

## **Amụtaghị Nwa n'Alụmdi Na Nwunye n'Ala Igbo: Ọnọdu ya n'Iduuazị A Họrọ**

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### **Ụmị edemede**

Ọmụmụ bụ ọrụ na ngozi pụrụ iche na-esite n' Alụmdi na Nwunye apụta nke bụ otu ụzọ agbụrụ si abawanye. Amụtaghị nwa bụ otu ihe na-eme alụmalụ ọ dị ka nke ihe uto na-adighi na ya, nke a bụ n'ihị ọtụtụ ihe nhujuanya di na nwunye na-enweta n'aka mmadụ ọha obodo na tinyere ka omenala. Ebumnobi nchọcha a bụ/ichọputa ihe ndi na-ebute ọnọdu amụtaghị nwa, ọzọ bụichọputa ụzọ ndi ahụ di iche iche Amụtaghị nwa si ewetara di na nwunye ihe mgbu na mmekpaahụ, ichọputa ụzọ a ga-esi gbochie nsogbu ọnọduamụtaghị nwa na-eweta n' alụmdi na nwunye. A gbasoro usoro sọveee wee mee nchọcha a, ma were atụtụ usoro Ezinaulọ nke Bowen n'afọ 1950 wee nyocha akwụkwọ agụmagu ndi a hōrō; *Onye Chi Ya Akwụtaghị na Otu Iko mmanya M N̄urū Afọ Asaa*. A chọputara na ihe ndi na-ebute ọnọdu amụtaghị nwa na-abụ site n'ekerechi, akparamagwa ọjọ, na etozughị oke n'ihē ndi ahụ e ji abụ nwoke ma ọ bụ nwaanyi. Nchọcha a ziputakwara nsogbu di iche iche amụtaghị nwa na-eweta n'ọnọdu Alụmdi na Nwunye, ma tinyekwa aro ka di na nwunye bi na ezinaulọ nwee ike inwe mmasi ikute nwa. Nchọcha a ga-abara ndi ntọrọbia, ọha mmadụ, ezinaulọ niile kachasi ndi n'ọnọduAmụtaghị nwa uru site n'inye ntuziaka etu a gas-esi gbochcie nsogbu amụtaghị nwa.

### **1.0 Okwu Mmalite**

Alumalu bu omenala putagawara ihe na ndu ndi Igbo, nke malitere na mgbe gboo, oge Chineke kere uwa. Akwukwo nsọ kowara na Jenesis 2:24 na Chineke kere nwoke bia choputa na o dighi mma ka nwoke noro naani ya, o siri n'ahu ya kee nwaanyi ka o buru onye enyemaka ya.

Emananjọ (1981: 69) kwadoro nke a, site n'ikowa na alumi na nwunye bu nnukwu omenala gazuru Igbo niile onu nke Chineke buri onye mbu wubere ya na mbido uwa. O gara n'ihu kowaputa na alumi na nwunye bu njiko nwoke na nwaanyi mee ka ha buru otu, biri n'udo ma site na mmeko ndina nke ihunanya muomumu, nke bu otu uzọ agburu si abawanye.

Alumi na nwunye bu nnukwu omenala nke ndi Igbo na-akpachapuru anya ihu na nwoke na nwaanyi na-abanye na ya bu ndi tozuru etozu n'inabata na imejuputa ihe niile banyere ya. O buruokwa nke ndi ga-abanye n'ime ya ga-abu ndi ahụ ike ha zuru oke iji mejuputa otu oru putara ihe diiri Alumi na nwunye nke bu omumu. Ubesie (2004: 56) kwuru na Alumi na nwunye bu nke juputara n'onu na ihunanya - n'etiti mmadu abuo na-alu onwe ha nke onu ha na-ezu oke mgbe Chineke jiri omumu were gozie ha.

Towsend (1998) kwenyere na nke a, ma ga n'ihu kowaputa na omumu bu otu iwe putara ihe n'Alumi na nwunye nke Chineke nyere mmadu mbu di ka o di na Genesis 1: 28, ebe Chineke jiri omumu na uba were gozie Di na Nwunye mbu. N'omenala ndi Igbo, omumu bu otu ihe na-eme alumaluo buru nke tozuru etozu tumadi nke na-eme Nwoke na Nwaanyi no n'Okwa alumi na nwunye nwee onu okwu n'igwe ma o buogbako Igwe mmadu.

N'agbanyeghi ihe utọ a niile di n'Alumi na Nwunye, o buru na omumu ma o bu nwa abiaghi di ka a turu anya, o di ka ije aburu n'ihu ihe ufu na mmekpa ahụ ndi –no n'okwa alumi na nwunye na-agabiga site n'aka ndi mmadu, omenala nakwa n'ime onwe ha.

Amutaghi nwa bunodu di na nwunye na-ahu onwe ha na ya oge ha enwebeghi nwa nke aka ha. Onodu amutaghi nwa a abughi site na mmasi nke onwe kama o nwere ike buru n'ihu otu ajoonodu ma o bu site n'ekerechi ma o bu ahụ ike ezughi oke nke mere na di na nwunye agaghi amuta nwa Lemer (1973). Onodu amutaghi nwa bu nke juputara uwa niile tumadi n'ala Igbo gbaa gburugburu nke wepugoro onu di na nwunye, weta esemokwu n'etiti ha, mee ka ha gbasacha, tinyere idobe ha n'onodu ndi ahụ ndi n'Oha obodo.

O bu site n'onodu mmekpa ahụ a, ihujuanya di iche iche na di na nwunye na-enweta tumadi ezinaulo di iche iche di n'ala Igbo mere nchocha a ji eleba anya n'onodumutaghi nwa akachasi ka o siri metuta di na nwunye, site n'igbado ukwu n'akwukwo agumagu ndi a hooro: *Onye Chi Ya Akwatughi na Otu Iko mmanya M Nuru Afọ Asaa*. E sitere n'agumagu ndi a kowaa onodu

alụm̄di na nwunye na ndụ ezinaụlọ n'Ala Igbo nke akwụkwọ agụmagu ndị a ruruorụ dī ka enyo e jiri hūta Ezinaụlọ nọ n'ọnọdu Amụtaghị nwa na nsogbu dī iche iche ọ na-ewetara dī na nwunye. Ihe kpalitere nchọcha a bụ iji chọputa ihe ndị nwere ike ikpata amụtaghị nwa n'ezinaụlọ, ụdī ihe mgbu dī iche iche amụtaghị nwa na-ewetara dī na nwunye na ụzọ a ga-esi chekwaba alụmalụ ịgbasa ma naputa ezinaụlọ na-agabiga ọnọdu amụtaghị nwa. Usoro a gbasoro n'ime nchọcha a bụ usoro sọvee. Atụtụ nyeere aka n'itucha nchọputa nchọcha a bụ Atụtụ Ntule ime mmụọ na Atụtụ mmekọrịta mmadụ na ibe ya.

Usoro nhazi nchọcha a bụ nke ga-enyere ọguụ aka ighota ebumnobi nchọcha. Iji hụ na ebumnobi nchọcha a sere elu, a haziri n'udī usoro okwu mmalite, ntulegharī agụmagu, ntucha nchọputa nchọcha, nchikọta nchọputa nchọcha na mmechi. Okwu mmalite bụ nke e jiri kpalite mmụọogụ gbasara nchọcha a. Ntulegharī agụmagu bụ ebe e deputara nkowa dī iche iche ndịọka nkuzi dī iche iche derela banyere isi okwu nchọcha a, site na nke a banye n'itucha nchọputa ndī ahụ e nwetara n'akwụkwọ agụmagu ndī a hōrō ebe nke na-esote ya buzi ebe a nōrō chikọta nchọputa nchọcha, tinye aro ma weta edemede a n'isi njedebe.

Nchọcha ga-abara mmadụ dum, ezinaụlọ -ma dī na nwunye - uru, ime ka ha mata na ọ bụ Chi na-enye nwa ma kwado onwe ha iji obi ọcha nabata ọnọdu Amụtaghị nwa ma nwee ike ichọba ụzọ nnaputa. Nchọcha a ga-enyekwa aka ime ka ọha mmadụ wepụ aka enwe n'ofe n'udī mkporokonu na ihe mgbu dī iche iche ha na-enye dī na nwunye na-amụtaghị nwa. Ọ ga-enyekwa ime ka e nwe mgbanwe n'omenala ndī ahụ megidere dī na nwunye ịkuta nwa, ma omeneala ufodu na-eti iwu na nwoke ọ bula na-amụtaghị nwa site n'aka nwunye ya gaa luo nwaanyi nke abuo.

## **2.0 Ntulegharī Agụmagu**

N'ebe a, a ga-eleba anya n'echiche ndī odee dī iche iche gbasara isi okwu nchọcha.

### **2.1 Agụmagu**

Uzochukwu (2007) kowara agụmagu n'akwụkwọ ya dika ederede ma ọ bụ ekwuruekwu e jiri asusu choo mma nke na-enye onye guru ma ọ bụ nuru ya obi anuri puru iche. Ọ gara n'ihu kwuo na agụmagu bụ akomako nke a na-esite n'agw ana mmewere agwa dī n'akuko ahụ were eziputa ihe dī iche iche ndī mmadụ na—agabiga na ndū nakwa echiche dī iche iche. Nke a na-

egosi na ndi odee agumagu na-agba anwuonoduwa na ako ndu niile di iche iche site n'oru agumagu ha.

Meye (1997) n'aka nke ya kowara agumagu dika akwukwo niile e biputara gbasara otu ihe omumu ma o bu ihe ndi na-eme na ndu nke e jiri asusu gbasoro usoro na uru odide asusu ahụ wee dee ya. o gara n'ihu kowaputa na mmereme di n'awa a na-ahu anya, uwa nro na nke anaghi ahụ so n'ihe ndi agumagu na-eziputa tinyere onodu di iche iche mmadu nkiti na-agabiga site n'aka ekerechi, mmadu ibe ya na omenala.

Nwokoye (2019) na nkowa ya, kwuru na agumagu bu nwere ike ibu ihe e ji akowa maka ndu na ihe na-eweru ndi n'oge nke ha, na ndi odee na-esite n'akwukwo agumagu ha ziputa onodu di iche iche ndi mmadu no na ya na ka o si akpagbu onye n'oge akpu n'onu site n'uzo di otu a, na ndi odee nwere ikikere ikato ajo akparamagwa ma o bukwanu kwalite agwa di mma.

Encharta (2009) kwenyere na nkowa a ma gbakwunye na ndi odee agumagu na-agba mbo iji mkpuruokwu ga-enwe mmetuta puru iche n'ebe ogu no were ziputa nkwenye ufodu na omenala nke na-ewetara mmadu mkpagbu na mmekepa ahụ.

Nwadike (2009) kowara agumagu di ka iji okwu a horo aho wee ko akuko n'uzo di iche iche, nke ga-enwe agwa ndi nwere mgbakasi ahụ ma o bu igosiputa mmetutaobi site n'enyookwu a haziri nke oma. o gara n'ihu kowaputa na agumagu nwere ngalaba ato nke gunyere; Iduazi, Ejije na Abu.

Okoli (2008) kwadoro site n'ikowa na agumagu nwere ike igbaziri anyi, mee ka anyi nwee mmuta gbasara uwa na ihe ndi na-eme na ya. N'ih nke a, e nwere ike ikwu na agumagu bu enyo e ji ahuta ndu. Agumagu bu gbasara mmadu na gburugburu ya, nke na-enyocha mmadu di ka ya na ihe ndi di na gburugburu ya si emekorita. O na-elebakwa anya n'ezi ihe na nsogbu na-adaputa n'onoduo bula mmadu no na ya, agamnihu na ndagbachi azu nke mmadu na-enwe, ike na adighi ike mmadu, nakwa etu oge na gburugburu si emetuta ihe ndi a, tinyere na ihe kacha mkpa n'agumagu bu iji mee obi utu na inye mmuta.

## **2.2 Agumagu na Omenala**

Agumagu bu alaka mmuta ahụ nke na-eziputa ihe dum na-eme ndu, n'awa nro, uwa anya na-ahu na nke anya anaghi ahụ. Agumagu n'onodu ma o bu iziputa mmereme ufodu na-eziputakwa omenala di iche iche, tinyere uzo di iche iche omenala ndi ahụ si ewepu mma na ndu nakwa mmekepa ahụ di iche iche. Agumagu na-eziputa n'uzo puru iche onodu di na nwunye

na-agabiga gbasara amụtaghi nwa ma na-agba n'anwụ akaje di iche iche ha na-enweta n'aka ndi mmadu.

Duru (2014: 2) kwadoro nke a site n'ikowaputa na agumagu bu enyo e ji ahuta omenala ndi. Nkwa a na-egosi n'uzo puru iche na agumagu di ka udo makpu omenala n'ala ndi isi. Site n'agumagu ka e si eziputa omenala ndi kachasi omenala ndi Igbo di iche iche dika, alumalu, omumu, ezinaulo, ochichi, ekpemekpe, ndu tinyere omenala ndiozo.

Nwadike (2009) kwara na o nweghi agburu o bua gba aka omenala nke o ji enwe onodu bua gbaa aka ziputa ya n'agumagu, n'ihu na agumagu na omenala nonodu ka ahughi ebule ma si elina dike.

### **2.3 -Alumdi na Nwunye**

Alumdi na nwunye bu njiko di n'etiti nwoke na nwaanyi nke isi sekpu nti n'alumalu bu maka omumu na ime ka agburu, ezinaulo ma o bu aha ghara ichi.

Uchendu (1965) kwara na alum di bu ezigbo onodu kwesiri ma nwoke na nwaanyi, nke a na-egosi na onodu alum di na nwunye bu ihe nwoke ma o bu nwaanyi bua na-achọ nke mere na o na-adi nwoke ma o bu nwaanyi bua n'obi na o bu ihe a ga-eme. N'ihu ka nwa si di mkpa n'omenala ndi Igbo, nwoke na nwaanyi banyere n'okwa alumdi na nwunye na-agba mboihu na ha mutara ma o bu nwere nwa nke aka ha onye na-anochi anya ngwuru n'odinihu.

Ekwealor (2010) kwenyere na nke a site n'ikowaputa na alumalu bu ihe di n'etiti nwoke na nwaanyi, nke bu omenala puru nnukwu iche maka site na ya ka ezi omumu si aputa. Arthur (1953) na nkwa nke ya, kwuru na alumdi na nwunye bu njiko di n'etiti mmadu maka inye nkwardo zuru oke ya na iji wee muta umuaka. Nke a putara na omenala ilu di na nwunye bu na ya ka e si enweta nwa.

N'iji ziputa uru na mkpa omumu di n'alumdi na nwunye, Emenanjo (1981) kwuru na alum di na nwunye bu omenala zuru Igbo niile, ndi Igbo kwenyere na nwoke luọ nwaanyi, ya na nwunye ya ewee bikoo nwee ezinaulo nke ha, ha ga-ebite mutawa umu ka ezinaulo ha ghara ichi. Otutu obodo n'ala Igbo kwenyere na o bu Chi naeny nwa ma na ezinaulo bua enweghi nwa ga-agba mboinaputa onwe ha n'onodu amutaghi nwa n'ihu na o bu nwa kachasi nwa nwoke na-anochi nna ya ma a choo nna a hughi ya n'ihu na nwaanyi bu onye obodo ozo. Eze (2004) hutara alumdi na nwunye di ka otu ihe nwere nkwekorita enweghiogwugwu na-adi n'etiti mmadu abuo nke Chineke mebere iji wekota otu nwoke na otu nwaanyi onu. O gara n'ihu

kọwapụta na “Ọmụmụ na mmadụ so n’otu ọrụ dịrị alụmalụ nke bụ otu iwu putara ihe Chineke nyere n’okwa alụmị na nwunye.

Giddens (2003) n’igbanyere nkọwa Eze (2004) aja n’ukwu kwuru na n’agbanyeghị na e nwere ụdị alụmalụ dī iche iche na alụmalụ dī n’etiti nwoke na nwaanyị bụ nke a na-atụ anya ọmụmụ ma buru nke ndi Igbo kwenyere na ya.

Obiadi (2001) kwuru na o nweghị ihe o bula kwesiri ikewapu ndi no n’Okwa alụmị na nwunye n’ihi na o bu njiko sitere na mmkorita na nkwekorita, na ohanze kwesiri inye di na nwunye ohere imesapu ahụ n’agbanyeghionodu bula ha no na ya. O kwenyere na alụmị na nwunye bu otu n’ime emume omenala nke ohanze nabatara nke oma iji malite ezinauloohu maka mmuba. O bu n’ihi nkwenye di otu a mere e ji ahuta ezinaulo di ka otu pekarisi mpe n’agbako obodo ma burukwa nke si n’alụmị na nwunye puta. Nke a na-egosi na o buru n’alụmị na nwunye adighi mara na a gaghị enwe ọmụmụ mmaduohu.

Madu (1992) kowara na ezi ọmụmụ na ezi ozuzu nke a na-enye umu agaghị adi ma o buru na enweghị njiko nwoke na nwaanyị n’okwa alụmị na nwunye.

#### **2.4 Onodu Nwa n’Omenala Igbo**

Alụmị na Nwunye bu otu omenala nke na-emepe uzomumu na imuta nwa n’ezinaulo. Obiadi (2001) kowara na ọmụmụ bu otu ọrụ putara ihe diiri nwoke na nwaanyị na-alu onwe ha tinyere na o bu site na mmuba/omumu ka agburu ji eto. Duru (2014) kwuru na o bu nwa na-esite na njiko nwoke na nwaanyị n’alụmị na nwunye aputa bu onye nnochite anya Nna n’ezinaulo n’omenala ndi Igbo. Nke a na-egosi udi mkpa nwa di maka otito ezinaulo na mmuba n’ala Igbo. Ezinaulo bula na-ejighi nwa, obodo na umunna na-anoro ho nzuko iji mata ebe nsogbu di na iji mata ihe a ga-eme ka nwa were bata.

Ubesie (1978) kowara na amutaghi nwa so n’otu ihe mere e jiri nwee alụmalụ dī iche iche nke putara ihe n’omenala ndi Igbo, n’ihi na amutaghi nwa nwere ike ime nwoke iluotutu nwaanyị ma o bu ezinaulo ime nhachi, na nkuchi nwaanyị. Site na nkowa a, a ga-ahu na ọmụmụ - bu otu omenala na-esi n’alụmalụ aputa nke ndi Igbo e jighi eti epele, nke na-aputakwa ihe n’ufodu agumagu Igbo e nwere taa.

#### **2.5 Amutaghi nwa**

Amutaghi nwa buonodu nwoke na nwaanyị luru di na nwunye na-anọ na ya mgbe ha amutaghi nwa obula. Kioko (2015) kowaputara na onodumutaghi nwa abughi mmasi nwoke na nwaanyị

lurụ onwe ha, na n'agbanyeghi na ndi na-enweghi mmasi inwe nwa n'ogo alimdi na nwunye na amutaghi bu nke na-edobe di na nwunye n'onodu akwaaririna nchekasi.

Adobi (1997) kowara na amutaghi nwa n'ezinaulo na-eme ka ihunanya di n'etiti di na nwunye laa azu, o gara n'ihu kowaputa na omumu bukwa nke na-eme ka ihunanya na ogologo mbiko di na nwunye diokputorokpu. O bu nnukwu mkpa nwa di mere na umunna na oha obodo anaghi eleghara ezinaulo bu na-ejighi nwa anya, ebe ufodu ga na-ele ha ajo anya, ufodu a na-ekpere Chi ka a gozie di ka ndiozo.

Nwankwo (2012) kowara na onoduAmutaghi nwa na-eme ezinaulo ha buru ihe ochi n'oha obodo tinyere n'ogbakoufodu.

Amutaghi nwa bu ihe na-eweta mbawanye ezinaulo na agburu na njedebe, o na-akpalite ajuju di iche iche aru di na nwunye n'ozuzuoke, iji mata ma o nwere ebe nke nwoke ma nwaanyi siri rie mperi n'inwe ahụ gbasiri ike maka imita mkpuru site na mmeko edina, Link na Phelan (2001) nkowa na-ekwu na ahụ ike nwaanyi ma o bu nwoke nwere ike nke na-azu oke nwere ike ime ka ezinaulo ghara imuta nwa nke aka ha.

Site na nkowa Duru (2004) amutaghi nwa na-emetuta Alimalu n'uzo puru iche ma buru nsogbu kachasi eweta mgbanwe n'etiti -di na nwunye kari a onoduojojo ndiozo, nkowa ana-egosi na onoduAmutaghi nwa bu ya kachasi onoduojojo bu nwere ike idaputa n'alimdi na nwunye.

Dika Nwapa (1996) kowara na ufodu di nwunye nwunye na-ewere onodu amutaghi nwa ha di ka etu Chi siri choo ya, ma were okwukwe ha tukwasa na Chi na-enye nwa ka o rota ha n'oge ya ebe ufodu Di na nwunye bu ndi bu ndi na-ege ekute nwa na-achoghimata ihe kpatara onoduAmutaghi nwa ha na-agabiga na uzo ha ga-esi naputa onwe ha (Diemere et al., 2010).

Balen (2009) kwadoro nke a, ma kowaputa na onodu amutaghi nwa tozuru oke di ka nsogbu nwere ike iweta mgbasa na-esemokwu n'etiti di na nwunye, na Amutaghi nwa bu otu onodu na-akpu ugwu di na nwunye n'ala n'ebe, ochichigbak, na ihe ndiozo a na-eme n'oha obodo di.

## **2.6 Nchikota "Onye Chi Ya Akwatughi"**

*Onye Chi Ya Akwatughi* bu akuko si n'aka Chinedu Ofomata nke a biputara n'afọ 2000. Akuko a bu gbasara Uju, Osita na Adamma. Uju bu naani nwa nne na nna ya mutara, oge nna ya bu Ndubuisi nwuru n'ebe o gara ite nkwi, nne ya gbara nnukwu mbo izulite Uju nke oma. Uju bu nwata nwaanyi mara oke mma ma nwekwazi ezi agwa, ka o tolite di malitere ibiara ya mana

Nne ya achoghị ka ọ lụọ di n'ihị na ọ chọrọ ka Uju hachie ama nna ya ebe ọ bụ na ọ mụtaghị nwa nwoke mana Uju anabataghị nke a, ọ mechara lụọ otu nwa Okorobia aha ya bụ Osita.

Osita kpọrọ nwunye ya Uju gbagoo Bini ebe o bi, ha na-ebi nke ọma manaa otu ihe kọrọ na ndụ alụmalụ ha bụ nwa, Uju na-abuọ mụọ nwa ọ nwuọ, nke a mere ka Uju na Osita nọdụ n'oke echiche, ndị mmaduufọdụ nọ na-atụ ma Osita ma Uju aka gbasara ọnọdụ amụtaghị nwa ha ebe ufọdụ kachasi ndị na-abñ n'ulọ ahịa Uju añụ mmanya bụ ndị maara Uju na Osita ka ha si ebi n'udo na ihunanya nọ na-ekpere Chi ka ọ gozie ha, ka Osita bulachara ozu nwa ha nwurụ, ọgọ ya nwaanyị gwara ya ka ọ chọọ ebe ọ ga-akpọ nwunye ya gaa iji chọputa aihe na-egbu nwa na ọnọdụ amụtaghị nwa ha.

N'ihe nke a, Osita kpọrọ nwunye ya na ọgọ ya nwaanyị gaa na nke otu eze nwaanyị na Bini, ebe a gwara ha na ihe na-eme nwunye ya si na mmiri. Na o nwere otu nwunye ya nọ na mmiri tupu ọ lụọ di. Na ọ bụ iwe ndị otu ya nwere n'ebe ọ nọ mere ha ji emenye ya ihe igba anya mmiri, ọ gwara ha na ọ ga alurụ nwunye ya ọrụ mmiri iji rịọ ma kewapụ ya n'otu ahụ ka ọ nwere onwe ya. Osita na nwunye ya kwetara n'ihe Eze nwaanyị kwuru were kwado maka ọrụ ahụ ga-arurụ ha. N'ubochi ahụ, n'ime abali, Osita na nwunye tinyere eze nwaanyị ahụ gara na mmiri ebe a ga-anụ ruorọ nwunye ya ọrụ. Ha jikwa ihe niile Eze nwaanyị guorọ ha ọ ga-eji ruorọ ahụ mana ọ bụ naanị Eze nwaanyị na nwunye Osita so gbadaa n'ikpere mmiri ebe a nọ ruorọ ahụ.

Oge a rụchara ọrụ a, Uju mụrụ nwa nwaanyị nke mmekwara, ọ mechaa mụkwa nwa ọzọ nke ọ kpọrọ tagbo nke amụkwara n'oge adighi anya. Nke a mere ka Osita lụta nwaanyịọzọ bụ bụ Adamma.

Ka Adamma batara, ọ malitere imeso Uju ajọ agwa nke mere ka ọ puorọ ha ma gwa Osita na ndị be ha ka ha bịa were ihe ha mefuru n'isi ya. Uju nwetachara onwe ya were gbagoo Bini, chọta ulọ nke ya ma mepee ulọ ahịa mmanya, baa nnukwu ọgaranya ma mụta umu atọ di ndu ebe Adamma malitere isoghariumu nwoke ji ego, n'agbanyeghi na o nweghi nwa ọ mụtara mana nke ahụ anaghị eche ya uche. Osita mechara taba ikitere eze ihe mere o jiri lụkpo Uju nwaanyịọzọ tinyere na nwa ọ na-achọ o jiri maka ya lụọ Adamma, ọ hughikwanu ya. Adamma mechara soro otu enyi ya nwoke bụ Bola gbalaa Legoos n'ihị ego o ji mana ọ maghi na Bola aluola nwaanyị, ike uwa gwuru ya, ọ bidoziri gbaba akwuna na Legoos.

## 2.7 Nchikọta “Otu Iko mmanya M Nwuru Afọ Asaa”



*Otu Iko mmanya M Nuru Afọ Asaa* bụ akụkọ si n'aka Anene Onuko nke e bipụtara n'afọ 2014. Akụkọ a bụ gbasara otu nwoke aha ya bụ Amadi na nwunye ya bụ Soromchia. Amadi bụ onye Chi ya ji orụaka dị iche iche wee gozie. Nwoke a na-arụrụ bula siri ike, na-esikwa n'ihe o kopụtara enyere ndịozo aka ka agụụ ghara idula ha mmuo. O na-enyekwa ndi nwaanyi no n'Omugwo anu ka ha were leta ndu ha anya ma nyekwa ndi mkpa ego ji aka ego.

N'agbanyeghi enyemaka a niile, ufodu na-ahuta ha ka ndi an-eme mkpakọ ma were onodu amutaghi nwa ha ako ha onu, ebe ufodu na-esekpuru Chineke n'ekpere na aririo ka Amadi na nwunye ya soro ibe ha kuru nwa n'aka.

Ka Amadi gabigachara nnukwu onwunwa n'ohia nta, ebe o hapuru igbu otu amumamu buokpuagha Chi ya zara ya ekpere site n'ime ka nwunye ya di ime, nke o mechara muo ejima/umu abuo n'otu ntu ime nke ha kporo "Ezinaulo Ezuo" ndi ha bara Nwayobujije na Ndidi. Ha zulite n'uzo Chukwu, na Omenala, nsopuru, irubeisi na inyere mmadu aka n'ihia na ihe agwo muru ahaghi ito ogologo, umuaka weere uzokwu nne na nna ha.

N'ikpeazu, enyemaka Amadi na nwunye n'ebe ndi mmadu no weteere ha ngozi site n'aka Chijindu bu onye bunyere Amadi na ezinaulo ya ihe onyinye di iche iche nke gunyere ego na ugboala. Umu Amadi mechara nwekwa ezinaulo nke aka ha tinyere umu ha.

## **2.8 Atutu Nnyocha Agumagu**

Iji mee ka nchocha a tozue oke, nwa nchocha, gbadoro ukwu n'atutu nnyocha Agumagu a kporo Atutu Usoro Ezinaulo nke Bowen. Atutu a na-akowa na o di mkpa ikowaputa na e nwere mmekorita di n'etiti ezinaulo n'onwe ya na n'etiti di na nwunye n'agbokooha obodo ndi/ozo. Atutu a bu nke Murray Bowen weputara n'afọ1960 na-achọ ka a mata usoro mmetuta obi na ihunanya, alimdi na nwunye na ihe ndi di n'ime ya, bu naani mmadu abuo mere nkwekorita ka o metutara n'agbanyeghi na ezinaulo bu usoro ogbako kachasi nta n'oha obodo. Di ka Hall 1981 siri kwuo na atutu a gunyere ihe ndi a:

- ⇒ Alimdi na nwunye bu ihe na-eduba mmadu n'inwe ezinaulo.
- ⇒ Alimdi na nwunye na-enwe usoro mere o ji buru otu ntakiri n'ime otu mgbakọ ndiozo n'oha obodo.
- ⇒ Alimdi na nwunye gbadoro ukwu na nkwekorita nwoke na nwaanyi huru onwe ha n'anya.
- ⇒ Na mmekorita di n'etiti ezinaulo bula na oha obodo bu nke kwesiri ina-enye obi anuri n'agbanyeghi onodu ezinaulo bula no na-aya, na nke o bula kwesiri ino maka enyemaka ibe ya na-abughi ikwa emo.

- ⇒ Na ezinaulooha obodo na omenala enweghi nke kwesiri imegide ibe ya n'usoro iwu ma o bu ihe n'ichọ ihe nke onwe.
- ⇒ Na enweghi nkewapu ezinaulo ma o bu alimdi na nwunye o bua.

Atutu a dabara na nchocha a n'ih na o katoro akparamagwa ndi ahụ na-eweta mmekpaahụ na mkpagbu bu nke ezinaulo di iche iche na-anata n'aka omenala na oha obodo n'ih onodu amutaghi nwa. Atutu a dabara n'akwukwo agumagu abuo a, e jiri mee nchocha n'ih na ode abuo ndi a sitere n'akuko gosiputa na onodumutaghi nwa abughi nke enweghiuzo nnaputa kama o bu onye o biara inwe ndidi, na-ekpere Chi ma nwee nechekwab-e na uzo nnaputa ga-abia. Atutu a n'uzo puru iche megidere akaje nille osita mere uju n'ih na, amutaghi nwa bu onodu diiri di na nwunye mana omume osita n'ebe uju no adabaghi na ntuputa atutu usoro ezinaulo.

### **3.0 Ntucha Nchoputa Nchocha n'akwukwo iduuazi a hoooro**

N'ebe, ka a choputara ma tuchaa ihe ndi mere n'akwukwo agumagu a hoooro. Ihe nwere ike ibute Amutaghi nwa, nsogbu Amutaghi nwa na-eweta na uzo nnaputa n'onodu Amutaghi nwa nye di na nwunye.

#### **3.1 Nziputa ihe na-ebute Amutaghi nwa n'Alimdi na Nwunye**

Nwanchocha ga-eziputa n'uzo di iche iche site n'akwukwo agumagu abuo a. ihe ndi ahụ nwere ike ibute onodumutaghi nwa na ndu di na nwunye n'ih ufodu ihe bu ihe nwere ikpata amutaghi nwa n'ezinaulo.

##### **3.1.1 Uche Chukwu/Oge Chukwu**

Ufodu oge n'ezinaulo, amughi nwa n'oge a turu anya nwere ike buru ka Chi siri choo ya ma o bu na oge Chukwu jiri choo inye ezinaulo ahụ nwa erubeghi. Onuko ziputara nke a n' "Otu Iko mmanya M Nuru Afo Asaa", n'ih na, oge mbu, o biara di ka amutaghi nwa o ga-abu ihe echiche nye Amadi na nwunye yaa mana Anyim bu nwaanyi no n'Omugwo gwara ha, wepu uche ha na ya n'ih na oge Chukwu choro igozu ha erubeghi.

Anyim wee kasie ha obi,  
 Tiwaa aku nsugbe wee si Amadi  
 i huru nwunye gi Soromchia, n'oge  
 a n'afozo, ga-eku nwa nwoke  
 n'apataukwu ya. gaa dee ya n'

akwukwo (ihu akwukwo 12)

N'agbanyeghionu ndi mmadu maka onodu amutaghi nwa ha Amadi gwara nwunye ya, na o ka mma ka ha kpofuo onumuuwa ma na-eme na-aga n'ihu na eleghi anya, onu ha ga-ezu oke otu ubochi.

### 3.1.2 Nwoke na Nwaanyi Ezughi Oke n'Ahụ Ike

Nwoke ezughi oke n'ihe o jiri buru nwoke ma o bu nwaanyi ezughi oke n'ihe o jiri buru nwaanyi nwere ike ime ka a ghara imuta nwa n'ezinaulo. Odee agumagu abuo ziputachara nke a n'akwukwo ha. Osita ka o lachara Uju, ma nwatakiri oge ahụ nwa abiaghi, o kporo Uju, ha abuo gaa n'uloogwumata ma o nwere ebe ha siri rie mperi n'ahụ ike n'agbanyeghi na ha hutara onwe ha ka ndi zuru oke. Dokinta n'onwe ya kwuputakwara ya na ha zuru oke n'ahụ ike.

Amadi n' "Otu Iko mmanya M Nuru Afo Asaa" kporo nwunye ya Soromchia gaa n'ulo Dibia ogwu na afa imata ma o nwere onye n'ime ha adighi ka o kwesiri idi.

Nke a gosiri na ahụ ike nwoke ma o bu nwaanyi kwesiri izu oke n'ihu na o bu ebe diocha ma zuo oke ka ngozi Chukwu na-anọ.

### 3.1.3 Otu Nzuzo/Otu Mmụọ Mmiri

Nwoke ma o bu nwaanyi no n'otu mmiri ma o bu otu nzuzo ozo nwere ike ime ka nwa ghara ibiara ya n'ụwa maka na ndi otu ya na mmiri agaghi achọ ka onu alumalu ya zuo oke. Site n' "Onye Chi Ya Akwatughi" Osita kporo ga na nke eze nwaanyimata ihe mere na o na-abu nwunye ya muo nwa o nwuo, ma eze nwaanyi gwara ya si:

Nwunye gi si na mmiri were bia ụwa.  
O nwere otu nwunye gi no na mmiri  
tupu o luo di.  
iwe na-ewe ndi otu ya no na mmiri ihe  
kpatara o jiri hapu ha puo. Ha kwuru na  
o buru na a biaghi riu ha ariru ga-aju ha  
obi oyi, na ha ga-emekata nwunye gi ihe  
eziokwu apuo ya n'onu. (Ihu akwukwo 40)

Eleghi anya, ndi otu Uju na mmiri kworo ihe di o luru naanara ya nwa niile o na-amu.

### **3.1.4 Abumonu N'Ajo Akparamagwa**

Agwa adighi mma mmadu kpasoro mmadu nwere ibute onodu Amutaghi nwa oge onye ahụ, luru di ma o bu nwunye. N' "Onye Chi Ya Akwatughi", oge Osita jiri maka na Uju amutaghi nwa were ga-aluta Adamma ka o mara ma nwa aga-esi n'aka nwunye ya nke abuo puta, ma nwa abigahi n'oge ka a turu anya o malitere ije ohia ajujumatata ma o nwere ihe ya onwe ya bu Osita mere ma o bu omume ojoo o mesoro mmadu ka e mechara, enyi ya Chibueze gwara ya ka o chebara mmeko ya na ndi mmadu kemgbe o matara ihe echiche, imata ma o nwere onye o meoro n'udi di njo nke na o nwere ike o buru na onye ahụ buru ya onu. Chibueze gwara Osita si na-eleghi anya o nwere ike nwee onye buru ajoonu nke na o na-esiri ya ike imuta nwa.

## **3.2 Nsogbu Amutaghi nwa na-Ewetara Di na Nwunye**

A choputara na ndi odee agumagu abuo a eziputaghi naani ihe ndi nwere ike iweta onodu amutaghi nwa kama na ha ziputakwara nsogbu di iche iche Amutaghi nwa na-eweta. nsogbu ndi ahụ gunyere ndi a.

### **3.2.1 Nkewa/Nkewapu**

Ezinaulo na-amutaghi nwa na-adi ka ndi a gupuru n'ihe niile a na-eme n'obodo ma n'agbakofodu.

Ndi odee abuo a ziputara nke a n'ezie ndi Amangwu agunyeghi Osita n'ihe o bula n'ihi na ha kwuru na nwunye bu naanigbanje ka o na-amu nke mere o ji buru o muo nwa, o nwuo na nzuko ndi iyom, a hutara ka ndi iyom kpabara nkata ikewapu Nne Uju n'ihi etu onodu imu nwa ya di.

N' "Otu Iko mmanya M Nuru Afo Asaa", Amadi jupuru onwe ya ozigbo o hutara na umunna ya na-akpaso agwa di anaa maka onodu amutaghi nwa ya ma na nke ahụ emeghi ya ka o kwusi inye ndi mmadu aka.

### **3.2.2 Igba alukwaghi m**

Amutaghi nwa na-eweta nnukwu esemokwu n'etiti di na nwunye nke nwere ike iweta igba alukwaghi m.

N' "Onye Chi Ya Akwatughị" ka Uju na-amụ nwa, ọ na-anwụ, Osita malitere iwepụ anya n'iro ịmata ma ọ ga-ahụ nwaanyịozo ga-alụ. Oge ọ lụbatara Adamma, ọ malitere mekpa Uju ahụ nke mere na ọ bụkoro ngwongwo ya laa n'ụlọ Nna ya ma kpoo Osita ka ọ bịa were ihe o mefuru n'isi na ya anaghizi alụ.

Nke bụ eziokwu bụ na Osita esitelari na mbụ gbaa Uju alukwaghị m site n'omume di iche iche ọ malitere ime ka ha nwa ha tagboo nwuchara nke mechara puta ihe site na nwaanyi nke abuoọ luru.

### **3.2.3 Ndaghachi azu**

Site na nchekasi na agbamoihu na nwa biara, ọ na-eme ka di na nwunye na-adaghachi azu n'ihe ọ bula nke ha na-eme.

Uju n' "Onye Chi Ya Akwatughị" mechiri ulo ahia mmanya n'ih i njenje niile ọ na-eje iji mata ihe kpatara onodu Amutaghị nwa ha na ihe mere o ji buru ọ mụta nwa, ọ nwuo. Osita n'onwe ya daghachibere azu n'ulooru site na anaghị abia n'oge ma ọ bụ oge ufodu agaghị abia ma oli.

### **3.2.4 Mkpebi Omenala**

Ọ bughị na omenala bụ ihe joro njo mana mgbe ufodu mkpebi omenala n'onodu ufodu na-abu nsogbu nyere ufodu n' "Otu Iko mmanya M Nuru Afọ Asaa", ndiumunna gwara Amadi na n'ih na ọ mutaghị nwa na otozughị ibuuru ha onye nnochite anya ha n'obodo Ekwengba. Nke a wetara oke echiche n'ebe Amadi no, ma na Odinaka enyi ya nwoke gwara ya ka ọ kpofuo onodu - ahụ ma ledoo anya n'odiniihu n'ih na nke di n'ihu ka n'ezie.

## **3.3 Uzọ Nnaputa n'Onodu Amutaghị nwa Nye Di na Nwunye**

### **3.3.1 Ezi Ihunanya**

N'iji merie onwunwa amutaghị nwa, di na nwunye kwesiri ikwudosi ike na ihunanya ha nwere n'ebe ha no. Dika Amadi na nwunye ya Soromchia kwudosiri ike n'ihunanya ruo mgbe umu ha biara. Ha abuo jikoro aka onu ma na-aga, na-achokwa uzọ mgbaputa ha.

### **3.3.2 Igba Afa**

A na-enweta nwere onwe mgbe mmadu matara ihe na-eme ya na ka o si eme ya n'akuko abuo a, di na nwunye bu ndi hutara onwe ha n'onodu Amutaghị nwa jere gbaa afa imata ihe bu nsogbu na ihe mere na ha amubeghi nwa kemgbe ha banyere n'okwa alumi na nwunye.

### **3.3.3 Ndidi**

Ụzọzọ e nwere ike isi nnapụta ezinaụlọ nọ n'ọnọduAmụtaghị nwa bụ site n' inwe ndidi, e kwuru na onye ndidi na-eri azụ ukpoo. Ọ dị mma ihe ọ bụla mmadụ na-eme n'ụwa ka o jide ndidi n' ihi na o nwebeghị onye ji ndidi aga kpobiri ụkwụ. Amadi na nwunye ya gosiputara oke ndidi n' "Otu Iko mmanya M Ñurụ Afọ Asaa", ha ledoro anya n' eke kere ụwa, chere n' oge na mgbe na adinighị anya ka ọ gbanweere ha ọnọdu amụtaghị nwa ha, ebe Osita maka n' "Onye Chi Ya Akwatughị" bụ onye ejighị ndidi aga, maka na ọ bụrụ na o nweturu nwa obere ndidi, ya na Uju kara imuta nwa nke ga-anọ ndụ.

### **3.3.4 Ikute Nwa**

N'alumalụ, ọnọduamụtaghị nwa na-egosi ezinaụlọ gba aka nwa, di na nwunye na-amụtaghị nwa nwere ike ikuta nwa, ga-abụ nke ha ma na-aza aha n' agbanyeghị na ọ bughị ha mụrụ ya. Gọmentị obodo ọ bụla site n' aghuh di iche iche ezinaụlọ na-amụtaghị nwa na-agabiga, e weputala usoro ezinaụlọ enweghị nwa nwere ike kuta.

Ka e nwere ezinaụlọ na-ebe akwa maka enweghị nwa, etu ahụ ka e nwekwara ndi na-amụ nwa na-etufu n' ohia, tinyere ndi na-egbu nwa site n' iwepu ya n' afọ, ọ buonodu di otu a, ka gọmentị lechara anya were mepee ụlọ ebe umuaka ndi ahụ a tufuru ga-anọ ganye na e nwee ezinaụlọ chooro nwa were bia. sitekwa n' ụzọ di etu a, gọmentị na-adukwa onye ọ bula tuuru ime na-achoghi nwa ahụ, ka ọ ghara igbu ya n' afọ ma ọ bu tufuo ya ka a muputara kama ka onye di etu a chooulo ndi enwe nne na nna di ya nso kuga nwa ahụ, ka ndi na-achọ nwa nwee ikuru ya ma zuo ya n' ụzọ ziri ezi.

### **3.3.5 Ikpoku Eke Kere Uwa**

N'ezie ọ bụ chi na-enye nwa, ọ bụ eke kere ụwa na-eke ma na-enye nwa, n' ihi ya, ezinaụlọ bula na-amụtaghị nwa kwesiri iledo onye ahụ bi n' igwe anya maka nzoputa na nnaputa n' ọnọduAmụtaghị nwa maka na e kwuru na ike niile bụ nke ya, na ọ bụ ya ji ji ma jidekwa mma, onye o wanyere bụ ya ga-eri. Amadi na nwunye n' otu ikọ mmanya ñurụ afọ asaa mgbe niile na-akpoku eke kere ụwa bụ ya na-enye nwa ka lota ya na ezinaụlọ ya ka onu alumalụ ha were zuo oke.

## **4.0 Nchikota na Mmechi**

Ihe ndi a choputara site n' akwukwo ndi a hooro bu mgbazi nyere mmadu niile. Ndi odee agumagu Igbo na-agba mbọ n' ụzọ puru iche igba n' anwu otutu ihe di iche iche na-eme na ndu

mmadu tinyere ihe ndi anya na-ahụ na ndi anya anaghi ahu kachasi ihe mgbu igba alukwaghi m onodu amutaghi nwa na-ewetara di na nwunye ma o bu ezinaulo obula. Ndi odee ndi a n'esite n'iziputa ihe ndi a na-eme na ndu adoghanaeze aka na nti ma mee ha ike aji n'ume n'onoduo bula ha huru onwe ha maka n'awa ejuputaghi naani n'ihe utu.

N'iduuzi Igbo abuo a, ndi odee ha n'uzo puru iche ziputara n'ozuzu oke ihu dum Ezinaulo enweghi nwa n'agabiga n'aka igwe mmadu, oha obodo, omenala na n'ogbako di iche iche. A choputara na onodu omenala ufodu gbasara ezinaulo na-ejighi bu nke na-eweda ugwu ha n'ala, dobe ha n'onodu ndi abu ndi n'oha obodo. A choputara na otu bu ihe ndi nwere ike ikpata amutaghi nwa dika ajo akparamagwa, ibanye n'otu nzuzo o bula, enweghi ndidi chere oge Chineke tinyere ihe ndiozo. Ebe Amutaghi nwa nwere nsogbu di iche iche o na-eweta n'ezinaulonke gunyere igba alukwaghim, ilu igwe nwaanyi, ndaghachi azu na ihe ndiozo. A choputara na ihe uwa adighizi ka o dibu na mgbo, na ezinaulo enweghi nwa nwere ike inweta nwa site na ije kute n'aka ndi goomenti n'uzo di etu ahụ ezinaulo ga-anata ngozi puru iche n'aka Chineke.

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## **Nziputa na Ntulekorita Nkasusu Nwata Rie Awọ na Nwata Bulie Nna Ya Elu**

**Nke si n'aka**  
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### **Ndubabnye**

Ederede a ziputara ma tulee nkaasusu ndi putara ihe n'akwukwo ejije *Nwata Rie Awọ na Nwata Bulie Nna Ya Elu* iji choputa ka ndi odee ha si jiri asusu ruo oru. O bu ihe doru anya na ufodu umu akwukwo, ndi nkuzi, ndi oguu na ndi onyocha akwukwo agumagu Igbo anaghi enwekebe mmasi n'ihe gbasara itule akwukwo agumagu e dere n'asusu Igbo n'ih i udi nkasusu na akanka di iche iche ndi odee na-ewebata n'akwukwo agumagu ha. O bu onodu a kpalitere ederede a nke na-eziputa ma na-atulekorita nkasusu ndi odee ejije *Nwata Rie Awọ na Nwata Bulie Nna Ya Elu* webatara n'oru nka ha. A gbasoro usoro atutu odidi n'inyocha akwukwo ejije ndi a. A gakwara n'oba akwukwo ma nyochakwaa ufodu akwukwo dabara n'isiokwu a choputasia ihe ndi di mkpa maka edrede a. O bu site n'usoro nkowa ka e si ziputa ihe ndi a choputara. Site na ntucha e mere, a choputara na ndi odee akwukwo ejije *Nwata Rie Awọ na Nwata Bulie Nna Ya Elu* webatara asusu Igbo izugbe, olundi, asusu ngwarangwara, atumatuokwu dika; ilu, egbeokwu, nkwasara, myiri, mmemmadu dgz nakwa akanka di iche iche ha jiri choo agumagu ha mma. A choputakwara na o bu ilu ka e ji ziputa aha akwukwo abuo a; *Nwata Rie Awọ, O Ju Anu* na *Nwata Bulie Nna Ya Elu, Ogodo Ayochie ya Anya*. A na-atu anya na ederede nchocha a ga-abara ndi nkuzi, umuakwukwo, ndi oguu, ndi ntule agumagu na ndi niile huru agumagu Igbo n'anya uru. Ha ga-esitekwa na ya mata nkasusu di iche iche ndi odee abuo a webatara n'akwukwo ejije ha.

Ederede a lebara anya na nkasusu ndi odee abuo; Goddy Onyekaonwu na Inno Uzoma Nwadike jiri dee akwukwo ejije ha bu *Nwata Rie Awọ na Nwata Bulie Nna Ya Elu* n'otu n'otu. Ndi odee abuo a bu ndi okammuta agumagu Igbo tanyere utu puru iche n'uto asusu na agumagu Igbo. A maara ha di ka ndi na-ewebatakar i nkasusu na akanka puru iche n'oru agumagu ha. A bia n'omumu agumagu Igbo, nnyocha asusu e jiri dee akwukwo agumagu bu otu n'ime ihe ndi na-echere otutu ndi mmadu aka mgba, okachasi n'ebe umuakwukwo no, ndi oguu, ndi ntule nakwa ufodu ndi nwere mmasi n'ebe agumagu ederede Igbo di.

Otutu umuakwukwo na-ahuta asusu na akanka di iche iche ndi odee na-ewebata n'akwukwo agumagu ha okachasi n'ejije di ka ihe siri ike na nghota. Nke a mere ufodu ji agba oso n'ihe gbasara igu akwukwo agumagu Igbo, imu ya na inyocha ya n'ogo di iche iche. Ederede a lebara anya ichoputa nkasusu ndi putara ihe n'ejije ndi a horo; etu ndi odee ha siri jiri asusu ziputa akparamagwa isiagwa nakwa akanka ha. E nwere olileanya na ederede a ga-abara otutu ndi nkuzi na umuakwukwo okachasi ndi no n'amumamu agumagu Igbo nakwa ndi niile huru agumagu Igbo n'anya nnukwu uru.

Asusu bu isi sekpu nti n'ihe gbasara agumagu maka na o bu asusu ka mmadu ji eziputa ebumnobi ya. Ya bu, o buru na asusu adighi, agumagu agaghi adi. E ji asusu egosiputa nkamma di n'agumagu. Nke a metutara etu ndi odee si were usoro utosasusu, usoro nsiekwu na usoro nsiede gosiputa mbunuche ha na ka ha siri huta akparamagwa di iche iche e ziputara n'agumagu. Ederede a nyochara ka ndi odee abuo a siri were asusu gosiputa nkamma ha n'ejije ha na ka ha siri gosiputa aha e nyere akwukwo agumagu ha bu *Nwata Rie Awọ* na *Nwata Bulie Nna ya Elu*. Site n'ederede a ndi mmadu ga-mata na asusu Igbo sozi n'asusu okaibe e ji ede edemede nke agumagu ejije so n'ime ha.

### **Atutu Nkwa**

Nchoputa na-egosi na asusu bu uda nke mmadu meputara site na nnoko njiakpo ma buru nke a haziri n'usoro nwere nghota. O bu naani mmadu na-eji okwu onu nwere nghota eziputa mbunuche ya. N'ihi nke a, o bu naani mmadu nwere ike isu asusu. Asusu nwekwara ihe ndi e jiri mara ya nke a mere na asusu na-ekewapu mmadu n'ebe anumanu no ma na-ejikọ mmadu na ibe ya ma obu mba na mba onu. Asusu bakwara mmadu nnukwu uru maka na o bu asusu ka e ji akparita uka ma obu n'ezikorita ozi ma werekwa ya na-akowaputa ebumnobi mmadu.

Ugwueye na Ohaeto (2011:173) hutara asusu di ka uzọ mmadu na ibe ya si egosiputa mmetuta obi ha, mkpali na mmuo, mbunuche ma o bu echiche ha. Ha gakwara n'ihu kwaa na asusu obula hibere isi n'usoro nhazi na nnabta nke ndi mmadu. Hornby (1989:662) kwara asusu dika usoro mmeputa uda na mkpuruokwu nke mmadu ji eziputa ebumnuche ya na etu o si metuta ya. Nkwa a dabara n'ihi na o bu asusu ka mmadu ji akowaputa ihe metutara ya. Anozie (1999:11) kowakwara asusu di ka uda sitere n'olu mmadu nke nwere nghota mgbe ogan okwu di iche iche meghariri ahụ n'uzo di iche iche. O gakwara n'ihu kwaa na asusu bu udaolu mmadu a haziri ahazi n'udi odimara nke na-abughi ebumputaawa nke mmadu n'onwe ya mebere iji kwaputa echiche mmadu site n'okwu onu maobu n'ederede. Nkwa a dabara n'ihi na asusu bu ihe a na-amu amu maka na nwata a muru ohuru adighi asu asusu.

Ngoesi (1989:1) hụtakwara asụsụ dị ka iji mkpuruokwu nwegasiri nghota, ndi e nwere ike isu asu, dee edee maobu guo aguo iji mee ka a mata echiche mmadu. Nkwa a adabachaghi n'ihina mkpuruokwu nwere ike nwee nghota mana o buru na ahazighi ya n'usoro kwesiri ekwesiri, nghota ya agaghi edocha anya. Ya bu na asusu ga-abu mkpuruokwu nwere nghota nke a haziri n'usoro iji nye nghota. Sweet (1974:642) kowakwara asusu di ka nkwaputa echiche mmadu n'udi ichikota uda okwu onu ka ha buru okwu e ji emeputa ahiriokwu. Ezeumudo (ND:2) kowara asusu di ka Udaolu nwere nghota nke mmadu na ibe ya ji akpita uka. Nkwa ndi odee abuo a gosiri na asusu bu uda nwere nghota nke mmadu ji eziputa ebumnobi ya maka na uda enweghi nghota abughi asusu.

Nkwa niile a e nyere maka asusu dabara adaba mana a hutara asusu n'uzo abuo di ka uda na mkpuredide. Asusu di ka uda bu uda nke mmadu meputara site na noko njiakpo ma buru nke a haziri n'usoro nyere nghota. Asusu dika mkpuredide bu ndoko n'usoro asusu na ndi nwe asusu ahụ nabatara iji nye nghota. Site na nkwa a, a ga-achoputa na e nwere udi asusu abuo; asuruasu na ederede nke mmadu na ibe ya ji akparita uka.

### **Atutu Ederede**

Di ka e kwuru n'elu, a gbasoro atutu odidi n'itule nkasusu ejije abuo a a hooro n'ederede a. Atutu odidi di ka aha ya siri di na-eleba anya na nka agumagu na nkamma e ziputara n'oru agumagu. N'ime nke a, a na-esitekari na nkaasusu e ziputa nkamma n'agumagu. Ya bu na ihe di onye onyocha agumagu mkpa bu ichoputa ka odee si jiri asusu wee ziputa nka na nkamma di n'oru agumagu. Ndi odee agumagu na-eji asusu aru oru n'uzo puru. Ha na-eji ya eziputa mmetuta obi. Asusu ka onye onyocha atutu odidi na-agbado ukwu were enyocha agumagu.

Atutu a bu nke a malitere iji enyocha agumagu n'afu 1930. Ndi bu isi a huru kwaba okpu nay a gunyere; Boris Eichenbaum, Victor Shklovsky, Roman Jakobson na ndi ozo. N'echiche nke ya, Abrams (2005:107) kowara na atutu odidi na-ahuta agumagu di ka ihe ji asusu aru oru n'uzo puru iche. Nke a mere o ji ekwu na oru dikariri mkpa asusu na-aru bu maka izikorita ozi. Mana asusu agumagu di iche n'ihina o na-enye oguu ohere puru iche site n'ikpolite akonuche ya na nka di iche iche e ziputara n'agumagu. Ihe di onye onyocha ji atutu a aru oru bu ichoputa ma odee o webatara nka di iche iche di ka atumatuokwu nke gunyere ilu, nsinilu, egbeokwu, myiri, mburu wdg. O ga-achoputakwa ma o webatara asusu ngwarangwara maobu okwu mbite n'oru ya. Oru ozo bu na o ga-achoputa ma odee o jiri olundi maobu Igbo izugbe wee dee akwukwo agumagu ya. O ga-achoputakwa ma o webatara nkaasusu n'ebe o kwesiri iji kowaa ihe a n-ekwu maka ya. Onye onyocha ga-achoputakwa ma odee o jiri ike nke edide ya wee ruo oru. O

bụ nke a mere Mbah na Mbah (2007) ji kowaa na atutu a na-elekwasakarị anya na mmewere agumagu odee ziputara n'oru ya ma leghara anya n'ihe ndi na-eme n'ohaobodo e ziputara n'agumagu ahụ. Uzochukwu (2012:72) kwenyekwara na nke a mgbe o kwuru na inyocha agumagu n'usoro odidi na-eleba anya etu e si weputa nkamma na ya. Iji mee nke a, ihe di onyocha agumagu mkpa bu naani agumagu ahụ n'onwe ya, nke a ga-esi na ya mata udi ya, odidi ya na etu ya bu agumagu siri metuta ogu. Ya mere, ederede a ga-agbaso usoro odidi n'ihina o kara daba adaba n'ichoputa etu ndi odee ejjie *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* si jiri nkasusu ha webatara n'oru nka ha wee ziputa nkamma.

### **Ntuleghari Ederede Nchoputa**

N'ebe a, e lebera anya na nkowa na nchocha di iche iche ndi e merela gbasara onodu asusu n'agumagu di ka o di n'isiokwu ederede a. O bu ihe doru anya na e kwuwe maka agumagu ma e weputaghi asusu di ka isi sekpu nti, i mara na o di ka onye tere ofe mana o tinyeghi ya nnu . Ya mere, o di mkpa ibido site n'ikowa onodu asusu di ka o si metuta agumagu. Ederede a hutara asusu di ka ihe di oke mkpa n'agumagu nke na e wepu ya e nweghi ihe ndi odee ga-eji eziputa mbunuche ha ma o bu kparita uka.

Uzochukwu (2012:2) kwara na asusu di n'agumagu ekwesighi ibu asusu di mfe ma o bu asusu e ji akparita uka. Kama, o ga-abu asusu di elu nke ga-ebu onye obula huru ya isi, ma mee ka echiche na mmetutaobi puta ihe. Nke a abuchaghi eziokwu n'ihina o buru na asusu agumagu adi elu, i mara na ndi mmadu agaghi enwe mmasi igu ya maobu meputa ya na nkwo di ka o metutara ejjie.

Nnyigide (2014) kwara na asusu bu uzọ onye odee na onye onyocha si akparita uka. O gwara n'ihu kowaa na asusu bu akaranga kacha mkpa odee ji ezi ndi ogu na ndi nkiri ozi, nakwa uzọ mbu odee ji akwaputa etu ihe siri kwuru. Nkwa a dabara n'ihina o bu asusu game ka e nwee ezi mmekorita n'etiti onye odee, ndi ogu, ndi nkiri na ndi onyocha n'ihina asusu bu isi sekpu nti na njirimara agumagu.

Ikeokwu & Onyejekwe (2004:89) kwara na asusu metutara ihe dum agwa kwuru ma o bu gosiputa n'ejjie iji kwaputa mbunuche, echiche ma o bu onodu ekwurunonu ma o bu mmeghari ahụ. Nkwa a bu nke ziri ezi maka na o bu site n'asusu ome ma o bu odee ka ogu ma o bu ndi nkiri ga-eji mata ihe ejjie ahụ na-akowa na ihe mputa di na ya.

Ogbuagu (2011:285) n'isiokwu o kporo "Atumatuokwu: Asusu nka n'Agumagu" kwara na asusubu mmadu na-asu ya. O sika na asusu obula ga-enwe nghota ma burukwa nke eji

akparita ụka ma o bu ede ihe. Eghagha (2011:195) n'isiokwu o kporo "The Language of Drama and the Drama of Language", kowara na e ji asusu akowaputa ihe gara aga n'udi ihe na-eme ugbu a. O kowakwara na asusu ejije na-adi mfe, ya bu na o dighi ahia ahụ na nghota. Asusu na-eme ka nhazi emereme chawaputa di ka e si huta ya na *Nwata Rie Awọ*, ebe Onyekaonwu gosiputara udi e siri n' Akwa Ajo Nnunu wee gosiputa n'ihu akwukwo (48-49).

Uzochukwu (2001: 112) kowakwara na ndi oguu maobu ndi nkiri na-esite n'asusu ahuta ndu. O bu nke a kpatara agumagu jiri di iche n'amumamu ndi ozo. Odee na-eji asusu eweputa akanka ya nke na-emetuta oguu maobu ndi nkiri n'uzo puru iche wee mee ka ha huta ndu n'oru agumagu ahụ. Azuonye (2007:240) n'echiche nke ya mere ka a mata na agumagu na-anabata asusu di ka ngwaoru puru iche. N'agbanyeghi na e nwere ngwa di iche iche mejuputara agumagu nke gunyere ndina, isiokwu, nhazi, agwa, akparamagwa na ndi ozo, mana o buru na asusu adighi, ihe ndi a agaghi abụ ihe ha bu: N'aka nke ozo, o bu site n'asusu ka e si amata mmebere agumagu ndi a. O gakwara n'ihu kowaa na a bia n'oru agumagu, na o di mkpa na a ga-enwe ezi nghota n'asusu ahụ tinyere odidi ya na oru o na-arụ.

Asadu (2009:295) n'isiokwu o kporo "The language of Couchoru's Esclave" kowara na a na-amata ndi oka odee agumagu site n'otu ha si e ji asusu aru oru. Otu uzo nke a si aputa ihe bu site n'iwebata nkasusu di iche iche. O bu nkasusu a ga-eme ka ha tinye onyinyo ga-anote aka n'ime ndi oguu maobu ndi onyocha agumagu. O gakwara n'ihu kowaa na asusu na agumagu na-agako n'otu ahiri. Nke a bu iji kowaa na asusu bu ngwaoru e jiri keputa agumagu. Ya bu na asusu na-emejuputa nnukwu oru abuo n'agumagu, oru nkowa na oru igbasa ozi. Nke a na-aputa ihe site n'amamihe puru iche a na-enweta n'oru agumagu.

Nnyigide (2012:122) n'isiokwu o kporo "The Procedure for Appreciation of Modern Igbo Creative Works" gosiputara na asusu bu agumagu. O bu uzo odee si eziputa ihe o maara, echiche, mmetuta na oguguisi ya site n'asusu. Etu ndi edemede ekereuche si eji asusu aru oru na-eweputa ike nke asusu nke nwere ike ime ka oguu tuo ujo, bee akwa, chia ochi maobu hu akwukwo agumagu ahụ n'anya mgbe o na-agu ya. O kowara na e ji asusu eweputa nkamma nke oru agumagu. O gakwara n'ihu kowaa na ndi odee ji asusu atuputa aro, ebumnobi ha nakwa izi ndi oguu maobu ndi nkiri ozi. Ha na-ewebata ufodu nkasusu di ka, egbeokwu, myiri, mburu, nkwuma, ogharaokwu, akpuokwu, ilu, nsinilu wdg. iji wee gosiputa nkamma, odidi na mputara nke oru agumagu ha.

Uzochukwu (2012:6) E ji ya eweputa nkamma n'agumagu. O kowakwara na iji asusu eweputa nkamma n'agumagu bu ihe di iche n'agumagu na ihe omumu ndi ozo. Asusu di nnukwu mkpa

n'orụ agumagu, ọ bụ ya kpatara omumu akanka agumagu ji agbado ukwu n'etu e si were asusu eziputa nkamma. N'akuku nke ya, Brockett (1974:44) kowaputara na asusu na-arụ orụ puru iche n'agumagu. E ji asusu eweputa ndinisiokwu, mgbakwunye na echiche nke orụ agumagu.

N'aka nke ozo, Ogbalu na Anedo (2009) nyochara ejije *Nwata Rie Awọ* wee choputa na odee ya ziputara onodu aru ibenne na ndu ndi Igbo nakwa ntaramahuhu so ya. N'otu aka ahụ, Uba (2017) lebara anya na *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* wee choputa na asusu ndi odee ji deputa oru agumagu ha.

Site ntule ndi a e mere, a choputara na otutu ndi odee, edeela otutu ihe gbasara asusu nke na-akowa na asusu bu uzọ mmadu si eziputa mbunuche ya. Ha kowakwara na ọ bụ asusu ka onye onyocha n'usoro atutu odidi ji eme nchocha ya iji ziputa nkamma nke oru agumagu. Ndi odee dekwarala otutu ihe gbasara asusu di ka o si metuta agumagu n'isiokwu di iche iche. Otutu edekwaala maka isiokwu di iche iche n'akwukwo ejije abuo a mana o nwebeghi onye lebara anya na ziputa na ntulekorita asusu *Nwa Rie Awọ* na *Nwata Bulie Nna Ya Elu* kpomkwem. O bu nke a kpalitere ederede a iji nyere umuakwukwo aka okachasi ndi na-enwe mmasi n'akwukwo ejije abuo ighota ihe omimi di iche iche gbasara nkasusu e ziputara n'ejije abuo.

## **Nziputa Nkaasusu Putara Ihe N'akwukwo Ejije Abuo a**

Ndi Odee abuo a webatara nkaasusu di iche iche n'akwukwo agumagu ha iji mee ka nkamma oru agumagu ha puta ihe. Ufodu nkaasusu putara ihe n'akwukwo ejije abuo a gunyere:

### **I. Ilu**

Ilu bu mmanu ndi Igbo ji eri okwu. A bia n'usoro obibi ndu ndi Igbo, a na-ejikari ilu enye mmadu ndumodu. Ndi odee ejije abuo a webatachara ilu Igbo di iche iche n'ejije ha mana anyi ziputara olenaole n'ederede a. Ima atu: Ekemma turu Obioma ilu n'ejije *Nwata Rie Awọ* mgbe o na-akpa ntata ihapu Anene chorọ ilu ya wee gbakwuru Aworo. Odee siri n'olu Ekemma ziputa ilu a iji gosi ihe Obioma gaje izute n'odinihu ma o geghi nti;

Obioma I bidokwa  
Ogba ngho di aghaghi iluta  
Eke ogba (Ilu 36)

Ekemma gakwara n'ihu tukwara ya ilu ozo ka o wee gbaa oso ndu ya site n'igwa ya okwu ndi a:

Nga ọ sọrọ agboghọ ya kọọ ara,  
ma otu ihe m ga-agwa gi bu na gi bu  
ochọ ihe ukwu ga-ezute agba enyi.  
Ma gi bu nwa aturu ga-epu mpi ekwo dikwa gi aro. (ihu: 37)

Odee ziputakwara nke a iji doo umu agboghọ na-agba nho di aka na nti maka na o buru na Obioma gere enyi ya nwanyi bu Ekemma nti, o garaghi igbakwuru Aworo maka na o bughị nwanyi na-achọ nwoke, kama o bu nwoke na-achọ nwanyi. O bu onodu a buteere ya odachi n'ikpeazu.

A bia n'akwukwo *Nwata Bulie Nna ya Elu*, odee siri n'olu Ahudiya wee tuo ilu a iji gbaziere Emuka nwa mmefu:

Ihe m na-agwa gi bu nwaaturu  
na-epu mpi ka ekwu sikwaa ya ike.  
Nwata na-ahụ ji kwa ututu  
chetakwa na ji ga-agwu ututu afo (ihu 15-16).

Ahudiya kwuru nke a iji gwa Emuka na ihe a na-eri eri nwekwara ike igwu agwu, ka o sepu aka etu o si emefusi ego nna ya ka o gbaa mbo nke onwe ya maobu o chee aka ghorọ ihe nwere ike idaputa na ya.

Ndi odee a webatachara ilu ndi a na-esota ebe a iji mee ka ndi oguu na ndi nkiri ghota na odachi ga-adakwasariri ndi isiagwa ha ziputara n'ejije n'ihini ntupo di n'agwa ha nakwa akparamagwa ojoo ha. Na *Nwata Rie Awọ*, odee turu ilu a:

Gi bu nwata na na-akuru usurugada na-awuchagharị na-  
amaghi na usurugada bu egwu mmuo (ihu :26)

Udi ilu a gbakwara elu na *Nwata Bulie Nna Ya Elu*;

Okuko mmanya na-egbu ahubeghi ufu ara na-agba (ihu: 28)

## 2. Ukabuilu

Na *Nwata Rie Awọ*, odee siri n'onu Duru gosiputa nke a mgbe o biara n'ulo Obidike, o wee na-akoro ya maka nwa ya nwoke bu Aworo, ma Duru jiri ukabuilu a kowaara ya na udi omume nwa ya nwoke na-eme zuru ndi ntorobia onu na o bughị soso na be ya ka udi akparamagwa ahụ di, ukabuilu ahụ bu:

Aturu gara ka o koro nne ewu  
Na ya ahubeghi ebule nwa ya kemgbe ututu  
Ma nne ewu dachapuru n'ochi

Wee gwa aturu na kemgbe abali ato  
Na ya ekesebeghi mkpi be ya anya  
Ya mata amata na ihe niile kwu amu  
Aghaghi nzuzu. (17-18).

A bia na *Nwata Bulie Nna ya Elu*, odee jiri ukabuilu ziputa etu Emuka di na etu ndi mmadu siri huta ya mgbe o gara mefuchaa akunauba nna ya. Nke a bu site n'olu Kamalu mgbe o huru Emuka ka o di ka onye ara wee na-alota;

Nke a mere ka m lemaa anya elemaa  
Maka na onye otu anya huru ihe  
Mechaa gaghachi,  
lekwa ya anya ozo,  
kwee n'isi si na ya ejirila  
anya ya abuo hu ya. (77)

### 3. Mburu

N'ejije *Nwata Rie Awọ*, n'ihu 49, odee jiri mburu n'Akwa Ajo Nnunu gossiputa ogo iru uju ga-adakwasị Aworo na Obioma bu ndi ntorobia n'ihu mkpochi obi ha:

Ikwa akwa na iru uju buzi nri ututu,  
nri ehie na nri anyasi (ihu 49)

A bia na *Nwata Bulie Nna Ya Elu*, n'ihu 5, odee jiri mburu gosiputa ajo akparamagwa Emuka n'ebe akunauba nna ya di na etu o si were ya na-eme ihe abaghi uru.

A choputara m na Emeka bu  
Nwa mmefu.

### 4. Egbeokwu

Egbeokwu putara ihe n'akwukwo *Nwata Rie Awọ* n'ihu akwukwo 49 ebe odee siri na obara ejula ebe niile tinyere eligwe na uwa.

Obara wee fesachaa ebe niile,  
elu, ala aburula obara obara (ihu 49).

Odee gosiputara egbeokwu a site n'olu Akwa Ajo nnunu iji ziputa udi onodu ga-adaputa n'alumdi na nwunye akwadochaghi akwado.

A bia na *Nwata Bulie Nna ya Elu*, egbeokwu putara ihe n'ihu akwukwo 67. Odee jiri nke a wee gosiputa etu onodu Emeka bu nwa mmefu di mgbe o ripiachara ego nna ya nyere ya ka o wee baa uru.



isi akwochaala ya n'ike ka nke udele.

## 5. Myiri

E ziputara atumatokwu a n'akwukwo ejije *Nwata Rie Awọ*. Myiri putara ihe n'ihu akwukwo 70. Odee jiri myiri wee gosiputa onodu Odinchefu mgbe o dabara n'onodu ojoo onye ozo buteere ya.

...Ihu gi na-awabu ka anyanwu  
wee dizie ka ite unyi  
dizie ka nke onwu (ihu 70)

A bjakwa na *Nwata Bulie Nna Ya Elu*, Myiri putara ihe n'ihu akwukwo 38, mgbe Emuka na-eto enyi ya nwanyi wee chefu okwu nna ya gwara ya tupu o puwa ije. Nna ya gwara ya na "umunwanyị na-akpu mmadu isi mkpukpo kpuru abuzu" mana Emuka etinyeghi okwu a n'oru nke na ihe mbu o mere mgbe o gara obodo mepere emepe bu igbanwe umunwanyị ka a na-igbanwe akwa. Nke a kpatara o ji etu ha aha na-egbu nwa nkita di ka odee siri ziputa ya:

Leenu ka anya gi na-eke ka  
Kpakpando (ihu 38)  
I dika mamiwota (ihu 42)

## 6. Mmemmadu:

Mmemmadu putara ihe n'akwukwo *Nwata Rie Awọ* bu n'ihu akwukwo 60 mgbe Aworo tinyechara nsi na nri nwunye ya buteere ya wee na-ebo nwunye ya ebubo. O bu ebubo a buteere ya onwu maka na onye na-emegbu onye aka ya di ocha na-anata ugwo oru. Odee ziputara mmemmadu a iji gosi mkpu Aworo na-eti:

...Ewu ataam igu n'isi o  
Mmiri erughi eru amagbuo mu o  
Anu enweghi agba atagbuo mu o (60)

Mmemmadu putara ihe n'akwukwo *Nwata Bulie Nna Ya Elu* bu mgbe Nneezi bu onye nkuzi Emuka bira ikosara nne na nna ya maka akparamagwa nwa ha nwoke n'ulo akwukwo n'ihina ihe o na-ahu juru ya anya. O si,

...E nwere udi agwa m  
Na-ahu n'ebe o no  
Nke a na-ata m aru n'anya  
ma na-erikwa m nri n'obi (ihu 5)

## 7. **Bjambiauda**

Odee ziputara nke a n'akwukwo *Nwata Rie Awọ* ihu akwukwo 47. Mgbe nne Obioma bu Uduehi na-ebe ariri udi nwa ya mutara.

A muta amuta umeghenghe,

A mutaghi amuta umenghenghe (ihu 47)

Odee ziputakwara Bjambiauda n'akwukwo *Nwata Bulie Nna Ya Elu* n'ihu akwukwo 36 mgbe Iloka na-enye Emuka ndumodu mgbe o na-akwado iga obodo mepere emepe ebe o gara mefusia ego nna ya.

...Nwam,

I mara asu, suọ n'ikwe

Ma imaghi asu, suọ na mbara ala (ihu 36)

## 8. **Kwunkwukwa**

A bia na *Nwata Rie Awọ*, e kwughariri otutu mkpuruokwu, nkebiahiri na ahiriokwu ekwughari n'ejije a. Odee mere nke a iji nweta nlemaanya maobu nchemuche oguu maobu onye nkiri. Mgbe ufodu a na-ejikwa ya egosiputa ugboro ole emereeme mere maobu iji ya maa okwa maobu ido aka na nti. E kwughariri "ebe niile" ugboro ugboro na ngwucha Akwa Ajọ Nnunu (Ihu 49). Odee jiri kwunkwukwa a wee gosi ogo odachi ga-adakwasị Aworo na Obioma nwunye ya;

"Obara wee fesachaa ebe niile"

"Anyutochaala ebe niile"

"Bibikoo ihe niile"

"Onwu, mfu, nriarria, egwu; ita ikikere

"eze, ebe niile, ebe niile, ebe niile (Ihu 49).

Kwunkwukwa e ziputara n'akwukwo *Nwata Bulie Nna Ya Elu* bu n'ihu (87). Ekwughariri "ekwekwala" ugboro ato mgbe Iloka na-ago ofo mgbe o rochara ajo nro n'isi nwa ya nwoke bu Emuka. O mere nke a n'ihina onodu o huru nwa ya nwoke adighi mma.

Chukwu Abjama

Ekwekwala m fuo nga ihe m furu

Ekwekwala obi nwambaashi gbuo nke m

Ekwekwala m daa nga ihe m dara. (Ihu 87).

## 9. **Nghotasinauche**

Nke a pụtaara ihe n'ejije *Nwata Rie Awọ*. Dị ka: “Mkpụtamkpụ na mkpụtamkpụ”, “inyogoinyogo”; (48) bụcha nghọta sitere n'uche odee zipụgara iji gosiputa nghọta anyị nwere maka ihe gbara akpụ nakwa onyinyo agaghị enwe ike ijide aka bụ nke na-adị n'ụdị “inyogoinyogo”. Ọzọ, ọnwana-eti n'abalị, ọ na-azakwa ala site n'inye ihe n'abalị. Nke a mere odee ji webata mkpuruokwu a “zaa” iji gosiputa echiche inye ihe n'ochichiri.

Ma mkpụtamkpụ na mkpụtamkpụ  
Juputara na ya  
Eligwe na-eti baa  
Onwa na-eti zaa  
Ma na a garuo ha nso,  
ha dugbado inyogoinyogo.

Odee *Nwata Bulie Nna Ya Elu* webatara nghotasinauche n'ihu 38 na 47. Odee webatara nke a iji gosiputa ụdị mma ndị enyi nwanyị Emuka mara nke nyere aka wee dufuo ya.

Mma gị na-egbu barabara (ihu 38)  
Leedi ka ahụ gị na-akwọ murumuru  
Ka fomaika (ihu 42)

## 10. Ajuju nzaraonwe

Odee *Nwata Rie Awọ* ziputara ajuju nzaraonwe n'akwukwo agumagu ya n'ihu akwukwo 83 mgbe Aworo na-aju chi ya ajuju maka onodu ojojo o nwetara onwe ya. O na-ebe ariri n'ihu na ya bu nwata erielawo wee huzie ezigbo anu, mana o maghi etu o ga-esi rie ya;

O bu ginị ka m na-ahụ ihe a?  
O bu na nro ka o bu n'ihe?

Naanị Aworo maara ihe o na-agabiga na etu o ga-esi aza ajuju ndi a.

A bika n'akwukwo *Nwata Bulie Nna Ya Elu*, odee ziputara ajuju nzaraonwe mgbe Emuka hutara onwe ya n'ajo onodu o jiri aka ya tinye onwe ya n'ihu egeghi nti n'okwu ndumodu nna ya. Mgbe o nwetara onwe ya, o malite juba onwe ya ajuju ndi a n'ihu akwukwo 70 na 71:

Gini ka m no ebe a eme?  
O bu ndu ka m di ihe a  
Ka o bu ihe dika ndu ka m di?  
Olee ndi enyi m niile mu na ha  
Na-etinye nkwo n'isi?  
Olee ndi enyi m nwanyị niile,  
Ndi na-arachasibu m ike?  
O bu na a sighi na ukwu ji agu,  
Mgbada abiara ya ugwo? (ihu 70 - 71).

## **Ntulekọrịta Nkasụsụ Ndi Odee Abuọ a/Nchọputaga**

Site n'usoro atụtụ ọdịdị anyị gbadoro ukwụ na ya we tulee akwukwọ ejije abuọ a, anyị chọputara na ndi odee ejije abuọ a webatara nkasụsụ puru iche n'ejije ha iji kwalite nkamma oru nka ha. Ihe ndi ozọ putara ihe anyị chọputara gunyere ihe ndi a :

Nke mbu, ilu ka ndi odee abuọ a jiri wee ziputa aha akwukwọ ha. A bja n'ilu ndi a e ji ziputa aha akwukwọ ejije abuọ a, 'nwata'putachara ihe na ha. Nke a so n'ihe kpalitere mmasi anyi n'ederede a. N'ikowa ha, *Nwata Rie Awọ O Ju Anu* nke G. Onyekwaonwu dere putara na nwata rie ihe o kwesighi iri, o hu ihe o kwesiri iri, o gaghi enwe ike iri ya. Nke a putara ihe n'ebe Aworo no. O kachiri nti refuo Obioma nwunye ya na nwa ya bu Odinchefu wee mechaaa gaa luru nwa ya n'amaghi na o bu nwa ya. Onodu di otu a kpatara Aworo jiri wee nwuo onwu ike maka na o jiri aka ya wee gbuo onwe ya n'ih na o huru ihe kariri ya. Ya bu na Aworo mere ihe o kwesighi ime wee tufuo ndu ya maka na o bu nku onye kpara nku ahuhu si ngwere bjara ya oru.

A bjakwa n'akwukwọ *Nwata Bulie Nna Ya Elu*, odee gosiputara ilu a o ji ziputa aha ejije ya n'ihu akwukwọ (48): *Nwata Bulie Nna Ya Elu*, "ogodo na ngwongwo na ngwongwo nna ya ayochie ya anya". Nke a putara na onye obula mejoro onye okenye na ofo okenye ahụ ga-ejideriri ya. Nke a gbara elu n'ebe Emuka nwa mmefu no, mgbe o choro iga obodo mepere emepe, o wee bagide nna ya ka o kenye ya oke nke ruuru ya ma o soro ya maobu na o soghi ya. N'agbanyeghi okwu ndumodu niile nna ya gwara ya, Emuka egeghi ya nti nke na o choro iti nna ya ihe tupu nna ya wee kee ihe o nwere wee nye ya oke nke ya. Iloka ejichaghi obi ya wee nye Emuka ego a, mana n'ih mbagide o bagidere ya ka o ji wee nye ya ego ahụ. Emuka buuru ego a wee gaa obodo Umugbundioma wee mefusia ego a n'ihe e nweghi isi wee were ihere lota be nna ya. Ya bu na nwata a bu Emuka mejoro nna ya, ofo nna ya wee jide ya.

N'aka nke ozọ, Aworo na Emuka bucha "nwata" ndi odee bu n'obi wee ziputa aha akwukwọ ejije abuọ a. Emuka na Aworo mechara ihe ojoo wee nara ugwo oru so ya maka na ihe obula mmadu na-eme n'uw a nwere ugwo oru so ya. Aworo chupuru nwunye ya na nwa ya wee mechaa zute onwu ebe Emuka nupuuru nna ya isi wee zute ahuhu na ihe ihere. Ndi odee abuọ a jiri asusu wee ziputa ndi ntorobia di ka ndi adighi anabata ndumodu, ndi adighi eche ezi echiche banyere ndu ha na ndi anaghi erube isi. Ha gosikwara na ugwo oru onye obula na-eche

ya di ka Aworo riri awo chee na o bu anu wee huzie anu ju iri ya, Emuka bulikwara nna ya elu, ogoodo nna ya wee yochie ya anya, maka na ihe okenye no ala wee hu, nwata rigoro elu, o gaghị ahụ ya.

Site n'usoro atutu odidi anyi gbadoro ukwu na ya wee nyochaa ilu ndi e webatara n'ejije abuo, anyi choputara na ilu di iche iche ndi odee a webatara n'oru nka dabachara adaba ebe ha webatara ha nakwa n'akuko n'akuko ha ji ziputa ejije ha. Nke nyere aka ziputa nkamma agumagu n'ejije ndi a.

Nke abuo, asusu e jiri dee akwukwo ejije abuo a bu asusu izugbe ma burukwa nke di mfe nke na onye obula guru ha ga-aghota ya ngwangwa. Nke ato, odee abuo a webatachara asusu ngwarangwara, ya bu asuru Igbo, a suru bekee maobu okwu bekee a supere n'Igbo. Mana odee *Nwata Bulie Nna Ya Elu* webatara asusu ngwarangwara n'ebe o di ukwu karia odee *Nwata Rie Awọ*. Okwu bekee a supere n'Igbo gbara elu n'akwukwo *Nwata Bulie Nna Ya Elu* gunyere ndi a; tawunship (ihu:20), Lovu nwantiti (ihu:39). Hotel de Lovas, were isi ewu na kold bufeti, ihe no n'ime sket na blawuzu (Ihu:40), a gara m biznes trip unyaahu, nye m jin na laim (Ihu:41). Ndi ozo gunyere; mamiwota, fomaika, senti botulu, Alilooya, shopin, moto, foto, zuu, i dikwa shoo, I biazie savuo onye obula no ebe a ngwongwo na biya, muuziiki, mekaniiki wdg.

A biakwa na *Nwata Rie Awọ*, asusu ngwarangwara gbara elu na ya bu ndi a;

Polina polina (Ihu: 35), ugbu a odalikwetiela (Ihu 55). Asusu ngwarangwara ndi a bu iji ziputa akanka ha na nkamna nke oru agumagu.

Nke ano, ndi odee abuo a webatakara asusu olundi n'akwukwo agumagu ha. Olundi bu asusu e jiri mara otu obodo maobu ogbe.

A bia n'akwukwo *Nwata Rie Awọ* nke Goddy Onyekaonwu dere, o webatara Olundi Nnewi nke di na Steeti Anambra;

Aworo..... ka anyi gaa lawa ka ije buruzie  
Mbianaabo (Ihu:46)

Nke a putara i bia ihe ugboro abuo

Umunna Aworo: E e y oo, o bu ya. Akaluo! (Ihu: 53)

Nke a putara aka kuo

Obioma: ..... Ndi Amangwu, unu nozikwo ya o? (Ihu: 61)

Obioma: ..... Naanị Chukwu bụ onye osiari m (Ihu: 61)

Mputara okwu bụ “osiari” bụ na Chukwu bụ onya akaebe ya.

A bjakwa na *Nwata Bulie Nna Ya Elu*, nke Inno Nwadike, odee webatakawara olundị Mbaise nke dị na Steet Imo. Ebe ọ gbara elu bụ:

Emuka:..... Onye shi omume m ariji ya mma,

Ya gaanu kpesara Ibini ukpabi (Ihu:53)

Ozo bukwa olundị Asaba nke isi obodo Steeti Delta;

Ogamba: ..... Ife onye achọ ka ọ fu (Ihu : 83)

### **Nchikọta**

Asusu bụ isi sekpu nti n'ihe gbasara agumagu maka na a hutara ya di ka akarangwa kacha mkpa odee ji ezi ndi oguu na ndi nkiri ozi. Ozo, o bu uzọ mbu odee ji akowaputa etu ihe siri kwuru. O bu n'ihia na asusu di nnukwu mkpa n'iweputa nkamma ka otutu ndi okammuta ji eme ka a mata na tupu e kwuo na agumagu bu nke Igbo na a ga-ederiji ya n'asusu Igbo, ka nkamma gbadoro ukwu n'asusu Igbo wee gbaa elu. Anyi choputara na ndi odee abuo a anyi tulere ejije ha bu G. Onyekaonwu na I.U. Nwadike jiri asusu ruo oru n'akwukwo ejije ha bu *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu*; n'uzo dabara adaba. Ejije abuo gbadoro ukwu n'ihe gbasara ezinulo di ka o di n'ezinulo Obidike na *Nwata Rie Awọ* na Iloka na *Nwata Bulie Nna Ya Elu*. A choputakwara na ndi odee a jiri Igbo Izugbe wee dee ejije abuo a nke mere ka ha di mfe n'ogugu na n'imeputa ha na nkwago.

A choputakwara na ndi ode abuo a webatara akanka ha nke gbara elu n'etu ha siri webatara olundị na asusu ngwarangwara nakwa iwebata atumatokwu di iche iche n'ebe o kwesiri nakwa usoro kwesiri ka e si webata ha. Ha webatara ihe ndi a jji mee ka nkamma nke oru agumagu nke eji asusu e ziputa puta ihe. Nihi nke a, ederede a;

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# STYLES AND IMAGERIES IN IGBO DRAMA TEXT: A STUDY OF *OJAADILI* AND *NKE M JI KA*

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## Abstract

*Literature in its entirety is all about the use of language to create styles and imageries in an artistic and appealing manner by a passionate creative artist. Styles and imageries are products of language for literary ornamentation. The study aims at exploring the use of styles and imageries by the authors whose works are under study to see how they have been able to achieve aesthetics using these two elements of literature. At the back of the researchers' mind for embarking on this study is to bring the two selected Igbo drama texts to lime-light. The literary theory adopted for analysis of the study is formalism. The main source of data for the study came from *Ojaadili* and *Nke M Ji Ka* written by Odunke Artists and G. I. Nwaozuzu respectively, which collectively formed the population of the study. Others source of data for the study includes library and internet sourced materials. At the end of the study, the researchers observed that the two authors achieved success in their use of language which helped them to articulate styles and imageries using the characters in their literary works. The study would be of great value to the public, teachers, students, as well as researchers in styles and imageries, hence adding to the wealth of knowledge in the study of this nature.*

## Introduction

The study of style is an age long practice. Life is not static in its nature, hence exposing humanity to need for change in styles. Literary style in particular has gained series of attentions from scholars of various backgrounds. Literature in its entirety is all about the use of language to create styles and imageries in an artistic and appealing manner by a passionate creative artist in both oral and written literature. At the back of these styles is a desire and motivation to



create and recreate the existing ones in order to add value as well as to achieve aesthetics. Hence, this calls for acquisition of skills to create something thoughtful and beautiful through the use of language.

Thus, drama as one of the genres of literature in both traditional and scripted types are organized and /or written for performance on stage. Dramatic Performance on stage calls for application of all sorts of techniques as well as the dos and don'ts in the play production often referred to as dramaturgy. The application of these rules in the dramatic performance brings about the imageries that make the drama to appear real in line with the idea of make belief in the dramatic performance. Igbo literary artists whose works are under study, have been able to achieve great success in this regard. They are able to achieve aesthetics in the use of language in form of figures of speech and literary appreciation, along with their proper characterization in these two drama texts: *Ojaadili* and *Nke M Ji Ka* written by Odunke Artists and G. I. Nwaozuzu respectively are good example of how style and imageries are greatly used in Igbo literary works. These authors are articulate in the manner they exercised their freedom in the genres of literature they have chosen. They adopt both general and individual styles to achieve aesthetics in their works. The study therefore aims at exploring the use of language in creating styles, imageries by these authors using the characters in order to achieve aesthetics. Hence bringing the two selected Igbo drama texts to the lime-light.

Formalism is adopted as the literary theory for analysis of the study, because deep into the study of form is style, and as drama texts, their dramaturgies are informed as a result of their form. It is the form of any work of art identifies it amongst others, without which it ceases to belong into the classification of literary genre irrespective of the author's style. The two literary works under study stand out amongst other Igbo Drama Texts, because their authors are able achieved success in applying language to create styles, and imageries through the characters in their literary works. This mastery in the use of language to create styles, and imageries make their literary works to stand out amongst other Igbo drama texts. The study would be of great value to the public, teachers, students, as well as would be researchers in literature mostly in style and imageries, hence adding to the wealth of knowledge in the study of this nature.

## **Review of Related Literature**

This section of the study would review the research theory, and the five keywords in the topic under study alongside other people's concepts. The five keywords are Literature, Drama, Style, Imageries and Igbo. The review of the above terms would give insight for proper understanding of this study.

### **Formalism**

Kennedy and Gioia (2007:1508) have it that formalist critics regard literature as a unique form of human knowledge that needs to be examined on its own terms. Hence they see it from the point of view of 'the natural and sensible starting point for work in literary scholarship.' René Wellek and Warren wrote in their influential *Theory of Literature* are of the view that Formalist criticism is the interpretation and analysis of the works of literature themselves. To a formalist, a poem or story is not primarily a social, historical, or biographical document; it is a literary work that can be understood only by reference to its intrinsic literary features—that is, those elements found in the text itself. To analyze a poem or story, therefore, the formalist critic focuses on the words of the text rather than facts about the author's life or the historical milieu in which it was written. The critic would pay special attention to the formal features of the text—the style, structure, imagery, tone, and genre. These features, however, are usually not examined in isolation, because formalist critics believe that what gives a literary text its special status as art is how all its elements work together to create the reader's total experience. Warren commented, 'poetry does not inhere in any particular element but depends upon the set of relationships, the structure, which we call the poem.'

The key used by the formalists to explore the intense relationships within a poem is through close reading, a careful step by step analysis and explication of a text. The purpose of close reading is to understand how various elements in a literary text work together to shape its effects on the reader. Since formalists believe that the various stylistic and thematic elements of literary work influence each other, these critics insist that form and content cannot be meaningfully separated. The complete interdependence of form and content is what makes a text literary. When we extract a work's theme or paraphrase its meaning, we destroy the aesthetic experience of the work.

Dobie (2012:33-35) in view of this says, 'formalism probably has the distinction of having more names than any other recently developed school of criticism.' The model, as defined by American and English critics, has been called the New Criticism, as well as aesthetic or textual or ontological. Then, too, there is Russian formalism, which shares some fundamental

characteristics with its Western cousin, but it is the ideas of the writers known as the New Critics, that is referred to here as formalist criticism, that in 1930s revolutionized the work of scholars, critics, and teachers in the United States. For decades people learned to read, analyze, and appreciate literature using this approach, making it one of the most influential methods of literary analysis that twentieth-century readers encountered.

Formalism's popularity among readers is sustained, which comes primarily from the fact that it provides them with a way to understand and enjoy a work for its own inherent value as a piece of literary art. Emphasizing close reading of the work itself, formalism puts the focus on the text as literature. It does not treat the text as an expression of social, religious, or political ideas; neither does it reduce the text to being a promotional effort for some cause or belief. As a result, formalism makes those who apply its principles and follow its processes better, more discerning readers.

Any new school of criticism is both an offspring of those that have preceded it and a reaction against them. The New Criticism, with its emphasis on unity and form, is the direct descendant of the aesthetic theories of the romantic poets. Coleridge, for example, believed that the spirit of poetry must "embody in order to reveal itself; but a living body is of necessity an organized one-and what is organization but the connection of parts to a Whole, so that each part is at once end and means!" Form to him was not simply the visible, external shape of literature. It was something beyond form hence it is the life-wire of literary composition. He explained that "it shapes as it develops itself from within, and the fullness of its development is one and the same with the perfection of its outward form. Such is the life, such the form."

The New Criticism was more directly born as a reaction against the attention that scholars and teachers in the early part of the twentieth century paid to the biographical and historical context of a work, thereby diminishing the attention given to the literature itself. Instead of dealing directly with a poem, for example, the previous generation's critics were likely to treat it as a sociological or historical record. It could be an excuse to indulge one's fascination with the lives of writers and their friends. When the critics and scholars did directly address the text, they tended to describe their own impressions of it. Clearly, something more scientific was called for, some better way of understanding and evaluating a poem or play.

New Criticism therefore is a theory of literature that would have a reader understand and value a work for its own inherent worth, not for its service to metaliterary matters. The movement began informally in the 1920s at Vanderbilt University in discussions among John Crowe

Ransom, Robert Penn Warren, Allen Tate, Cleanth Brooks, and others who were interested in getting together to talk about literature. For three years, they published a literary magazine called *The Fugitive*. Not only influenced by one another but also bolstered by the work of theorists from abroad, such as T. S. Eliot, I. A. Richards, and William Empson, they began to develop their own ideas of how to read a text. Important to their thinking, for example, was Eliot's announcement of the high place of art as art rather than as expression of social, religious, or political ideas. They were influenced, too, by Eliot's explanation of how emotion is expressed in art. He called it the objective correlative, "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked." From Richards, who was concerned with the investigation of meaning, they adopted the practice of working toward the scrupulous explication of poems. Although the *Fugitives* would later become well known for their own poems and stories, they are also remembered for beginning to formulate principles of literary analysis that would shape the habits of serious readers for several decades to come.

Onuoha (2017:197) is of the view the formalism originates from Ferdinand de Saussure who explains that formalism of context-free grammars was developed in the mid 1950s by Chomsky and their classification as a special type of formal grammar. A context-free grammar provides a simple and mathematically precise mechanism for describing the methods through which phrases in some natural languages are built from smaller blocks, capturing "block structure" of sentences in a natural way. Its simplicity makes formalism amenable to rigorous mathematical study. Important features of natural language syntax such as agreement and references and not part of the context-free grammar, but the basic recursive structure of sentences, the way in which clauses nest inside other clauses, and the way in which lists of adjectives and adverbs are swallowed by nouns and verbs is described exactly.

## **Literature**

Literature is the act of using language to achieve aesthetics. It goes beyond using every day language in its quest to engage the audience to think as well as to please them as it takes the cultural material of the society that creates it. It is a form of art-work that mirrors the society with the intention to entertain, as well as to correct some its ills. Literature is a form of art where authors express with sense of pride what the society held at high esteem, at the same time wishing to acquire those they don't have. Scholars in both space and time have contributed

in the definition of literature, one of them is Oruchalu, (1999:33), argues on the function of literature to the society thus; “literature plays a very important and strong role in the awareness of civilization.” This means that literature grows along with the society and can point at the level of development in the society. This has ways of bringing social reform, as a result of unstatic nature of the society. Echeruo, (2001: 16) states that literary artist mirrors the society by trying to present the societal facts of life to the people through literature. The author is of the view that literature is a reflection of the society, hence it has the capacity of presenting some facts in the society. Nwadike, (1992:27) is of the view that literature is a window for expression to individual author. This thought about literature goes a long way to show how literature enhances freedom of expression alongside with its politics, for supporting one idea, as well as condemning the other. Literature explores the cultural materials such as politics and economic inclinations of the society. It is a kind of art usually written for entertainment of the audience and to teach some moral lessons.

## **Drama**

Drama is a form of literature, an act of imitation of life on the stage where actors perform the story before the audience. It is deeply rooted on imitation, and re-enactment of event using dialogue for easily understanding of the story. Many scholars have contributed in the definition of drama, one of them is Obadiegwu (2019:5) opines:

Drama as visual imagery and the means of understanding for school children has reflected in clarifying other area of human development necessary for individual growth. For instance, drama technique can make history come alive. It can communicate feeling, both to audience, through the medium of players, and to the players themselves, through identification with their roles. For example, an historical play can convey to an audience, not merely what people did but what they felt. To these players involvement with the role and with the particular historical situation can give insight into the feelings and motivations of characters of the past. In essence, communication through drama adds to the passing on of factual information, the dimensions of feeling and motives associated with the facts. It is therefore used as clear observable representation of action of events, something the children can actually see and which in turn enhances their understanding of a particular situation in context.

The above statement shows how drama can be used to expose a child to ideas and opinion other than those he normally encountered. Such exposure could take a form of giving them roles to play in a drama in order to be fully involved in the act of solving their problem and that of the society. The author goes further to stress that dramatization physicalizes what they hear and representing it in more practically, clarifying scene-by scene situations in the course of the story. The children are enthralled by the visual element because they are able to see the actions as they unfold before them, thus becoming more attentive and following the story with greater understanding. The above thought is of view that role identification, interpretation and overall understanding of story line is made in the altar of drama.

Read (1962) in Obadiogwu (2019:5) in line with this says, that drama is an ideal in fostering the growth of individual and in harmonizing that individual with the organic unity of society. The function of drama in the above thought revolves around a holistic approach to mental and physical development of the individual child to overall integration into his environment. On the other hands, Okebalama (2003:12) in Ikeokwu and Onyejekwe (2004:11) says:

Traditional Igbo drama deals with the Igbo philosophy which involved their life, way of life, creation, visible and invisible things etc. It is a form of admonition against immoral acts; whereby good behaviours are commended while bad behaviour is totally condemned. Traditional dramas ascribe worship to gods; sometimes it is used to praise heroes, heroines for their great deeds. For example, 'the Uto Nsude' in Udi and Onoja Nwoboli in Ogurugu Nsukka.

In the above statement, Igbo traditional drama is recommended along with its moral function in the society as well as the place of honour it gives the heroes and heroines. These authors go ahead to say that traditional drama imitates place or setting like land of human beings, spirits and animals. There is no particular location for these performances since one does not stay at a place to watch masquerades. The above statement brings the idea that traditional drama could take any form and could be performed at any location. The author goes further to share light on masquerade as a form of drama, as well as a moving performance that calls for active audience, because of its ever moving nature. In the same direction with Mbah (2007:318) states the in a typical Igbo folk festival, the whole village turns out to be a theatre where actors and audience move from one end to the other gyrating in the harmony of spectacle, sound and

sense. The above statement captures the active participation of both actors and audience which is one of the primary features of drama.

## **Style**

Style is as old as life itself. Everything we do brings in one aspect of style or the other, including the way we eat varieties of meals in our table. The study of style is called stylistics, which takes critical look into how humanity is able to make same thing in different manners as a result of method used backed up with general convention and individual preference. Interestingly, the study of style in literary works and Igbo in particular is untapped mine field. Scholars of various time and space have attempted to offer meaningful definition to style and its study. Literary stylistics has gained attention of many scholars too, one of them is Leech (2008:54) is of the view that stylistics is the study of how language used in a work of art varies in accordance with different circumstances including the period of time, discourse, situation and authorship. The author further states that stylistics has two main divisions of general and literary stylistics, that general stylistics concerns itself in the study of style in all kind of texts, while literary stylistics is the study of style in the creative work of art. The above statement gives overview of what stylistics could be, in the sense that both general and literary stylistics revolve around the study of style alongside its period of time, discourse, situation and authorship. In the same light, Toolan (1996:ix) says that stylistics is crucially concerned itself with the excellence of technique, mostly as its attention is traditionally focused to such excellence craft and in a work of literature. The above statement brings in the idea that the basic function of stylistics is to study the excellence in craft and in a work of literature. This too involves the study of styles in a period of time as it concerns discourse, situation and authorship.

## **Imageries**

Imageries are mental symbols or icons created in the mind of readers of literary work, which help them to have lasting effect in their minds. It is the word picture in the literary work that concretizes it to the mind of readers. Many scholars have engaged themselves the quest for defining what imagery should be, amongst them is Okodo (1992:52) says that imagery as it concerns literature, means the mental picture of a person, thing, animal or place that is registered in the mind. Imagery: This and the above term have relationship. This is an imaginary image. This is the image of something that is not in existence. The above statement has it that imagery is of two types which include image of existing things and imaginary images.

Kennedy and Gioia (2007: G15) links the definition of imagery to image and opine that image is a word or series of words that refers to any sensory experience (usually sight although also sound, smell, touch, or taste). An image is a direct or literary recreation of physical experience and adds immediacy to literary language. Imagery therefore is the collective set of images in a poem or other literary work. The authors in (P:501) say:

The term image suggests a thing seen. When speaking of images in poetry, we generally mean a word or sequence of words that refers to any sensory experience. Often this experience is a sight (visual imagery, as in Pound's poem), but it may be a sound (auditory imagery) or a touch (tactile imagery, as a perception of roughness or smoothness). It may be an odor or a taste or perhaps a bodily sensation such as pain, the prickling of gooseflesh, the quenching of thirst,...

The above statement captures the function of imageries in the work of art, because it adds immediacy in the literary language. Imagery as word picture of the sensory experiences makes the understanding of the literary work easy.

## **Igbo**

Igbo is the name of language and means of identifying the people of Igbo, which one of the three major ethnic groups in Nigeria and the native of the present-day south-central and southeastern Nigeria. Igbo people are industrious, and easily associate with their fellow human being. Ekwealor, (2010:1) says that Igbo people are the people living in a geographical setting known as Igbo Land, who speak Igbo Language as their mother and father's language. The group is indigenous to the Southeastern part of the country, mostly on the eastern side of the Niger River, a region considered to be one of the most densely populated regions in the whole of Africa. Igbo Land also known as Southeastern Nigeria and some parts of South South Nigeria, is the homeland of the Igbo people. The tribe comes after the second-placed Yoruba ethnic group from the western part of Nigeria and the leading Fulani-Hausa ethnic group from the northern part of the country. The Igbo may be grouped into the following main cultural divisions: northern, southern, western, eastern or Cross River, and northeastern.

The language has approximately 24 million speakers, who are primarily of Igbo descent and live mostly in Nigeria but can also be found in other countries such as Equatorial Guinea where it is recognized as a minority language. There have been discussions in recent time with regards



to the possible extinction of the Igbo language in about 50 years. This is thanks to the preference for the use of English, which is perceived as the language of status and opportunity by native Igbo speakers. That has, in turn, led to a declining population of monolingual Igbo speakers, the deterioration of idioms, proverbs, and other rhetorical elements of the Igbo language.

Igbo people are native to five main states in Nigeria. They are Abia, Anambra, Ebonyi, Enugu (it's unofficial capital), and Imo State. The Igbo however, claim that their territory extends to present day Delta State to the west and Cross-River, Akwa-Ibom and Rivers State to the Southern part of Nigeria. This is backed up by the presence of native Igbo speakers in these states. Prominent cities and towns where the Igbo people reside include Owerri, Aba, Abakaliki, Onitsha, Afikpo, Asaba, Orlu, Agbor, Umuahia, Okigwe, Nsukka, and Port Harcourt. The Igbo people will also be found in cities outside Igbo Land such as Lagos, and Abuja. For many centuries, the Igbo people have always lived in peace with their neighbouring communities that consist of the Ibibio, Nupe, Ijo, Idoma, Igala, and Ekoi people.

Igbo traditional religion includes belief in a creator God (Chukwu or Chineke), an earth goddess (Ala), and numerous other deities and spirits as well as a belief in ancestors who protect their living descendants. Revelation of the will of the deities is sought by divination and oracles. Many Igbo are now Christians, some practicing a syncretic version of Christianity intermingled with indigenous beliefs.

The authors and their definitions reviewed above are all good in their respective contexts, however, none of the authors and their studies could replace this research work. This is because the study focused on the style and imageries in the Igbo Literary works with the aim of bringing these Igbo Literary works to the lime light. The study is therefore seeking for a space in the corpus of studies of this nature in order to help bridge the knowledge gap in this study area.

### **Data Presentation and Analysis of Styles and Imageries in the Two Drama Texts Under Study**

This section of the study would concern itself in the presentation of data from the two works of art under study. The styles and imageries as presented by the characters in the two drama texts in their interaction with other characters would form the data presentation, while the analysis of data would look into the styles and imageries as products of language presented for aesthetic purposes.

### **Styles and Imageries in *Ojaadili***

**Akiriika:** Otiaba o mere dike n'Ama Oji?

Oo ya!

Onye ma nke o chotara n'ebe a taa?

Otu a ka m huru ya na Nkwọ Igbo n'izu gara aga.

O gbazugo mgba n'Oru, gbaa n'Igbo

Mana o nwebeghi onye turu ya n'ala.

(P:9)

**Translation:** Otiaba who deals with strongmen of Amaoji.

He is the one! Who knows why he is here today?

This is how I saw him at Nkwọ Igbo last week.

He had wrestled in every part of Oru and in Igbo

But no one has thrown him down.

(Scene 1, P: 9)

**Otiaba:** Taa kururum! Taa kururum

O bu uche, ka o bu anyi?

Ee! Ogene mkpi naabọ.

Ng-agwa m okwu

Am m anu igba i na-eti

Na-agwa m na nti echiro m.

Tichapu!

Asi m gi tichapu!

Ka o bu gi nwa ga-etichapu?

Onye ga-etichapu?

(P10-11)

**Translation:** Taa kururu! Taa kururum

Is it thought or us?

Ee! Gong of two holes.

Tell me words.

I am hearing the drum you are beating.

Tell me for I am not deaf.

I challenge you!

I ask you to challenge me!

Are you the one to challenge me?

Who would challenge me?

(Scene 1, P: 10 – 11)

**Ojaadili:** Hoyi! Hoyi!! Hoyi!!!!

Agadi nwanji anaghi akaru nka

N egwu o maara agba

Ikenga m!

Ikenga m!

Hoyi! Hoyi!! Hoyi! Hoyi!!!!

(P:12)

**Translation:** Hoyi! Hoyi!! Hoyi!!!.  
Old woman is never aged  
In the dance she knows how to dance.  
My god of fortune!  
My god of fortune!  
Hoyi! Hoyi!! Hoyi!!! (Scene 1, P: 12)

**Udumeje:** Ojaadili Agamevu dike  
Ojaadili ori ogodo a watara dike  
E zu onye, e zu ihe o mere. (p:15)

**Translation:** Ojaadili, Agamev strong.  
Ojaadili the eater of cloth of the strong.  
One is seen along with ones's achievement.  
(Scene 1, P: 15)

**Ojaadili:** Ama m na m bu ozọ dimgba  
Mu abughi ozọ dimgba, m wee kuo  
Otiaba isi n'ala  
Gwa m ihe mere Udumeje ...oso oso! (p:19)

**Translation:** I know I am chimpanzee.  
If I am not chimpanzee, how could I hit  
Otiaba's head on the ground?  
Tell me what happens to Udumeje... quickly.  
(Scene, 1, P: 19)

**Ojaadili:** Chei, o bu gini ka m na-anu ihe a?  
Na umu anu ji Udumeje  
Ozo dimgba, unu chee aka ghoru m. (p:25)

**Translation:** Chie, what is this thing that I am hearing?  
That animals held Udumeje  
Chimpanzee wait for me.  
(Scene 1, P: 25)

**Okagbue:** Ojaadili , a na-eji nwayoo aracha ofe di oku,  
Maka na mmadu amaghi ka o si gboo mma na mmiri,  
O gbujie onwe ya ukwu.(p:28)

**Translation:** Ojaadili, hot soup is licked slowly,  
Because if one shouldn't know how to use cutlass in the water.  
One cuts his leg. (Scene 1, P: 28)

**Ojaadili:** Nna anyi Omire,  
Ka i si ahụ n'ehie bukwa ka i si ahụ n'abalị.  
Gị na mmadu rie, gị na mmuọ erie .  
Ndewo!  
Ama m na oḡu a bu nke m,  
Maka na o bu onye oja m ka umu anu ji  
Uje m uje m uje m Mgbadike...(p:29)

**Translation:** Omeire our father,  
You see in the day the way you see in the night.  
You dine with human, you dine with spirit.  
I greet!  
I know that fight is for me,  
Because the person held by the animals is my flute player.  
I go. I go I go the wrestling of strong. (Scene 1, P: 29)

**Otuedo:** Ibe anyi unu maara na ihe e ji na-ejekwu ozọ bu mgba.  
O buru mgba, Ojaadili jewe. (p:30)

**Translation:** My people, you know that whoever goes to chimpanzee is for wrestling.  
If it is wrestling Ojaadili should go.  
(Scene 1, P: 30)

**Onukwube:** Eche m na i ga-eso m tuo aro maka ihe a ga-eme ka Ojaadili dajuo.  
Ka o soro ibe ya chiba ukwu n'ulo  
I ma na o bu otu nwa. (p:37)

**Translation:** I think you will help me to devise what should be done for Ojaadili to cool down  
To join his mates to settle down  
You know he is an only child.  
(Scene 2, P: 37)

**Ozo:** Gị bu mmadu,  
Onye ka i bu?  
I chorọ itikiliti ka i chorọ imakirima? (p:39)

**Translation:** You human being,  
Who are you?  
Do you need boxing or do you need slapping?  
(Scene 2, P: 39)

**Ojaadili:** Ihe ehi hụrụ gbalaa ọsọ ka ọkụkọ hụrụ je na-atụ ọnu.  
Ọ kwa agwara m gị agwa,  
Gị adọkwala agụ aka n'ọdụ  
Ị kachie ntị sie ngo

M kachie ntị fee gị fūlachaa elu elu  
Ị mago mmụọ dị ihe a? (p:60)

**Translation:** What elephant saw and ran away, that hen saw and peeks on it.  
I have told you this,  
You should not touch a lion's tail,  
If you doubt,  
I wouldn't mind giving serious eating  
Do you know this spirit? (Scene3, P:60)

### **Styles and Imageries in *Nke M Ji Ka***

**Ugo:** Chi m o-o! Gịnị ka m mere gị n'ije di a m bịara be Onyekwere? Agọla m gi, ọkụkọ, isi na ọ bụ ewu, m gọrọ gị ewu. Nke ugbo a, ị ga-asịkwa na ọ bụ gịnị? A gaara asị na Agbomma nwa m bụ nwoke maọbụ otu n'ime ndị a na-eso ya n'azụ, agaraghị m asị na ihe ụwa jọrọ m njọ. (P:1)

**Translation:** My God! What wrong have I done in my marriage to Onyekwere's house? I have sacrificed fowl for you, you said that it is goat I sacrificed goat. This time what is the matter this time? Had it been that Agbomma my daughter is male child or one of her sisters, would I have said that the world is not good for me. (Act 1, Scene, 1, P: 1).

**Uko:** Yes! I think I shall suggest that he be bound over to be of good behaviour. Meanwhile I shall contact the D.C. And he should get the fighting forces readily in case he misbehaves when we send his wife back to him. Tell Lydia that we shall make sure that nothing happens to her when she is sent back to her husband. And please, bandage all these wounds all over her body. (Act 2, Scene 2, P: 32).(sic).

**Eze:** Iwe were m. M were mma isi nkọ m jee chebiri ya n'ama ka ọ ghara iburu ụkwụ garu bata ebe a, ka nke ka nke ghara ime n'obodo anyia. Ewekwara m ọmụ na abosị túbichie n'ọnu ama ka o gbochie arụ ọbụla ajọ nwaanyi ahụ ga-ebu si ebe ọ gara na-alọta. Mgbe m mechara nke a, m nọrọzie na-eche ka m mara ma ọ ga-esi anya Iotawa. O teghi anya, lee ka oke nwaanyi ti uwe ) ọcha na ịchafụ isi ọcha ha yiwere ya na-abia. (P: 42)

**Translation:** I was annoyed. I picked my machete and wait for her at the village square in order not to allow her to step in her abominable leg here, so that great evil would not befall this community. I used palm front and rope tied round the entrance of the compound to prevent every abomination that evil women would come back with from the place she went. After I must have done this, I waited to see if she would be courage enough to come back. In not distant time, see the great woman in white cloth and head tie they put on her coming. (Act 2, Scene 3, P: 42).

**Eze:** Chei! Nke ịmụrụ m ejima. Tufiakwa! Nna nna anyi ha, unu no n'ura? O kwa m gwara unu si, unu were aru a di Ugochi n'isi jekwuru ndi be nna ya. E-i! E-i! Ihere emegbuola m n'ihe a unu no n'ala mmuo kwe ka o mee. (P:61)

**Translation:** Che! For given birth to twin for me. God forbid. My forefathers are you asleep? I told you to visit Ugochi's parent with this abomination in her head. E-i! E-i! I am killed by shame for you to allow this thing to befall me from the land of the spirit. (Act 3, Scene 2, P: 61).

**Umụ Ọbia:** Onye akpaana nwa agụ aka n'odu

Ma ọ di ndu ma ọ nwuru anwu

Onye akpaana nwa agụ aka n'odu

Ma ọ di ndu ma ọ nwuru anwu

Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwurụ anwụ

Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwurụ anwụ (P:78)

**Translation:** Nobody should touch lion's kid at its tail

Whether it is alive or dead,

Nobody should touch lion's kid at its tail

Whether it is alive or dead...

Nobody should touch lion's kid at its tail

Whether it is alive or dead

Nobody should touch lion's kid at its tail

Whether it is alive or dead (Act 4, Scene 1, P: 78).

**Eze:** Akpoghị m ụlọ Chukwu ọkụ, n'ihì na amaghị m ebe Chukwu bi ma ya fozie ije kpowa ụlọ ya ọkụ. Ihe m zigara ụmụ okorogbịa m na-achị ka ha jee kpọọ ọkụ bụ ụlọ ụka. Ya ka ha mere. (P:80)

**Translation:** I didn't burn God's house, because I don't know where God lives not to talk of burning His house. What I sent my youth to burn is the church building. That is what they did. (Act 4, Scene, 2, P: 80).

### **Analysis of Styles in the Two Drama Texts**

Language is the playwrights primary means of expression, he selects, arranges and heightens language. The two playwrights make efficient use of language register, for example, they employ imaginary patterns of sound, figurative expressions and other stylistic devices in their plays. The language of *Ojaadili* is prosaic, along with mixed dialects whereas *Nke M Ji Ka*

combines dialect, standard Igbo as well as borrowing from English Language. The Oḍunke Artists employ the function of a chorus, and Ogwumagana is used to provide background information, about the oncoming event and morality in the play as well offers value judgments on both *Ojaadili* and his actions.

Nwaozuzu employs chorus to reveal some of the events that would happen in the course of the play before their actual time. **Anagbogu, (nd 23)** affirms that “the Ụmụ Nnadi, performing the function of the pro-logue, in a most interesting and detailed versified monologue give a comprehensive analysis of the theme of the play”. Moreover, the two plays are tension-packed. They are filled with premonitions and predictions. They also employ mediums like Ogwumagana and Omeire, (onye dibia) in *Ojaadili* and Ufere (Dibia afa) in *Nke M Ji Ka*. The styles are masterfully applied in the two Igbo Literary works under study in an outstanding manner.

### **Analysis of Imageries in the Two Drama Texts**

The two drama texts are full of word pictures that help to keep the event in them to last long in the mind’s eye of the audience. The following extracts are the imageries in the two drama texts that bring out their beauty.

#### **Imageries in *Ojaadili***

Akiriika introduces Otiaba in a language full of imageries saying, “Otiaba who deals with strongmen of Amaoji. He is the one! Who knows why he is here today? This is how I saw him at Nkwọ Igbo last week. He had wrestled in every part of Oru and in Igbo, but has not been thrown down by anyone.” The character of Otiaba is presented in the image of indomitable person who deals with strongmen, as well as wrestled in every part of Oru and in Igbo, without anyone throwing him down. It is as a result of that Otiaba had to boast about as he is entertained with the music from iron gong. He begins to challenge the people for wrestling saying, “Taa kururu! Taa kururum is it thought or us? I challenge you! I ask you to challenge me! Are you the one to challenge me?”

Another word picture created in the work for purpose of aesthetics is the character Ojaadili and his use words or language. His introductory entry into the stage to engage Otiaba in wrestling is picturesque. “Hoyi! Hoyi!! Hoyi!!!. Ikenga mo! Ikenga mo! Hoyi! Hoyi!! Hoyi!!!

Hoyi! Hoyi!! Hoyi!!!. My god of fortune! My god of fortune! Hoyi! Hoyi!! Hoyi!!!”



Besides the people's imagination of the personality of Ojaadili as the wrestling hero of Igbo Oral Tradition, the way he presents himself with the saying, "Ojaadili: Hoyi! Hoyi!! Hoyi!!!!

Agadi nwanyị anaghị akaru nka

N egwu o maara agba

(P:12)

Old woman is never aged in the dance she knows how to dance," is a scene to behold. His self assertion as he expressed above is assured in a double measure in his praise-singer's verses as follows:

**Udumeje:** Ojaadili Agamevu dike  
Ojaadili ori ogodo a watara dike  
E zu onye, e zu ihe o mere. (p:15)

**Translation:** Ojaadili, Agamev strong.

Ojaadili the eater of cloth of the strong.

One is seen along with ones's achievement.  
(Scene 1, P: 15)

Ojaadili's response to the above song is a creation of another imagery, this time he uses metaphor saying, "I know I am chimpanzee. If I am not chimpanzee how could I hit Otiaba's head on the ground?" At this point he doesn't wait for his praise-singer to play his role of praising him, as he quickly recalled how he threw Otiaba on the ground. The extract below shows the pages reflecting the above.

**Ojaadili:** Ama m na m bu ozọ dimgba  
Mụ abughị ozọ dimgba, m wee kọ  
Otiaba isi n'ala  
Gwa m ihe mere Udumeje ...ozọ ozọ! (p:19)

**Translation:** I know I am chimpanzee.  
If I am not chimpanzee, how could I hit  
Otiaba's head on the ground?  
Tell me what happens to Udumeje... quickly.  
(Scene, 1, P: 19)

Another imagery that adds colour to the drama is the character of chimpanzee and its ways of addressing Ojaadili saying, "You human being, who are you? Do you need boxing or do you need slapping?" This statement captures the ever wrestling nature of chimpanzee, thereby

asking him to choose between boxing and slapping. Ojaadili's response to the above statement is carefully crafted when he says, "What elephant saw and ran away, that hen saw and peeks on it. I have told you this, not to touch a lion's tail, if then doubt, I would mind giving serious beating. Below is the page where the above discussion is reflected.

**Ọzọ:** Gị bụ mmadu,  
Onye ka ị bụ?  
Ị chọrọ itikiliti ka ị chọrọ ịmakịrịma? (p:39)

**Translation:** You human being,  
Who are you?  
Do you need boxing or do you need slapping?  
(Scene 2, P: 39)

### **Imageries in *Nke M Ji Ka*:**

The character Ugo uses language in an extraordinary way to add colour to the drama through creating imageries saying. "My God! What wrong have I done in my marriage to Onyekwere's house? I have scarified fowl to you, you said that it is goat, I scarified a goat. What is the matter this time? Had it been that Agbomma my daughter is male child or one of her sisters, would I have said that the world is not good for me? The above statement is filled with the following imageries: marriage, sacrifice fowl and goat. These help to create lasting impression in the minds of the readers. The following statement made by the character Uko is full of imageries, he says, "...he should get the fighting forces readily in case he misbehaves when we send his wife back to him. Tell Lydia that we shall make sure that nothing happens to her when she is sent back to her husband. And please, bandage all these wounds all over her body." (sic). The imageries in the above statement revolve around the following words: fighting forces, we send his wife back to him and bandage all these wounds all over her body. These word pictures help to create lasting effect in the minds of the readers.

Another terrifying imagery is created from the language of Eze in the following statement when he says, "I was annoyed. I picked my machete and wait for her at the village square in order not to allow her to step in her abominable leg here, so that great evil would not befall this community. I used palm front and rope tied round the entrance of the compound to prevent every abomination that evil woman would come back with from the place she went. After I must have done this, I waited to see if she would be courageous enough to come back. In no distant time, I saw the great woman in white cloth and head tie they put on her coming. The

imageries in the above extract are in the following words: annoyed, I picked my machete and wait for her at the village square, to step in her abominable leg here, great evil, community, palm front and rope tied round the entrance of the compound, abomination that evil woman would come back with, in no distant time and I saw the great woman in white cloth and head tie they put on her coming.

Also as a follow up to the above is the following statement from Eze saying, “Che! Why given birth to twin for me? God forbid! My forefathers are you asleep? I told you to visit Ugochi’s parent with this abomination in her head. E-ị! E-ị! Shame has killed me for you to allow this thing to befall me from the land of the spirit.” The imageries in the above statement are: twin, God forbid! My sleeping forefathers, abomination in her head, shame has killed me and the land of the spirit. Another way language is used to create imageries is in war chant below by Umụ Ọbia saying: Onye akpaana nwa agụ aka n’ọdụ

Ma ọ dị ndụ ma ọ nwurụ anwụ  
Onye akpaana nwa agụ aka n’ọdụ  
Ma ọ dị ndụ ma ọ nwurụ anwụ  
Onye akpaana nwa agụ aka n’ọdụ  
Ma ọ dị ndụ ma ọ nwurụ anwụ  
Onye akpaana nwa agụ aka n’ọdụ  
Ma ọ dị ndụ ma ọ nwurụ anwụ (P:78)

**Translation:** Nobody should touch lion’s kid at it tail  
Whether it is alive or dead,  
Nobody should touch lion’s kid at its tail  
Whether it is alive or dead...  
Nobody should touch lion’s kid at its tail  
Whether it is alive or dead  
Nobody should touch lion’s kid at its tail  
Whether it is alive or dead (Act 4, Scene 1, P: 78).

The imageries in the above chant are: lion’s kid, alive and dead. Another rich imageries in the text comes from Eze’s statement below saying, “I didn’t burn God’s house, because I don’t know where God lives not to talk of burning His house. What I sent my youth to burn is the church building. That is what they did.” This statement is full of imageries as we can see in the following words: burn God’s house, I don’t know where God lives, youth to burn the church building.

## CONCLUSION

The study explores styles and imageries in *Ojaadili and Nke M Ji Ka*, with focus on how their authors are able to combine these two elements of literature greatly in their works. Literature in its entirety is a combination of styles and imageries in an artistic and appealing manner by the passionate creative artist. At the back of styles is a desire and motivation to create and to recreate. This calls for acquisition of skills to create something thoughtfully beautiful using language as its tool. The two works under study used language to create styles, imageries and character development in an artistic manner. This is achieved, as guided by the dramaturgy of the literary works, which helped to make their authors to be outstanding. They are able to adopt both general and individual styles to achieve aesthetics in their works, thereby bringing the two selected Igbo drama texts to lime-light.

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