, and is tested in some manner through interrogative, combat, puzzles or more.

Hero's action: The hero responds to the actions of their future donor, perhaps withstanding the rigours of a test or failing in some manner, freeing a captive, reconciles disputing parties or otherwise performing good services. This may also be the first time the hero comes to understand the villain's skills and powers, and uses them for good.

Receipt of a magical agent: The hero acquires use of a magical agent as a consequence of their good actions. This may be a directly acquired item, something located after navigating a tough environment, a good purchased or bartered with a hard-earned resource or fashioned from parts and ingredients prepared by the hero, spontaneously summoned from another world, a magical food that is consumed or even the earned loyalty and aid of another.

Guidance: The hero is transferred, delivered to a vital location, perhaps related to one of the above functions such as the home of the donor or the location of the magical agent to the villain.

Struggle: The hero and villain meet and engage in conflict directly, either in battle or some nature of contest.

Branding: The hero is marked in some manner, perhaps receiving a distinctive scar or granted a cosmetic item like a ring or scarf.

Victory: The villain is defeated by the hero, killed in combat, outperformed in a contest, struck when vulnerable, banished and so on.

Liquidation: The earlier misfortunes or issues of the story are resolved, objects of search are distributed, spells broken and captives freed.

Return: The hero travels back to their home.

Pursuit: The hero is pursued by some threatening adversary, who perhaps seeks to capture or eat them.

Rescue: The hero is saved from a chase. Something may act as an obstacle to delay the pursuer, or the hero may find or be shown a way to hide and including transformation unrecognizably. The hero's life may be saved by another.

Unrecognized arrival: The hero arrives, whether in a location along their journey or in their destination, and is unrecognized or unacknowledged.

Unfounded claim: A false hero presents unfounded claims or performs some other form of deceit. This may be the villain, one of the villain's underlings or an unrelated party. It may even be some form of future donor for the hero, once they have faced their actions.

Difficult task: A trial is proposed to the hero, test of strength, endurance and other ordeals.

Solution: The hero accomplishes a difficult task.

Recognition: The hero is given due recognition, usually by means of their prior branding.

Exposure: The false hero is exposed to all and sundry

Transfiguration: The hero gains a new appearance. This may reflect the benefits of labour and health, or it may constitute a magical remembering after a limb was lost. Regardless, it serves to improve their looks.

Punishment: The villains suffer the consequences of their actions, perhaps at the hands of the hero, the avenged victims, or as a direct result of their own play.

Wedding: The hero married and is rewarded or promoted by the family or community, typically ascending to a throne.

The reason for choosing it is that, the functions will suit the analysis of the structure of folktale in *Eruru* and also bring out the functions performed by each of the characters.

2.1.2 Folktale

Folktale is an oral story which is passed down from generation to generation. Folktale is a kind of story meant to give an explanation to things that happen around us. Folktale is not only a creative literary form but also an effective medium of communicating ideas. According to Dawkins (1951) and Porter (2004), a folktale is a tale that is told and embellished for generations by different story tellers preparing it for current and future generations with its distinctive style. In the view of Nwaozuzu (2010), Igbo folktale is a creative oral performance, intended to entertain and to teach a moral lesson. It is storytelling, thus, becomes a highly developed art in which every tale, when properly analysed contains some salient features. Nwadike (1992) defines Igbo folktale as stories used to portray characters and behaviours of human beings, which also conveys certain truths about life, that ordinary stories could not convey. The characters in Igbo folktales range from human beings through animals to spirits. Each character is portrayed in all the features of its existence, and made to act, speak, and communicate according to the archetypal characteristics of the being portrayed, whether a spirit, an animal or human being. As a result, these characters blend, and the setting and situation cause them to understand one another. In a typical folktale, trees and animals converse with human beings, as well as spirits, in a very unique way. The communication is based on the uniqueness of the situation. These Igbo folktales which paint colourful pictures of spiritual life and traditional aspirations are regarded as fictitious, incredible, mythical and totally removed from real situations. However, with regards to their functionality, these folktales exhibit elements of truth that translate into realism. Folktales play an indispensable role in traditional education. It is a veritable means through which morals, cultures, beliefs, values, worldview and consciousness of the Igbo are handed down to the younger generation. In the early Igbo traditional community, Igbo folktales are invaluable to the early Igbo people due to the communal attributes of the stories. Therefore, folktales try to evoke several images in the mind of the listeners. A tale may invoke the image of goodness, evil, violence, and innocence among others, depending on the characters implicated in the tales. The analysis of the structure of folktale in *Eruru* can be best done through Vladimir Propp's functions of dramatis personae, which adopts a paradigmatic structural approach.

2.2 Theoretical studies

Various theories have been applied to the study of drama. Some of these theories are reviewed here with emphasis on structuralism, which is the theoretical base of this research work.

2.2.1 Structuralism

Structuralism in literature was propounded by Vladimir Propp. His theory was based on paradigmatic structuralism founded in 1928, with focus on literature. According to Mbah and Mbah (2007), there are two aspects to structuralism; paradigmatic and syntagmatic structuralism. Although we have paradigmatic and syntactic structures in structuralism, syntagmatic structuralism is outside the scope of this work. The paradigmatic approach considers the pattern of opposition in tales. This arm of structuralism is associated with Levi-Strauss (1969). It looks at

the binary oppositions in tales such as good as opposed to evil, disobedience as opposed to obedience, love as opposed to hatred, poverty as opposed to wealth, strength as opposed to weakness and a whole range of other binary oppositions of virtues and vices. Levi-Strauss claims that these oppositions came independently from different parts of the world, though they are similar. Vladimir Propp propounded another type of polygenesis in his work entitled *Morphology of folktale*. He examines the characters in the tales, their functions and linearity of composition in which none of the functions recurs after it is with or omitted in the tale. He likeness it to a dictionary where a particular word is expected to be seen in the dictionary based on the correct spelling or it will not be found. Vladimir Propp's claims can be extended to Igbo folktales and even to those of other societies. The claims are that folktale tends to ascribe identical types of actions to different characters. These actions are the functions of the dramatis personae (henceforth F.D.P.). The second claim is that F.D.P is the basis of the structural type of the folktale. Thirdly, the number of the functions in any folktale tradition is limited and every tale in the tradition, no matter how many different tales exist in that tradition, is constructed on the basis of a special selection of any number of these functions.

2.2.2 Functionalism

A scholar like Goldschmidt (1996) has studied functionalism in the past and sees functionalism as a reaction to the exorbitant of the evolutionary and diffusionist theories of the nineteenth century. For the adherents of the functionalist theory, he analyse and examine the social significance of a phenomenon, that is, the function such a phenomenon performs in a particular society. Various components of man's social existence are stressed in order to reveal how they promote the well being of society.

Functionalism is a theory that suggests that literature exists in various societies because they are tuned up to fulfilling certain functions. Functionalism was put forward at about early 20th century by Malinowski (1944) and Brown (1965). This theory postulates that one cannot explain a social phenomenon without discovering the cause that produces it and then the function that it fulfils in the entire society. It is a theory that sees society as a complex system whose parts work together to promote solidarity and stability. It looks at society through a macro-level orientation, which is a broad focus on the social structures that shapes the society as a whole, and believes that society has evolved like organisms.

The functionalist theory contends that literature is and ought to be relevant to the society that has given birth to and nurtured it. By so doing, literature plays a major role in effecting and affecting social and interaction changes within the community. In this way, literature becomes a potential weapon used in bringing about enduring positive changes in the community that engenders it. Functionalism is used in this study to examine the functions of characters in *Eruru*.

2.2.3 Marxism

The Marxist theory was propounded in the nineteenth century by German philosophers Karl Marx and Friedrich Engels. Mbah, Mbah, Ikeokwu, Okeke, Nweze, Ugwuona, Akaeze, Onu,

Eze, Prezi & Odii (2013:322) define Marxism as the political and economic theories of Karl Marx and Friedrich Engels, which had become a literary approach to studying the literature of the oppressed. Mbah and Mbah (2017) believe that Marxism is primarily based on modern materialism and scientific socialism. In the views of Mbah and Mbah (2017), the theory centres on the working class movement in all the so called civilised countries of the world. The Marxist see literature as a mirror through which people see themselves, therefore, they must embrace the welfare of the people it is meant to project. In this study, the theory is used to determine the social conditions in *Eruru*, in order to determine its structures.

2.3 Empirical Studies

Adequate studies have not been done by scholars in the area of drama in the Igbo language. Most of the studies done are mainly in the area of the novel. Umeodinka (2008) studied corruption and leadership style in the G.I. Nwaozuzu's *Ajo obi* and *Eruru*. The objective of the study was to investigate the corrupt practices and leadership styles in the plays of G.I. Nwaozuzu. It also looked into the concepts, causes and forms of corruption and leadership styles as manifested by the characters in the plays coupled with their implications. Umeodinka's research is based on the Marxist, stylistic and psychoanalytical theories. The study concluded that corruption and leadership styles are as old as human beings and embedded in literature, which is as old as the people. Umeodinka's study differs from the present work because the study was on corruption and leadership styles in the G.I. Nwaozuzu's *Ajo obi* and *Eruru* while the present study focus on Vladimir Propp's dramatis Personae: Insight from G. I. Nwaozuzu's *Eruru*. Their similarity lies in the fact that both studies deal with drama as a genre of literature.

Obidiebube (2008) studied intrigues in *Nwata bulie nna ya elu*, *Eruru*, *Nwata rie awo Obidiya* and *Ihe onye metara*. The objective of the study was on the use of drama to x-ray life and its living in the society. The researcher used the descriptive research method. The findings of her study reveal that for a complete work to be done on the concept of intrigue in Igbo literature, the playwrights should include intrigue both in Igbo prose and poetry. Obidiebube's study differs from the present one because it studied intrigues in selected contemporary Igbo plays but the present study is on Vladimir Propp's dramatis Personae: Insight from G. I. Nwaozuzu's *Eruru*. Their similarity lies in the fact that both studies focus on drama, as a genre of literature.

Enete (2013) examined corruption in *Eri mara ngwugwu* and *Uwa ntoo*. The objectives of the study were to create a greater awareness on social ills, highlight how the playwright artistically portrayed this societal malaise in his work and also to draw the attention of reader to this cankerworm that has eaten up the fabrics of many societies in our time. The study adopted the Marxist and psychoanalytic theories. The findings of the study showed that corruption is any behaviour which is not in accordance with the norms and values of a society, and that any evil committed by man must be paid for. The Enete's study differs from the present work because it studies corruption in *Eri mara ngwugwu* and *Uwa ntoo*, but the present study dwells on Vladimir Propp's dramatis Personae, drawing insight from G. I. Nwaozuzu's *Eruru*. Their similarity lies in the fact that both studies deal with drama as a genre of literature.

Okanume (2014) studied the characterisation and naming in Onyekaonwu's *Nwata rie awo* and *Eriri mara ngwugwu*. The objectives of the study were to examine how the playwright chose and gave names to characters in the chosen plays. The study adopted the psychoanalytic theory as its framework. The findings revealed that the motivations and actions of the characters, implicated in the plays have their roots in the names given to them by the playwright. Okanume's study differs from the present one because it studied the characterisation and naming in Onyekaonwu's *Nwata rie awo* and *Eriri mara ngwugwu* but the present study is on Vladimir Propp's dramatis Personae: Insight from G. I. Nwaozuzu's *Eruru*. Their similarity lies in the fact that both studies deal with drama as a genre of literature.

Okey-Agbo (2016) carried out a study on marriage as a peace making device in conflict situations among the Igbo, drawing examples from selected Igbo plays such as *Udo ka mma*, *Eriri mara ngwugwu* and *Ajo obi*. The objectives of the study was to examines the reasons that may bring conflict and its consequences in an Igbo family. For instance, lack of finance as presented in *Udo ka mma*, lack of male child in *Eriri mara ngwugwu* and lack of trust in *Ajo obi* are possible reasons for conflicts in many Igbo families. The study adopted the descriptive research and used social conflict and psychoanalytic theories. The findings revealed that clash of interest, greed, infidelity, inordinate ambition, suspicion and intrigue abound in many relationships and these led to a chaotic end if not checked. Okey-Agbo's study differs from the present one because it studied marriage as a peace making device in conflict situations among the Igbo. But the present study is on Vladimir Propp's dramatis Personae: Insight from G. I. Nwaozuzu's *Eruru*.

2.4. Summary of the literature review

Some literature related to the study was reviewed under conceptual framework, theoretical studies and empirical studies. In the conceptual framework, dramatis personae is a phrase used to refer collectively, in the form of a list, to the main characters in a dramatic work. Folktale was operationally defined. Folktale for instance, was defined as a tale originating from tradition among a people, especially when forming part of the oral tradition. Under theoretical studies, structuralism, functionalism and Marxism were reviewed. A number of empirical studies were also reviewed. They include: Umeođinka (2008), Obidiebube (2008), Enete (2013), Okanume (2014) and Okey-Agbo (2016). Moreover, in all the empirical studies reviewed, we observed that they are related to the present study in the sense that they have to do with Igbo drama but none of the scholars have structurally analysed *Eruru* using Vladimir Propp's structural theory.

2.5 Theoretical framework

This study adopts Vladimir Propp's structural theory. As pointed out earlier, structuralism in literature was propounded by Vladimir Propp in 1928. The choice of using structuralism in this study is based on the fact that it is the most appropriate theory one can use to analyse the structure of *Eruru* by adopting Vladimir Propp's functions of the dramatis personae.

Through the analyses of the functions of the different characters in *Eruru*, the structure of the folktale will be easily identified and classified.

3. Data presentation and analysis

This section presents the observed actions of the different characters in the drama text *Eruru*, based on Vladimir Propp's functions of the dramatis personae.

3.1 Absentation (Nhapu)

A member of the family is absent from home in pursuance of his/her daily business. This absentation could be death of a member of the family. Uriõnu, Eruru's step mother insists that Eruru should go to *Eke ukpana ndi mmuõ* and buy *mpete* fish for her. After all the pleading from her co-wives, she refuses. Then, Eruru leaves home for *Eke ukpana ndi mmuõ*.

The excerpt below illustrates this:

Uriõnu: "Lee anya ka m gwa gi, i hula etu a i huru Eruru ka o na-apu, i hula ya nke ikpeazu" (p. 46).
(Look, let me tell you, as you are seeing Eruru go out, you are seeing her for the last time).

As in all cases like femme fatal, the intention of Uriõnu is to have Eruru die in the mission. Left without any other option, Eruru leaves the house. In our society today, some madams are sometimes sent out their domestic staff or are forced them to sleep at the staircases of their building. But the children of the house owner will sleep on comfortable bed and mattress not minding the weight of their offences.

3.2 Interdiction (Okwa)

An order or instruction is addressed to a character usually the hero. He might be asked to do a particular thing before the other. Uriõnu orders Eruru to go and buy *mpete* fish instead of *asa* fish. She obeys the order given by her step mother. Eruru obeyed the order because she is a good child. Observe the illustration below:

Uriõnu: Ihe m ma bu na i ga-eje zutara m azu mpete. Achoghizi m azu asa (pg. 37).
(What I know is that you should go and buy *mpete* fish. I no longer want *asa* fish).

In the family, if the madam of the house gives an order to a child, especially the domestic staff, the order must be kept, if not, she/he will be deprived of food, money and shelter. This happens between Uriõnu and *Eruru*.

3.3 Villainy (ajõ obi)

The villainy causes injury or harm to the victim thereby disarming him. The injury could take the form of dispossessing him of his previous property. Uriõnu wants Eruru to die by sending her to the spirit market, Uriõnu, the wicked step mother, knows that the spirit market is a place of no return. Hence, this excerpt:

Uriõnu: I nùbeghì na ọ bụ naanì ndì mmụọ na-azụ ya? Mmadụ ụkwù agalaba jere ya enweghì ike idì ndù lọta. Ma agụ atagbughì onye ahụ n'ụzọ, o jisie ike ruo, ụmụ mmụọ akugbuo ya (p. 46).

(Have you not heard that only the spirits trade there? Any human being that goes there will not come back alive. If a lion does not kill the person on the way, if he manages to get there, the spirits will strike the person dead).

The essence of villainy is to assign the oppressed on impossible task with the intention of either to diminish or terminate her. It is applicable in the society, the master of the house sometimes plans evil for their domestic staff and set many traps for them, especially a trap that will take their lives. This is what happens between Uriõnu and Eruru. The fish in question is *asa* fish, she requests for *mpete* fish, which is only got in the spirit market, (Eke ụkpana ndì mmụọ).

3.4 Lack (Ihe ụkọ)

The lack could be in the form of total loss or part of the body or some precious possession, which by implication necessitates the desire for the retrieving or regaining of the lost object. Eruru suffers a lot on her way to *Eke ụkpana ndì mmụọ*. She lacked water, food and weapons (for protection). She meets an old woman crawling with her buttocks and sleeps with some wild animals before approaching that market.

The following illustrates this:

Agadi nwaanyị: Eruru ezute agadi nwaanyị ji ike eje ije ma buru abọ n'isi (p. 54).

(She meets an old spirit woman who walks with her buttocks and carries a basket on her head).

Ọzọ: Tata nwaanyị, mba chi ejie la. Anyị na gị ga-ehi. N'ututụ ị gawa *Eke ụkpana ndì mmụọ* (p. 61).

(Today woman, no, it is already night. You should sleep with us. In the morning, you will go to *Eke ụkpana ndì mmụọ*).

This could be seen in real life situations where some of the child abuse victim suffers a lot but at last, blessings come from divine providence.

3.5 Mediation (Nkwuchite)

Here, the victim makes his misfortune or lack known, not necessarily to those he thinks might be of help to him. The king or hero may go by himself. Eruru lacked nothing on her way to the spirit market because of the symbol given to her by the spirit woman (nwaanyị mmụọ). She presents the symbol wherever there is danger. Hence, this excerpt:

Agadi nwaanyị: Lee akwa ọkụkọ a were (p. 56)

(Take this egg)

Agu: Wuum! Wuum! Wuum! Eruru akwusị Agu etikaputa nochiere ya ụzọ. Eruru ewere akwa gee na ntị (p. 57)

(Wuum! Wuum! Wuum! Eruru stops. A lion comes out and blocks the way. Eruru listens to the egg).

The symbol she received from the spirit woman solves her problem and that made her journey successful. This is not far from what is obtainable from in various families. At times when it happens like this to the domestic staff, assistance will come through divine connections. This is what happens to Eruru, when she moves to the spirit market. She acquires the symbol of authority that leads her to the spirit market without any harm.

3.6 Hero's action: (Omume Dike)

The hero either accepts to undertake to do the task or he rejects to do it. Usually, the hero accepts the conditions and accomplishes them. Then there follows the provision. Eruru accepts those magical elements that help her to accomplish her journey. The following illustrated this:

Agadi nwaanyi: Manye aka n'abọ ahụ nye Eruru otu ogbe akwa (p. 56)

(Put her hand in that basket and gives Eruru one big egg).

Agu: Nye Eruru ùtù gbabakwa n'òhĩa (p. 57)

(Gives Eruru wild apple and runs to the bush)

Ọzọ: Lee nza a, chi fohaa, were ya zolie ije (p. 62)

(See this horsetail, immediately the day breaks, go with it).

All these magical elements paved way for Eruru, especially the first one given to her by the spirit woman. This could be seen in the society where some of these house helps were very respectful, always cheerful no matter the situation. People loves and helps them. This happens between Eruru, the spirit woman, the lion and the chimps. It is Eruru's respect to the spirit woman that makes her journey very successful.

3.7 Struggle (Ndọrọ ndọrọ)

Here, the hero and the villain are involved in direct combat. In the struggle, the hero is branded or marked. In the spirit market, Eruru narrates the story of her life struggles and pleaded for mercy. They felt pity for her. Hence, this excerpts:

Mmụọ isi abụọ: Lee anya, anyi na-ebunye gị igbe a, tinyere azụ mpete ị bịara ịzụ. Were ego i iji bịa ịzụ azụ lawa n'ihia na ị bụ ezigbo nwa (p. 67).

(Look, we will give you this box, including *mpete* fish which you came to buy. Go home with your money because you are a good child).

Agadi nwaanyi: Nwa m, lee azụ mpete, nye nwunye nna gị ka ọ hapụ gị aka (p. 68).

(My child, take this *mpete* fish and give to your step mother for her to leave you alone).

Eruru's story touched the spirits in the spirit market. Because of that, they went out of their way and gave her different gifts. This is also seen in different families where the domestic staff progress more than the master's children. This is what happens to Eruru. Her story makes the spirit to present different gifts to her.

3.8 Victory (Mmeri)

Here, the hero outstages the anti-hero and emerges victorious. The hero retrieves his initial precious object or recovers from the initial misfortune and lack. The anti-hero might be killed or pursued from that place. Eruru finally returns from *Eke ukpana ndi mmuḡ*, which is a place of no return with *mpete* fish and so many other good things from the spirit world. She actually comes back alive as a celebrity. Observe the excerpt below:

Mmuḡ isi abụḡ: Gị ruo agbata mmuḡ na umu anumanu, mee ka unu abụḡ ghọḡ anumanu.

Oge unu ruru agbata umu anumanu na umu mmadu i mee ka unu abụḡ ghọḡ mmadu. I na-anu? (p. 68).

(When you get to the boundary of spirits and animals, two of you should turn to animals. When both of you are at the boundary of animals and human beings, two of

you should turn to human beings. Do you hear me?)

She finally makes it from the spirit market to the land of the living. This is really a history in Umunkuba because nobody has done it before except Eruru. Hence, this excerpt:

Mmuḡ isi abụḡ: Unu ruo ala umu mmadu, duru ya dulaa na be nna ya ma nyekwaara ya aka ibu ibu ya ka o si nyere nne anyi ibu ibu ya. (p. 69)

(When you are in the land of the living, take her to her father's house and help her to carry her luggage as she helped our mother to carry her own).

Umu mmuḡ niile: Laa n'udo! Laa n'udo! (p. 69).

(Go in peace! Go in peace!).

Eruru does not go home alone, but in the escort of spirit, and other spirits wishes her well as she prepares to return to the land of the living. In some families today, most domestic staff are more responsible than the master's children. They have fear in whatever they do because of the heartless way the madam of the house handles them. They succeed in life because of the hard times they went through. This happens to Eruru. She returns back from the spirit market and becomes a celebrity.

3.9 Return (Nloghachi)

The hero on the way of his return may be pursued by another terrible villain or enemy in an attempt to wrestle the magical wand or agent from him. Eruru comes back with *mpete* fish together with her money, one box containing good things and a cup that opens the box. They give her an instruction on how to open the box. Observe the illustration below:

Mmuḡ isi abụḡ: Lee iko a, ihe obula i chorọ inweta n'enu uwa a, naani ihe i ga-eme bu ikutu ya aka ugboro ato, kwughee ya, ihe niile ahụ i chorọ aputa. (p. 67).

(Look at this cup, whatever you want in this world, only tap at it three times, open it, everything you want will come out).

Her step mother sends her to the spirit market as a punishment but Eruru receives divine reward from the spirit world. At times in the society, some masters of the house become obstacles to the

progress of their domestic staff. Some do it out of anger or punishment but later it will be a supernatural reward to the victim. This is what happens to Erurunwa.

3.10 Solution (Ọsịsa)

With the performance of the set task the actual hero, the real hero is recognised. Eruru is the recognised heroine.

The following illustrate this:

Agadi nwaanyi: Nwa m, lee azu mpete nye nwunye nna gi ka o hapu gi aka (p. 68).
(My child, see *mpete* fish, give to your step mother so that she will leave you alone).

Mmuo isi abuo: Unu ruo ala umu mmadu, duru ya dulaa na be nna ya ma nyekwaara ya aka ibu ibu ya ka o si nyere nne anyi aka ibu ibu ya. (p. 69).
(When you are in the land of living take her to her father's house and help her to carry her luggage as she helped our mother carried her own).

This happens in the society where the wealthy parents compare their children with the poor parents. They want their children to be above the sky but at the end these children from poor background excel more than them. This happens between Eruru and Akwanwa. Urionu wants Akwanwa, her daughter to excel more than Eruru.

3.11 Exposure (Ekpughepuru)

Here, the act called exposure is the direct consequence of solving the set task. The actual hero might blow his flute (*opi*) and the false hero may fall and die. The anti-hero may be, by some divine intervention, force to confess his sins, and expose his plots and intrigues against the hero. In this case, Akwanwa claims to be the heroine but Eruru is the recognised heroine. Observe the illustration below:

Mmuo isi abuo: Ngwa burunu ozu ya bulaara nne ya. Burukwanu igbe e nyoro a nwuo bulakwaara nne ya. Unu nuru ihe m kwuru? (p. 125).
(Hurry up, take the corpse to her mother, take the box of glimpse and die to her mother. Do you hear me?)

As a matter of fact, Akwanwa proves to be stubborn and wayward, for that reason she does not get what she is looking for. Instead, the spirits kills her because of her stubbornness. It is also applicable in the families where the caregiver will plot evil for those under their care. This is act of wickedness. Urionu's plan is for Eruru to die in the spirit market but it is her biological daughter that dies.

3.12 Transfiguration (Mgbanwe)

During transfiguration, the hero is given a new appearance. His or her appearance might change. It might be ornaments from the spirit. She might put it on and now becomes the most beautiful woman.

Here, Ikeagwu comes in and takes Eruru away. Observe the excerpt below:

Ikeagwu: Ozigbo Ikeagwu agbabata sekpuru Erurunwa puo (p. 130)
(Immediately, Ikeagwu comes in and takes Erurunwa away).

The full story from the above excerpt is that, Urionu does not want Ikeagwu to marry Eruru, and the love Ikeagwu has for Eruru is beyond measure. She, therefore, planned to eliminate Eruru so that her daughter will become Ikeagwu's wife. In the society today, some parents are the cause of misfortune in their homes. Some are greedy and does not want the children of their co-wives to progress, especially when it comes to marriage. They will go extra mile so that the children of their co-wives will remain in their homes without getting married. This is what happens between Urionu and Erurunwa. She does not want Ikeagwu to marry her, since their marriage will bring positive changes (transformation) to Erurunwa.

3.13 Punishment (Ntaramahu)

Here, the false hero might be killed, banished, tied to the tail of a bull, forced to commit suicide or subject to some other form of hardship. Urionu's death is punishment of her evil plans. She says that over her dead body will Ikeagwu marry Eruru. Urionu and her daughter die as a punishment. Hence, this excerpt:

Urionu: Ozigbo e buru ozu Akwanwa na igbe e nyoro a nwuo bata, dowa ha n'ulo. (p. 128).

(Immediately, the spirits bring in Akwanwa's corpse with a box of glimpse and die, keep them in the house).

Urionu: O meghee igbe lenye anya daa gbim, nwuo. (p. 130)
(She opens the box, glimpses inside it, fells down and dies).

Urionu swears with her body without knowing the implication of oath taking, by using the word "over her dead body", and because of her oath taking, she dies and Ikeagwu marries Eruru. At time, in the society, some masters of the house may make a vow like Urionu, especially where it concerns marriage. This incidence happens as a result of greed, where the master of the house will be planning evil for those under their care but later what they planned will turn against them. This happens between Urionu and her daughter, Akwanwa.

Mbah and Mbah (2007) opine that it may be necessary to point out that a tale must not contain all the thirty one elements in Propp's analysis. Even with a carefully constructed tale, it may be difficult to find all the elements occurring in a single folktale. Moreover, Propp is of the view that all tales tend to follow this pattern, the first never preceding the second in that order. Looking at the analysis of *Eruru*, it becomes clear that the assertion of Mbah and Mbah (2007) is very correct since the analysis of this study portrays only thirteen functions. Again, the functions in the tale followed Propp's pattern except for those not contained in the tale.

4. Summary of findings and conclusion

4.1 Summary of findings

From the analysis of *Eruru* using Propp's functions of dramatis personae, the study reveals that only thirteen functions are contained in the tale. The functions identified are

absentation, interdiction, villainy, lack, mediation, hero's action, struggle, victory, return, solution, exposure, transfiguration and punishment. However, Uriõnũ does not want Ikeagwũ to marry Eruru and therefore planned to eliminate Erurunwa so that her daughter will become Ikeagwũ's wife. Finally, the study recommends that further studies be carried out in other tales to find out whether more functions will be identified in a given tale.

4.2 Conclusion

This paper carried out a study on Vladimir Propp's dramatis Personae by drawing insights from G. I. Nwaozuzu's *Eruru*. The study examines the narrative structure of *Eruru* using Propp's functions of the dramatis personae. It also examines the narrative functions of the characters in the drama text. The study succeeded in analysing the tale in *Eruru* into thirteen functions of Propp's dramatis personae. Through the analysis, it becomes clear that the functions of dramatis personae observed in *Eruru* follows the sequence of occurrence identified by Propp.

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FEMALE POETIC ROLE IN SUSTAINING *MMONWU* PHENOMENON IN OKIJA

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Abstract

Masquerade is one of the secret cults in Igbo land. The aim of this paper is to study female role in masquerade performance in Okija. The objectives are to identify, classify and analyse the female poetic role in sustaining *mmonwu* phenomenon in Okija. Theoretical frameworks adopted for this study are theory of structural- functionalism and contextual approach. Sociological methodology was adopted for the study with oral interview as the primary instrument for data collection using tape recorder in the collection and documentation of female poetic role in masquerade performance in Okija. Literary methodology was also used in this research work focusing on oral, written, printed, library and archival sources. The data collected was classified and analysed based on contexts. The findings revealed that Okija female masquerade songs are contextual. The songs are dialectal and are rendered in simple poetic lines. The findings also showed that Okija female masquerade songs are embedded in satire, pleas and praises and use full and partial repetition, short lines of poems, praise names, balance of thoughts, to achieve rhythm. Assonance e e, e e e, o, o o at the end words helps in achieving rhyme. They use praise and satire to express some themes like bravery, invitation, beauty. The study concludes that females in Okija perform poetic role in sustaining *mmonwu* phenomenon and the songs are contextual. The female role is disappearing because of christian inculturation, western education, urbanization and civilization.

1. Introduction

Masquerade is one of the categories of secret societies or cults in Igbo land. It played important role in the traditional Igbo communities. One basic feature of the masquerade is that its membership is open only to males of about ten years and above.

The position of females during masquerade performance varies from one community to the other. In some communities in Igbo land, some masquerades abhor the presence of women and so, women do stay away from them (www.Igboguides.com). In some other places, women go to the arena to sing for the masquerade in addition to domestic and artistic roles they play while in some places, women go to the arena to watch the masquerade but do not stay close to it.

In some areas too, women are inducted into the masquerade cult (Odoja, 2016). Parallel masking arrangements, whereby men and women's mask cults exist simultaneously are not found in most Igbo communities. Except for the few examples of women's masking cults in Izii (Okafor, 1994) and Nsukka (Achebe, 2005), and Ogbodo Uke women's masking (Onu, Okebalama and Ikeokwu, 2013), mono mask cults of men predominate most Igbo communities even though selected women are sometimes inducted into some cults. In a few places however, very elderly women of means become initiated but they are not allowed to come close to the

masquerade house when preparations for a display are going on. Generally, women watch a masquerade performance from a distance.

The majority of women are usually part of the audience of mask performance in some areas and their presence is very important although sometimes misinterpreted. Enekwe (1987:121) testifies that the *Ọkumkpọ* theater of Afikpo represents the segregation and seeming passivity of women members of the audience that the man “totally ignored” and “who remained mum throughout the performance”. But from the same Afikpo area Ottenberg (1982) reports that most of the tension and excitement of the masquerade lies in the fact that the performance deals with male sector society or masquerade society members. The females may respond with presents or through singing, like mothers with infants. The performance has little meaning without the presence of women.

Whether women are active participants as expressed by Ottenberg or ‘mum’ people as observed by Enekwe, it is clear that women’s presence is important in communal performance. In some areas, women do not take part in certain aspects of masking mainly because their biological nature may not at times allow them (Odoja, 2016). This is because masquerade in some areas are very dangerous.

In some communities, women are significant in masquerade performances. Okafor (2008) in line with this states that “women are significant as spiritual guides, heralds, choruses, and spectators as well as conceptual ideas for characterisations in masquerade performance”. This is because the origin of many mask theatres are linked to *omumu* concept of gynecology and begetting. Buttressing the point, Odoja (2016) states that women’s involvement in masking, largely derives from the philosophy of being and begetting whereby existence is subliminally attributed to female beings. This notion largely derives from a unifying ideology of *omumu* in Igbo communities. Based on the idea that everything has a mother, a source that gave it life, many rituals, events and structures revolve around *omumu* which is the conceptual abstraction of the gynecological dimension of the body. This idea intersects with Chinweizu’s (1990) notion of the significance of the womb in men’s mentality.

In some communities, males and females have their roles to perform in the masquerade performance. Lorenz (1989) notes with considerable surprise while witnessing numerous masquerades in Anambra State in 1988, the widespread involvement of Igbo women not only behind the scenes, but a variety of very public roles. Okafor (2008) in support of Lorenz reports that her fieldwork in 1994 shows that lyrics and actions of women’s choral, prelude helped to create the joyful atmosphere for the masks action. She further reports that the role of *umuada* in the *Ekwe* performance of *Uvuru* near Nsukka is comparable to *mmarigo* described by Ugonna (1984) in his study on “*mmonwu* performance of central Igbo area”.

In the pre-colonial era, documentations on masquerade and other secret cults were done using nsibidi writing (Nwadike, 2002). People started researching Igbo masquerade in the colonial, post-colonial, independence and christian inculturation periods. The previous studies about masks in Igbo land in the colonial and independence periods were focused on masquerade and carried out by male scholars like Jones (1945), Boston (1960), Nzekwe (1980) because

women were forbidden to discuss masquerade. Male scholars like Ottenberg (1975), Ugonna (1914, 1976, 1984), Enekwe (1987), Onwuneme (2013), Neke (2016) also dominated the studies of masks in the christian inculturation period. Apart from studying masks, some male scholars also started carrying out research on female role in masquerade performance in some parts of Igbo land. Female scholars like Lorenz (1989) also started researching masquerade in Igbo land to a certain extent especially as it relates to women in the society. Lorenz's success in her field trip challenged and encouraged Okafor (1994, 2008) to carry out her own studies. Since then, a sizeable quantity of literature has been published on women and masquerade in Igbo land by some male and female scholars thus generating insightful discussion about women and masquerade performance in some communities in Igbo land.

The type of masquerade under study is seen in Ihiala, Ekwusigo, Ogbaru and Nnewi South Local Government Areas of Anambra State and also in Oru East, Oru West, Orsu, Orlu and Oguta Local Government Areas of Imo State. Females (no age specification/limit), in the areas mentioned above have their remarkable poetic role to play in sustaining the masquerade. The female poetic role in Okija has not been studied and documented, and it is disappearing as a result of christian inculturation, civilization, urbanization and western education.

This problem rekindled the researcher's interest as an indigene of Okija and also knowledgeable about the position of females in masquerade performance, to carry out a study on "female poetic role in sustaining *mmonwu* phenomenon in Okija". The essence of choosing the topic is for others to share in the knowledge and also for documentation of female role in masquerade performance in Okija.

2.0 Literature Review

The review of related literature is considered from the following perspectives: conceptual review, theoretical studies, empirical studies, summary of literature review and theoretical frameworks.

2.1 Conceptual Review

Poetry is as old as man as it is the earliest known genre of literature. Poetry is created due to two causes rooted in human music and rhythm. Poetry was in its oral form before its written form emerged. Drama originated from poetry while prose arrived few centuries ago (Asika, 2015). Aristotle made the earliest attempt of defining poetry in one of his popular works called *Poetics*. In his *Poetics*, Aristotle expressed his own view about some assertions made by Plato about poetry: Plato asserts that the work of poetry should be judged by the truth of life achieved by imitation, not by the pleasure it gives. Aristotle argues that correct imitation is in itself a source of pleasure. Plato asserts that objects imitated must be beautiful. Aristotle argues that the imitation of ugly things is capable of possessing beauty. Plato objects to poetry on the grounds that it excites the emotion, the emotions which ought to be kept under control. Aristotle in the *Poetics* agrees that poetry indeed excite the emotions, but claims that in doing so, poetry releases them and hence has the effect of reducing them. Plato also asserts that poetry is an imitation of

the ideal, which places it at a considerable remove from the truth. Aristotle in his reaction claims that in its concern with universal truths, the poetic treatment of a subject is more valuable than historical treatment. He concludes that poetry is indeed concerned with ultimate truth than history (Asika, 2015). Looking at the arguments, one can see that Aristotle did not totally condemn Plato's ideas about poetry but rather he modified them for better effect and made them more acceptable.

Aristotle refers to poetry as mimesis, an imitation of life. He classifies poetry into three categories: (i) that which imitates life above and below the level of average humanity- it could be lyrical, expressing good and the bad idea (ii) that which narrates, epic poetry (iii) that which dramatizes, drama poetry. Poetry does not only imitate but also mirrors, appreciates and criticizes life. This disagrees with Arnold (2007) that believes that poetry is a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and beauty. Ekwealor (2009:26) in Nnyigide (2014) in his own understanding says that poetry is the form of literature that is characterized by imagery and rhythm.

Theodore Watts Dunton in Asika (2015) believes that poetry is the concrete and artistic expression of the human mind in emotional and rhythmical language. This means that poetry is human emotion expressed in rhythmical language. Rhythm is an important aspect of poetry. Uzochukwu (1982) in support of this says, "Rhythm is important in Igbo poetry and its absence means that any verbal art cannot be termed poetic." Going by this thought, Akporobaro (2008:12) says, "Poetry applies to the many forms in which man has given a rhythmic expression to his most imaginative and intense perception of his world...." Poetry is characterized by rhythm.

In his own part, Asika (2015:107) defines poetry thus:

...an evocation and purgation of powerful feelings of thought conveyed in the decorum of the art, through which we tend to put ourselves in harmony with the environment and apply our imagination to the greatest height of reasons, this in turn awakens spontaneous feelings in others.

The idea in the above definition is that poetry evokes feeling in harmony with the environment and application of our imagination. This means that poetry is emotional and man-made and it is not created in isolation. Poetry is emotional and it uses language in a special way to create effect. It is not possible to have poetry without language.

The European critics ignorantly believe that African poetry has no rhythm because they are ignorant of the fact that the rhythmic pattern of African poetry is quite different from that of English poetry. English poetry is based on metre. This metre is classified by dividing the lines into parts called feet (Asogwa, 2016:11). This means that rhythm is a universal aspect of poetry in different languages of the world but the manner in which it is achieved is language specific although it can take the same pattern in some languages.

Nwadike (2003:v) defines the Igbo poetry as creative work that represents the Igbo world view through artistic and figurative language. He also warns that the Igbo beliefs, thoughts and

world view are different from that of the whites and so, the Igbo poetry serves as a medium through which some Igbo poets express the Igbo norms, ethics and world.

Poetry has some devices, components and ingredients (elements) that work together to give it a desired touch of beauty and perfection. Asika (2015:109) divides these poetic elements or devices into four major components: “Figures of sound, figures of association, figures of contrast and figures of meaning”. He further explains them as follows: Figures of sound are those elements of poetry that can be identified through sound. They include alliteration, assonance, consonance, onomatopoeia, refrain and repetition. Figures of association are the poetic elements used for associating one object to another. They associate things with or without another. They include simile, metaphor and personification. Figures of contrast try to draw comparison of unlike objects especially when one wants to show the differences that lie between the things compared. They contrast ideas and objects and put them side in literature. They are oxymoron, antithesis and irony. Figures of meaning are the poetic elements that can be deciphered by meaning. They include apostrophe, synecdoche, metonymy, litotes, paradox, euphemism, meiosis, hyperbole, innuendo, hypallage, rhetorical question, pun, zeugma, allusion, antonomasia etc.

Poetry is characterized by special features. It is artistically organized in line, verse or stanza and makes use of figurative language. In support of this, Gillespie and Sanger (1996:989) say:

... the language of poetry is especially rich in creating images that evoke the senses of sight, smell, taste and touch. To achieve these purposes, writers use not only language that compares objects, describes emotions and appeals to the reader's imagination through figures of speech....

In support of the above assertion, Mays (2002:957) says, “poems use figurative language much of the time”. Poetry makes use of figurative language more than any other genre of literature. This is in line with the view of Kirszner, Mandell and Fertile (2003:645) that, “Although figurative language is used in all kinds of writing, poets in particular recognize the power of figure of speech to take readers beyond the literal meaning of word.” Figurative language is very essential in both written and oral poetry.

Poets enjoy poetic licence. Poetic licence or liberty is taken by a poet in deviating from rule, conventional form, logic or fact, in order to achieve a desired effect.

2.2 Theoretical studies

2.2.1 Structural-functionalism

Spencer (1820 - 1903) approached the study of social structures through an organic analogy that emphasised evolutionary laws (Spencer, 1898). Durkein refined organic analogy into a perspective called structural-functionalism (study.com). Structural-functionalism is “A framework for building theory that sees society as a complex system whose parts work together to promote solidarity and stability” (en.m.wikipedia.org). This approach looks at society through a macro-level orientation, which is a broad focus on the social structures that shape society as a

whole and believes that society has evolved like organisms. For Talcott Parsons, “Structural-functionalism” came to describe a particular stage in the methodological development of social science, rather than a specific school of thought. It asserts that our lives are guided by social structures, which are relatively stable patterns of social behaviour.

Strength of the functionalist theory is that it is a macro level structural theory which uses an organic analogy-using the body as a way to describe the different parts within society. Parsons identifies three similarities: system, system needs and functions. C. Wright Mills was perhaps the most vocal and powerful critic of the structural-functionalist approach to sociology that was dominant in the mid-twentieth century. He felt that American sociological theory in the 19th century was inherently conservative and uncritical in its orientation.

2.2.2 Contextual approach

The idea of contextualism was first of all suggested by Clifford Geertz (n.d) and was later on expanded and improved on by Annis (1978). Annis described contextualism as a collection of views in philosophy laying much emphasis on the context in which an action, expression or utterance took place (www.jstor.org).

Contextual theory emphatically suggests that the main aim or goal of a work of art is to emphasize the study of the proper social setting of a cultural art as an aid to a dependable understanding of its meaning and effectiveness (Malinowski, 1926).

A contextual analysis according to Behrendt (2008) is simply an analysis of a text (in whatever medium, including multi-media) that helps us to assess that text within the context of its historical and cultural setting, and also in terms of its textuality or the qualities that characterize the text as a text (english.unl.edu). Contextual theories therefore deal with the way that cognitive processes operate in various settings. Two of the major theories of this type are that of the American psychologist, Howard Gardner and that of Sternberg (www.britannica.com).

Contextual theory has been one of the most popular theories used in folklore research and it emphasizes the need to investigate the use of language in contexts of situation.

2.3 Empirical Studies

Lorenz (1989) becomes the first female scholar to research on Igbo women and masquerade. Her study is entitled “Igbo women and the masquerade in Nigeria”. She observes that women are forbidden to see the masquerade in some parts of Igbo land and are even prohibited from researching the Igbo masquerade. Her method is field work. The study is relevant to the present study in that both are on Igbo women and masquerade performance. It differs from the present study because it does not focus on the female poetic role in sustaining the masquerade.

Okafor (2008) studies “Female power: Cornerstone or central subject in Igbo mask performance”. The focus is on how the *omumu* (birth/fertility) concept of begetting informs Igbo mask performance activities. The findings show that the origin of many mask theatres are linked to *omumu* concept of gynecology and begetting. The study relates to the present one because it

handles female powers in Igbo mask performance. It differs from the present study because the present study is on “Female poetic role in sustaining *mm̀onwu* phenomena in Ọkija”.

Odoja (2016) carries out a study entitled “Women and the politics of exclusion in Igbo masking tradition”. The objective of the study is to raise people’s consciousness on the taken-for-granted issues in masquerade activities that help to reproduce and perpetrate the patriarchy practice in Igbo land. The findings of the study show that apart from being active audience of masquerade activities and playing other key roles, women are inducted into masquerade cults and women inductees could commission and possess masquerade in some parts of Igbo land. The study relates to the present work because it gives a general view about women and the politics of exclusion in Igbo masking tradition. It differs from the present study in the sense that the study did not focus on the female poetic role in sustaining the masquerade performance phenomenon.

2.4 Summary of Literature Review

Some literatures related to the study are reviewed with the view of identifying gaps to be filled by the current study. The literatures so far reviewed show that the previous scholars (mainly males) studied masks and masquerades in different parts of Igbo land in the colonial, the independence, and the christian inculturation periods. However, Lorenz (1989), Okafor (1994, 2008) and Odoja (2016) are studies relating to women and masquerade in Igbo land. The previous studies relate to the present study in the sense that the present study has to do with masquerade but none of them carried out a research on female poetic role in sustaining the masquerade phenomenon especially in Ọkija.

2.5 Theoretical Frameworks

In the study of the female poetic role in sustaining the *mm̀onwu* phenomenon in Ọkija, two theoretical frameworks, namely, structural-functionalism and contextual theories are adopted in order to achieve the stated objectives. Herbert Spencer’s organic analogy propounded in 1898, refined into perspective called structural-functionalism by Emila Durkheim (1858 - 1917), also called functionalism or the functionalist paradigm is a top down theory. It argues that every piece of the society is interdependent and contributes to the functioning of society as a whole unit. Individuals are born into society and become the product of all the social influences by various institutions such as family, education, media, and religion. Structural-functionalism analyses data by identifying and analysing institutions and other agencies that influence the individuals and the society.

The structural-functionalism is adopted as the theoretical framework of this study because the study is concerned with the female poetic role in masquerade performance. Masquerade is one of the institutions that influence people’s life in the society. Structural-functionalism also fits into this because the female folk is one of the groups in the society and they use their roles in masquerade performances to contribute to the welfare of the society.

The emphasis of contextual theory is on the need to investigate the use of language in contexts or situation. Contextualism strongly posits that the primary goal of a work of art is to

emphasize the study of the proper social setting of a cultural art as an aid to a reliable understanding of its meaning and effectiveness. This approach maintains that only first-hand experience of a society and careful study of the various forms and aspects of its cultural life would qualify one to make categorical statement about any aspect of its cognitive system. This approach is adopted as a theoretical framework because it will help in the analysis of the female poetic roles in sustaining *mmonwu* phenomenon in Okija as the songs they render are contextual and cannot be discussed, analysed or understood in isolation.

3.0 Research Methodology

3.1 Methodology

The research design adopted in this study is a descriptive survey. Descriptive survey design aims “At collecting data, and describing in a systematic manner the characteristics, features or facts about a given population” (Nworgu, 2015:96). The area of study is on culture and oral literature. The study is based on female masquerade role in Okija. Sociological methodology is adopted for the study. Sociological methodology according to Ukala (2006:12) involves:

A high degree of the researcher’s interaction with the society being studied. The source will be mainly oral. Observations, participant-observation, interview, live recording on video or audio-tapes or cardinal techniques of data collection in this methodology.

The researcher uses oral interview as the instrument for data collection using tape recorder in the collection and documentation of female masquerade songs in Okija. Okija is made up of thirty villages (Okija ohu ebe na iri). The thirty villages are classified into three quarters for administrative purpose. The three quarters are: Uhuobo na Uhuowelle, Ubahu Abu Ubahu and Ihite Abu Ihite (Malizu n.d). The researcher interviewed five women of sixty five years and above from each of the three quarters (areas) that make up Okija town. The women are selected because of their age and experience about female poetic role in sustaining the *mmonwu* phenomenon in Okija. Literary methodology is also used for data collection in this research work. Literary methodology is also called “Analytical methodology”. It focuses on “Written, printed, library and archival sources” (Ukala, 2006:12). Oral texts are also included.

The tone marking convention adopted in this study belongs to the school of thought led by Welmers and Nwachukwu. It posits:

- a. Mark only the first in a series of simile.
- b. When a pitch contrast is reached mark the first of the series of contrasting tone(s).
- c. Use a rising acute diacritic mark for both high and step tones with the following condition. If two consecutive acute marks appear, then the second is a step tone (Mbah & Mbah, 2010).

3.2 Method of Data Analysis

After assembling the female songs in the masquerade performance, the researcher transcribed the data and translated them into the English Language. The songs were arranged, classified, and analysed into categories according to context using structural-functionalism and contextualism as theoretical frameworks.

4.0 Data Presentation and Analysis

Here, we intend to present the data and analyse them. We present extracts from female masquerade songs in Okija, which are elicited from some selected women interviewed at Okija and analysed them. The full version of the songs is contained in the appendix (pp. 21-24). John Langshaw Austin's Speech Act Theory presupposes the use of utterance to perform an action (Austin, 1962), likewise the *Umụ Mmarigò* use utterance (language) in form of songs as a sort of action to dramatize rather than a medium, to convey and express themselves at every masquerade performance. The songs are contextual and depict the occasion of the performance like title taking, marriage, return from renewal, etc. People that were not in the village square during any masquerade performance can listen to the songs and know the situation or the type, or the stage of the performance or what was going in the arena that time. Some of the occasions and the *Umụ Mmarigò* songs at the masquerade performances are classified as follows:

4.1 Context-bound epithets (praise song)

On special occasions like the marriage of a maiden masquerade, the masquerades returning from the spider's world after renewal, or masquerade taking 'ozo' title, females use four praise names in the form of dialogue with the masquerade to welcome and greet the masquerade and make it happy. For example, text I in the appendix illustrates this:

- L₁ Mm̀onwụ: Umụ Mmarigò/Umụ Eleelè ní e e e! Masquerade: My daughters e e e!
 L₂ Umụ Mmarigò: Nna ayi, Ezègóm, Ezègórórom! Umụ Mmarigò: Our father, Ezègóm,
 Ezègórórom!
 L₃ Mm̀onwụ: Umụ Mmarigò/Umụ Eleelè ní e e e! Masquerade: My daughters e e e!
 L₄ Umụ Mmarigò: Òburuakúkpoenu! Umụ Mmarigò: Oburuakúkpoenu!
 L₅ Mm̀onwụ: Umụ Mmarigò/Umụ Eleelè ní e e e! Masquerade: My daughters e e e!
 L₆ Umụ mmarigò: Égòyóm! Egòyóróróm! Umụ Mmarigò: Egoyóm! Egoyóróróm!
 L₇ Mm̀onwụ: Umụ Mmarigò/Umụ Eleelè ní e e e! Masquerade: My daughters e e e!
 L₈ Umụ mmarigò: Ígwè! Ònongayáádó o o! Umụ Mmarigò: Ígwè! Ònongayaadó o o!

Lines 2, 4, 6 and 8 above are four praise names for the masquerade by *Umụ Mmarigò* as a response to its call on them. The above praise names are unique because they are in a dialogue with the masquerade as it moves to the female section for that dialogue. The assonance *o o* in line 8 means 'end'. At the end of the dialogue, the *Umụ Mmarigò* continue with other songs. The songs they sing thereafter depend on the nature of the occasion or performance.

4.2 Returns from the spider's world after renewal

The masquerade goes to the spider's (ududo) world for renewal and on return, the *Um̀u Mmarig̀o* welcome it, singing with its name, praising its beauty. The songs include praise songs that are historical. They construct and reconstruct history. This is seen in text 2 in the appendix.

- | | | |
|----------------|----------------------------------|-----------------------------------------|
| L ₁ | Ǹnà m̀́ Èlèlé ǹnọ e e! | My father Eleele welcome e e! |
| L ₂ | È ǹnọ e e e ǹnọ e e e! | E welcome e e e welcome e e e! |
| L ₃ | Ǹnà m̀́ Ezebubèágu òrì ndọhube! | My father Ezebubèágu that eats bending! |
| L ₇ | Nà ó riri ǹna nà nwá dọhube | He ate father and child bedding them. |

Line 3, shows how powerful and merciless the masquerade can be, eating its victim in a bending position. They use full repetition in line 2 to achieve rhythm. The assonance e e/e e e in lines 1 and 2 help in maintaining rhyme.

4.3. During the initiation of new members

The songs take different dimensions during initiation of new members depending on the nature of the initiation. Initiation can be normal, abnormal or conditional. Normal initiation is for males of about ten years and above who initiate into the cult. Abnormal initiation is a kind of punishment for offenders. Conditional initiation is for some elderly females who are initiated into the *mm̀onwu* cult and also for the people whose compound is being used as *ekwuru mm̀onwu*. At the period of the initiation, *Um̀u Mmarig̀o* gather at the village square singing and pleading to the masquerade to release the newly initiated and release them in a nearby place. For example, the following lines from text 3 in the appendix illustrate this:

- | | | |
|-----------------|---------------------------------|------------------------------------------|
| L ₁ | Ǹnaa Elèlé doo doo! | Father Eleele please please! |
| L ₃ | Éribena nwà mmádu erì (2twice)! | Do not devour somebody's child (2twice)! |
| L ₅ | Dóo, m̀m̀úọ erinà! | Please, spirit do not eat! |
| L ₈ | Dóo, m̀m̀úọ t̀ukwaa! | Please, spirit release |
| L ₁₁ | Dóo, m̀m̀úọ ghàrá! | Please, spirit forgive! |
| L ₁₄ | Íre ògbodu ka m̀́ nà-ekpé! | I'm pleading for the uninitiated! |
| L ₁₅ | Ǹde ògbodu okwú n'ázú! | The uninitiates that backbite! |
| L ₁₆ | T̀úhaa ya àna nsó! | Release him at a nearby place! |

Some words are repeated in the above song to enhance their musical quality. There is partial repetition in lines 5, 8 and 11 above to achieve rhythm. The *Um̀u Mmarig̀o* are pleading with the masquerade in L₃. There is rhyme at the end words and the initial words in the above lines. In the case of abnormal initiation, *Um̀u Mmarig̀o* gather everyday: morning, afternoon and night singing and pleading for the period it takes the masquerade to release them or they may stop after a long time when it becomes obvious that they may not come back again. Offenders are normally released in far places as part of their punishment, this creates tension in the community especially the family affected.

4.4 When the masquerade eventually releases the new initiates

The audience and the participants rejoice when the new initiates appear at the *obom* from the *ekwuru mm̀onwu*. The females are particularly happy and grateful to the masquerade for releasing them and they reflect such in the songs they render. Lines 1 – 3 of text 4 in the appendix illustrate this:

- | | | |
|----------------|---------------------------------------------------------------------|-----------------------------------|
| L ₁ | Ána m̀uru m̀u, | My father that gives birth to me, |
| L ₂ | Ọzuru ́m̀u, | That nurtures children, |
| L ₃ | Ná i mekakwa (thrice)! | You have done very much! (thrice) |
| L ₈ | É nenebe hà obí nworó ego. They are watching the wealthy homestead. | |

Masquerade in Igbo culture is a representation of dead fore fathers coming from the world beyond to this earth for one reason or the other, after which they disappear. That is why they call it *Nna m̀uru m̀u* in line 1 above and thank him in line 3. People from different communities come to watch the masquerade.

In L₈, the *Um̀u Mmarig̀o* are very happy that people from the nearby communities are around to watch their wealthy masquerade performance. Lines 9 to 12 below show that the *Um̀u Mmarig̀o* are also proud that people are afraid of their *ekwuru*. *Ekwuru* in this sense means their very community.

- | | | |
|-----------------|--------------------------------|----------------------------------------|
| L ₉ | Ánya nà-as̀o ọ ọ! | Eyes are afraid! |
| L ₁₀ | Ánya na-as̀o ̀ekwuru ayi as̀o! | Eyes are afraid of our ‘ekwuru’! |
| L ₁₁ | Ánya as̀ogh̀u ̀ekwuru ayi as̀o | If eyes are not afraid of our ‘ekwuru’ |
| L ₁₂ | Ọ na ja-as̀o ̀ekwuru ọné nde? | Whose ekwuru will they be afraid of? |

As̀o is repeated in all the lines for emphasis and also to achieve rhyme and rhythm. L₁₁ balances the thought in line 12. It is a rhetoric question and does not require an answer.

4.5 During Visitations

Masquerade travels to other communities, may be to bring back their new initiates released there or it could be that the masquerades have an occasion to gather and perform in one community depending on their agenda (*nzuk̀o ọha mm̀u*) or to marry a maiden spirit. Occasion of having many masquerades gather to perform in one arena is a special occasion and it attracts more spectators from far and near as it is more entertaining. The females go with their masquerades and the male participants rendering their songs on their way to their destination as they run after their masquerade and the male participants. The following lines from text 5 in the appendix illustrate this:

- | | | |
|----------------|--------------------------|---------------------------------------|
| L ₁ | Úz̀o gbara íke! | If the road is tough! |
| L ₂ | Àyi agaa yá o o (2wice)! | We must scale through it o o (2wice)! |

The two lines of poem show balancing of thoughts or sense balance. The lines of poem are not complete on their own. In lines 1 and 2 above, the *Um̀u Mmarig̀o* boast about the powers of their masquerade and their community, hence, their ability to scale through when the road is tough. The road may be tough physically i.e. when their enemies waylay them on the way or spiritually when the enemy plant charm for them on their way. They boast that no matter how tough the road

may be that they scale through by the strength of their community and the mystic power of their masquerade. The assonance *oo* is for rhyme and for emphasis.

4.6 When the masquerade is returning home after a visit

The visit may be on friendly note or to honour an invitation or *nzukọ ọha mmuọ*. As they are going, the *Umu Mmarigọ* sing to appreciate the hospitality of the host community during their visit. This is illustrated in text 6 in the appendix. Partial repetition and assonance *o* in lines 2 – 4 help to achieve the rhythm and rhyme.

L ₁	́Nde ayi jere be ha!	The people we visited!
L ₂	Deemenu ka ayi naa o!	Thank you as we are going o!
L ₃	Deemenu ma oji o!	Thank you for cola o!
L ₄	Deemenu ma oso o!	Thank you for (aligator) pepper!

The first and the most important thing to offer to a visitor in Igbo land is cola. Sometimes accompanied with *ose oji* (alligator pepper). One thing is for the host to offer cola to the visitor, another thing is for the visitor to accept/eat the cola. Nobody eats any cola or anything in his enemy's house. In lines 3 and 4, they thank their host community for *oji* and *oso* representing alligator pepper, other forms of cola, food and drinks offered to them. This means that no matter what one offers to his visitor or without first of all giving him cola, he has offered him nothing. Cola shows hospitality and open heartedness.

4.7 When the masquerade is moving too fast

The females change the tune of their song when the masquerade is moving too fast, leaving them far behind. The song here is intended as some sort of call for action from the masquerade. They use this song to appeal to the emotion of the masquerade and indirectly tell the masquerade to slow down its pace and also remind it of the danger of leaving them far behind. The following excerpt in text 7 in the appendix illustrates this:

L ₁	́Nna mu Okpube e e!	My father Okpube e e!
L ₂	I nanwa ejenwadu echeghu ayi?	Are you moving without waiting for us?
L ₃	O bunwa nde ogu che ayi n'ama?	What if we are waylaid by enemies on the way?
L ₄	I janwa asi na ngee mere ayi o?	What will you say that happened to us?

Lines 2 – 4 are rhetoric questions requiring no answer but to call the attention of the masquerade. The reason for crying out to the masquerade to slow down is that at times, the females run into danger in some communities as they move along. Some people may waylay them on the way. Some people that may have one matter or the other to settle with the community in transit (with their masquerade) may use that opportunity to attack their females. This is depicted in lines 3 and 4.

4.8 When the masquerade pursues people

À nághì akwù otù ebe èkiri mm̄onwu. People do not stay at a place when watching a masquerade. The masquerade pursues people and flogs them with cane or throws sticks at them. In this case, the females sing praises to boost the morale of the masquerade and also prevent it from flogging or pursuing them. If they fail to sing actively boosting the morale of the masquerade, it will flog hail out of them, *piara awo piara mbara* (flogging without demarcation). Text 8 in the appendix illustrates thus:

L ₁	Àyaghaya ogbé! (2wice)	Àyaghaya ogbé! (2wice)
L ₂	Úmù Eleele ike agwuna àna!	Úmù Eleele the land will not get tired!
L ₃	Mà ya agwuna unù!	And you will not get tired!
L ₄	Íyáá! Íyáá! Íyáá! Íyáá!	Íyáá! Íyáá! Íyáá! Íyáá!
L ₅	Ánenè ó o!	Ánenè ó o!
L ₆	Ánenè ó o ghoogho o!	Ánenè ó o ghoogho o!
L ₇	Ánenè ó o!	Ánenè ó o!
L ₈	Ánenè ó o ghoogho o!	Ánenè ó o ghoogho o!
L ₉	Òtigbu ìnyìnya n'óbom!(Repeatedly) Killer of horse in the arena! (Repeatedly)	

Repetition occurs in lines 5 – 7 to achieve rhyme and rhythm. Assonance, the constant repetition of the same vowel sounds are identified in lines 5 – 8 (o o)

Line 1 is an expression used by the *Úmù Mmarigò* to get themselves set for the singing and clapping of hands. They use lines 2 and 5 to encourage themselves not to relent. Lines 4 – 9 are sang repeatedly to boost the morale of the masquerade. *Otigbu ìnyìnya n'óbom* (line 9) shows that the masquerade is a title holder. They sing it repeatedly to boost the morale of the masquerade.

4.9 When the masquerade sings for the *Úmù Mmarigò*

When the masquerade is in a lighter mood, it moves closer to the female section and sings along with them. The following lines from text 9 in the appendix illustrate this:

L ₁	Úmù Eleelè sùò nù yá o o o!	Úmù Eleelè sing it loudly o o o!
L ₂	Sùò nù yá o o!	Sing it loudly!
L ₃	Kwèé nù yá!	Chorus it!
L ₄	Kà ó dere gaa o o!	So that it will continue echoing oo!
L ₆	Nà òmùò nworò egò,	That a wealthy spirit!
L ₇	Nà-ekwú okwu waa waa!	Is speaking proudly/loudly!
L ₁₄	Nà-ekwú okwu n'óbom!	Is speaking at the village square!
L ₁₅	M̄ guchaa egwu o dī mma e e!	If I sing any beautiful song e e!
L ₁₆	Àkwúnakwúnà ewére obì dée ya n'akwúkwò	An imitator will write it down in his heart

The masquerade sings and asks the *Úmù Mmarigò* to sing it loudly that a wealthy spirit is speaking proudly at the village square. There is partial repetition in lines 7 and 8 to achieve rhythm. In Lines 15 and 16, the masquerade boasts that if it sings any beautiful song, an imitator writes it down in his heart. The masquerade sings and therefore the females repeat the stanza.

Àkwunakwùná in its literal sense means harlot. In the context in which it is used here, it is an irony meaning imitator. *Wáa waa* in line 7 is onomatopoeia meaning that the masquerade is speaking authoritatively.

4.10 During normal masquerade performances

During normal masquerade performances, the female songs vary from praises, satires, lampoons and other types of song as the case may be.

4.10.1 Praise

Praise poetry is a form of poetry that is specifically designed for the eulogistic portrayal of the virtues of a given subject (Akporobaro, 2006). During masquerade performances, praise songs are deliberately created and performed by females in Okija to extol the heroic or noble qualities of the masquerade personalities as well as the community itself. The females, through praise songs, construct and deconstruct history. The praise names are purposeful and are also reflections of the brave activities of the masquerade and the community and its members in the past. Therefore, the females in Okija use their praise songs to fuse narrative with praise during masquerade performance

Females use praise to extol theme of power through comparison. Example, line 1, text 10: *Ísi nà íbè yá hà* (n'ònu), heads are equal (by mouth). They are saying that their own masquerade is greater than others.

The female use their praise songs to express the theme of mystic bravery. Most masquerades claim to have some mystical powers and are constantly compelling to see which one has the most mystical powers whenever they appear together especially at village squares. The females sing confidently, boasting about the powers of their masquerade. Lines 6 to 10 in text 10 in the appendix illustrate this:

- L₆ *M̀m̀arig̀o, à janwá àgbá m̀ogwù n'òbom?* *M̀m̀arig̀o, will I be charmed in the arena?*
L₇ *Ònyé jà-agbá m̀ogwù,* *Who will charm me,*
L₈ *Mà Ókpùbè jikwa ázìzà ógwù ya n'aka?* *When Ókpùbè has his charm broom*
in his hand?
L₉ *Ònyé jà-agbá m̀ogwù,* *Who will charm me,*
L₁₀ *Mà ònà mú jikwa okúku ógwù yá n'aka?* *When my father has his own charm*
vessel in his hand?

The rhetoric questions (in typical Okija dialect) in lines 6 – 10 are to emphasize that their masquerade has mystic powers and so, no one can charm them in the arena. *Aziza ogwu* and *okuku ogwu* in lines 8 and 9 respectively are mystic instruments owned by the powerful masquerades. *Um̀u M̀marig̀o* are confident that as far as their masquerade is concerned, no one can harm them with charm.

The *Um̀u M̀marig̀o* use praise to express theme of invitation. They use their praise songs to invite people from other communities to come and view their rich masquerade. See lines 11, 12 and 13 in text 10 in the appendix.

L₁₁ Bjà néné M̄onwụ Oduágu e e! Come and see the masquerade with
lion's tail e e!

L₁₂ Ísituùgo na-amù ánwụ e e e! Isituugo that sparkles/glitters e e e!

L₁₃ Éeyi, è n wá Ìjúgbaraego Éeyi e son of Ìjúgbaraego

M̄onwụ Oduágu, *Isituugo* and *Ijúgbaraego* are praise names. *Isituugo*, the head that wears eagle feather. It is only the masquerade that has taken title that can wear the eagle feather. Title taking is a sign of wealth and affluence.

The females use praise to express theme of beauty. They praise and boast of some of their female members. Lines 14 to 17 in text 10 in the appendix illustrate this:

L₁₄ Òji agbòghù emé m n'anya He/she that boasts/show off with damsel

L₁₅ Ò fùkwara Ayókà m e e? Did he/she see my Àyókà e e?

L₁₆ Àyókà nwá nke nne e e! Àyókà my own sister e e!

L₁₇ Ányanwụ obòdo óyibó o! A foreign sun o!

They are singing, praising and boasting about their own young lady, Àyókà regarded as a foreign sun in line 17, i.e. her beauty is unequalled within their area. Assonance e e, o is used to achieve rhyme and rhythm.

Females use song to extol the theme of wealth and greatness. Some communities are richer, bigger and with larger land mass than others and therefore have larger arena. The females sing, boast and praise their large arena. They mimic the communities that have small arena. Lines 18 to 21 in text 10 in the appendix illustrate this:

L₁₈ Á nụ na a nà-awá ilo e e e! When they hear about creating an arena e e e!

L₁₉ È jée wara òbodo jée tii! They create a narrow arena!

L₂₀ M̄gbe íná m jè-ékpo enu o o o! When my father appears o o o!

L₂₁ À bíá nene gbàrara tére! They come and see a very wide and an endless arena!

In lines 18 and 19, they mimic communities that have smaller land mass for creating narrow arenas. Gbàrara tére in line 21 is onomatopoeic expression meaning very wide and endless. They boast that people come to see their very wide and endless arena each time their masquerade is performing (lines 20 and 21). The females also sing boasting of their wealthy community. This is illustrated in lines 22 to 25 in text 10 in the appendix:

L₂₂ Á nụ na a nà-agbá ehi e e e! When they hear that cow is being displayed e e e!

L₂₃ È jée kpurù òkiri jée gbaa! They go and display castrated he goat!

L₂₄ M̄gbe ína m jè-ekpo enu e e! When my father appears in the arena e e!

L₂₅ À bíá nene òkpóghu n'obom! They will come and see money in the arena!

Poor communities use small cows for their celebrations. The females equate the small cows to castrated he goats in line 23. But during their own celebrations, people will come and see display of wealth in the size of their cow; very large cow, in lines 24 and 25.

4.10.2 Satire

Satire “is a powerful art form which has the ability to point out the deficiencies in certain human behaviours and the social issues which result from them” (Agbedo, 2017:36). The female

masquerade songs in Okija also thrive on satire used to point out the deficiencies in certain human behaviours and the resultant social issues. Lines 2 and 4 of text 11 in the appendix illustrate this:

L₂ Ì fukwara ágboghù òjé sù̀m, sù̀m, sum? Do you see a young girl that
moves *sum, sum, sum*?

L₄ Ó jeta afọ ime If she ends up with pregnancy
A wayward young girl that moves from one man to the other as indicated by the ideophone *sù̀m, sù̀m sum*, in line 2, she may end up with pregnancy. The song is also pointing out some young girls that go late to functions. They divert their movement at times and may end up with pregnancy. Lines 7 and 9 in text 11 in the appendix illustrate this:

L₇ Ì fukwara ágboghù òjé leeti Do you see a young girl that goes late to occasions

L₉ Ó jeta afọ ime If she ends up with pregnancy

In L₇ above, the borrowed and Igbonized word *lé̀eti* (late) is used to achieve rhythm better than to say, *Ì fukwara ágboghù anaghì èjé ihe n'oge*. Females use songs to express the theme of personal hygiene. Some boys and girls form the dirty habits of not having their bath regularly and so, develop rashes in their private parts. Lines 11 and 12 in text 11 in the appendix illustrate this:

L₁₁ Ité ègbenu né̀eri, Mm̀arigo Ten pots of oil, Mm̀arigo

L₁₂ Ò zuru ágboghù ikpù ákiri kpa? Are they enough for a young girl with
rashes in her private parts?

The skin with rashes is very dry and needs oil to soften and refresh it. The females are also saying that ten pots of oil are not enough to refresh a young girl with rashes in her private part. Ten bars of soap are not enough for a boy with rashes in his private part. See lines 13 and 14 in text 11 in the appendix:

L₁₃ Òkíti nchà né̀eri, Mm̀arigo Ten bars of soap, Mm̀arigo

L₁₄ Ò zuru okoro utù akiri kpa? Are they enough for a young man with
rashes in his private parts?

Run-on-line or balance of thoughts in lines 11 and 12, and lines 13 and 14 are exaggeration to show how serious the matter is.

5.0 Summary of Findings and Conclusion

5.1 Summary of Findings

The study shows that female poetic role in sustaining *m̀monwu* phenomenon in Okija is contextual as there are different songs rendered at different occasions or performances of the masquerade. The tones of the songs are declarative, eulogic, persuasive and satiric. The mood of the songs is that of happiness. The song in text 1 is rendered in recitation mode in dialogue with the masquerade, while others are rendered in singing mode. Most of the lines of the songs are dialectal while some are standard Igbo.

The aesthetic qualities of the songs studied are mostly found in rhyme and rhythm. The figures of speech identified are rhetoric question, irony, onomatopoeia, assonance and repetition. The assonance, e e e, o o, o o at the end of the lines are used to achieve rhyme. In some songs,

full repetition is used to achieve rhythm. In some of the songs, partial repetition is used to achieve rhythm. There is rhyme at the initial words and the end words in the lines. Praise names are also used to achieve rhythm.

5.2 Conclusion

The study identified, classified and analysed the female poetic role in sustaining *m̀monwu* phenomenon in Ọkija. The study has shown that females perform poetic role in the masquerade performances and the songs are contextual and dialectal.

The study therefore concludes that females in Ọkija have remarkable poetic role to play in sustaining *m̀monwu* phenomenon but the role is disappearing because of christian inculturation, western education, urbanization and civilization.

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Nsukka Working Papers in Language, Linguistics, and Literature (NWPLLL)

Volume 7, 2019

ISSN – 2204-9399

Nsukka Working Papers in Language, Linguistics, and Literature (NWPLLL)

Volume 7, 2019

Published by the Department of Linguistics, Igbo & Other Nigerian Languages,
University of Nigeria, Nsukka-Nigeria

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