Amụtaghị Nwa n'Alụmdi Na Nwunye n'Ala Igbo: Ọnọdụ ya n'Iduuazị A Họọrọ

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Ụmị edemede

Ọmụmụ bụ ọrụ na ngọzi 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 ụtọ na-adighị na ya, nke a bụ n'ihi ọtụtụ ihe nhujuanya di na nwunye na-enweta n'aka mmadụ ọha obodo na tinyere ka omenala. Ebumnobi nchọcha a bụ/ịchọpụta ihe ndị na-ebute ọnọdụ amụtaghị nwa, ọzọ bụịchọpụta ụzọ ndị ahụ dị iche iche Amụtaghị nwa si ewetara di na nwunye ihe mgbu na mmekpaahụ, ịchọpụta ụzọ a ga-esi gbochie nsogbu ọnọdụamụtaghị nwa na-eweta n' alụmdi na nwunye. A gbasoro usoro sọveee wee mee nchọcha a, ma were atụtụ usoro Ezinaụlọ nke Bowen n'afọ 1950 wee nyocha akwụkwọ agụmagụ ndị a họọrọ; *Onye Chi Ya Akwụtaghị* na *Otu Iko mmanya M Ñụrụ Afọ Asaa*. A chọpụtara na ihe ndị na-ebute ọnọdụ amụtaghị nwa na-abụ site n'ekerechi, akparamagwa ọjọọ, na etozughị oke n'ihe ndị ahụ e ji abụ nwoke ma ọ bụ nwaanyị. Nchọcha a zipụtakwara nsogbu dị iche iche amụtaghị nwa na-eweta n'ọnọdụ Alụmdi na Nwunye, ma tinyekwa aro ka di na nwunye bi na ezinaụlọ nwee ike inwe mmasị ịkute nwa. Nchọcha a ga-abara ndị ntọrọbịa, ọha mmadụ, ezinaụlọ niile kachasi ndị n'ọnọdụAmụtaghị nwa uru site n'inye ntuziaka etu a gas-esi gbochcie nsogbu amụtaghị nwa.

1.0 Okwu Mmalite

Alụmalụ bụ omenala pụtagawara ihe na ndụ ndị Igbo, nke malitere na mgbe gboo, oge Chineke kere ụwa. Akwụkwọ nsọ kọwara na Jenesis 2:24 na Chineke kere nwoke bịa chọpụta na ọ dịghị mma ka nwoke nọrọ naanị ya, o siri n'ahụ ya kee nwaanyị ka ọ bụrụ onye enyemaka ya.

Emananjọ (1981: 69) kwadoro nke a, site n'ịkọwa na alụmdi na nwunye bụ nnukwu omenala gazuru Igbo niile ọnụ nke Chineke buri onye mbụ wụbere ya na mbido ụwa. Ọ gara n'ihu kọwapụta na alụmdi na nwunye bụ njikọ nwoke na nwaanyị mee ka ha bụrụ otu, biri n'udo ma site na mmekọ ndịna nke ịhụnanya mụọọmụmụ, nke bụ otu ụzọ agbụrụ si abawanye.

Alụmdi na nwunye bụ nnukwu omenala nke ndị Igbo na-akpachapụrụ anya ịhụ na nwoke na nwaanyị na-abanye na ya bụ ndị tozuru etozu n'ịnabata na imejupụta ihe niile banyere ya. Ọ bụrụọkwa nke ndị ga-abanye n'ime ya ga-abụ ndị ahụ ike ha zuru oke iji mejupụta otu ọrụ pụtara ihe dịịrị Alụmdi na nwunye nke bụ ọmụmụ. Ubesie (2004: 56) kwuru na Alụmdi na nwunye bụ nke jupụtara n'ọñụ na ịhụnanya - n'etiti mmadụ abụọ na-alụ onwe ha nke ọñụ ha na-ezu oke mgbe Chineke jiri ọmụmụ were gọzie ha.

Towsend (1998) kwenyere na nke a, ma ga n'ihu kọwapụta na ọmụmụ bụ otu iwe pụtara ihe n'Alụmdi na nwunye nke Chineke nyere mmadụ mbụ dị ka ọ dị na Genesis 1: 28, ebe Chineke jiri ọmụmụ na ụba were gọzie Di na Nwunye mbụ. N'omenala ndị Igbo, ọmụmụ bụ otu ihe na-eme alụmalụọ bụrụ nke tozuru etozu tụmadị nke na-eme Nwoke na Nwaanyị nọ n'Ọkwa alụmdi na nwunye nwee ọnụ okwụ n'igwe ma ọ bụọgbakọIgwe mmadụ.

N'agbanyeghị ihe ụtọ a niile dị n'Alụmdi na Nwunye, ọ bụrụ na ọmụmụ ma ọ bụ nwa abịaghị dị ka a tụrụ anya, ọ dị ka ije abụọrụ n'ihi ihe ufu na mmekpa ahụ ndị –no n'okwa alụmdi na nwunye na-agabiga site n'aka ndị mmadụ, omenala nakwa n'ime onwe ha.

Amụtaghị nwa bụọnọdụ di na nwunye na-ahụ onwe ha na ya oge ha enwebeghị nwa nke aka ha. Ọnọdụ amụtaghị nwa a abụghị site na mmasi nke onwe kama o nwere ike buru n'ihi otu ajọọnọdụ ma ọ bụ site n'ekerechi ma ọ bụ ahụ ike ezughị oke nke mere na di na nwunye agaghị amụta nwa Lemer (1973). Ọnọdụ amụtaghị nwa bụ nke jupụtara ụwa niile tụmadị n'ala Igbo gbaa gburugburu nke wepugoro ọñụ di na nwunye, weta esemokwu n'etiti ha, mee ka ha gbasacha, tinyere idobe ha n'ọnọdụ ndị abụ ndị n'Ọha obodo.

Ọ bụ site n'ọnọdụ mmekpa ahụ a, ịhụjuanya dị iche iche na di na nwunye na-enweta tụmadị ezinaụlọ dị iche iche dị n'ala Igbo mere nchọcha a ji eleba anya n'ọnọdụamụtaghị nwa akachasi ka o siri metụta di na nwunye, site n'igbado ụkwụ n'akwụkwọ agụmagụ ndị a họọrọ: *Onye Chi Ya Akwatughị na Otu Iko mmanya M Ñụrụ Afọ Asaa*. E sitere n'agụmagụ ndị a kọwaa ọnọdụ

alụmdi na nwunye na ndụ ezinaụlọ n'Ala Igbo nke akwụkwọ agụmagụ ndị a rụrụọrụ dị ka enyo e jiri hụta Ezinaụlọ nọ n'ọnọdụAmụtaghị nwa na nsogbu dị iche iche ọ na-ewetara di na nwunye. Ihe kpalitere nchọcha a bụ iji chọpụta ihe ndị nwere ike ikpata amụtaghị nwa n'ezinaụlọ, ụdị ihe mgbu dị iche iche amụtaghị nwa na-ewetara di na nwunye na ụzọ a ga-esi chekwaba alụmalụ ịgbasa ma napụta ezinaụlọ na-agabiga ọnọdụ amụtaghị nwa. Usoro a gbasoro n'ime nchọcha a bụ usoro sọvee. Atụtụ nyeere aka n'ịtụcha nchọpụta nchọcha a bụ Atụtụ Ntule ime mmụọ na Atụtụ mmekọrịta mmadụ na ibe ya.

Usoro nhazi nchọcha a bụ nke ga-enyere ọgụụ aka ighọta ebumnobi nchọcha. Iji hụ na ebumnobi nchọcha a sere elu, a haziri n'ụdị usoro okwu mmalite, ntulegharị agụmagụ, ntụcha nchọpụta nchọcha, nchịkọta nchọpụta nchọcha na mmechi. Okwu mmalite bụ nke e jiri kpalite mmụọọgụụ gbasara nchọcha a. Ntulegharị agụmagụ bụ ebe e depụtara nkọwa dị iche iche ndịọka nkuzi dị iche iche derela banyere isi okwu nchọcha a, site na nke a banye n'ịtụcha nchọpụta ndị ahụ e nwetara n'akwụkwọ agụmagụ ndị a họọrọ ebe nke na-esote ya buzi ebe a nọrọ chikọta nchọpụta nchọcha, tinye aro ma weta edemede a n'isi njedebe.

Nchọcha ga-abara mmadụ dum, ezinaụlọ -ma di na nwunye - uru, ime ka ha mata na ọ bụ Chi na-enye nwa ma kwado onwe ha iji obi ọcha nabata ọnọdụAmụtaghị nwa ma nwee ike ịchọba ụzọ nnapụta. Nchọcha a ga-enyekwa aka ime ka ọha mmadụ wepụ aka enwe n'ofe n'ụdị mkpọrọkọnụ na ihe mgbu dị iche iche ha na-enye di na nwunye na-amụtaghị nwa. Ọ ga-enyekwa ime ka e nwe mgbanwe n'omenala ndị ahụ megidere di na nwunye ịkụta nwa, ma omeneala ufọdụ na-eti iwu na nwoke ọ bụla na-amụtaghị nwa site n'aka nwunye ya gaa lụọ nwaanyị nke abụọ.

2.0 Ntulegharị Agụmagụ

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

2.1 Agụmagụ

Uzochukwu (2007) kọwara agụmagụ n'akwụkwọ ya dịka ederede ma ọ bụ ekwuruekwu e jiri asụsụ chọọ mma nke na-enye onye gụrụ ma ọ bụ nụrụ ya obi añụrị pụrụ iche. Ọ gara n'ihu kwuo na agụmagụ bụ akọmakọ nke a na-esite n'agw ana mmewere agwa dị n'akụkọ ahụ were ezipụta ihe dị iche iche ndị mmadụ na—agabiga na ndụ nakwa echiche dị iche iche. Nke a na-

egosi na ndị odee agụmagụ na-agba anwụọnọdụụwa na akọ ndụ niile dị iche iche site n'ọrụ agụmagụ ha.

Meye (1997) n'aka nke ya kọwara agụmagụ dịka akwụkwọ niile e bipụtara gbasara otu ihe ọmụmụ ma ọ bụ ihe ndị na-eme na ndụ nke e jiri asụsụ gbasoro usoro na uru odide asụsụ ahụ wee dee ya. ọ gara n'ihu kọwapụta na mmereme dị n'ụwa a na-ahụ anya, ụwa nro na nke anaghị ahụ so n'ihe ndị agụmagụ na-ezipụta tinyere ọnọdụ dị iche iche mmadụ nkiti na-agabiga site n'aka ekerechi, mmadụ ibe ya na omenala.

Nwokoye (2019) na nkọwa ya, kwuru na agụmagụ bụ nwere ike ibu ihe e ji akọwa maka ndụ na ihe na-eweru ndị n'oge nke ha, na ndị odee na-esite n'akwụkwọ agụmagụ ha zipụta ọnọdụ dị iche iche ndị mmadụ nọ na ya na ka o si akpagbu onye n'oge akpụ n'ọnụ site n'ụzọ dị otu a, na ndị odee nwere ikikere ikatọ ajọ akparamagwa ma ọ bụkwanụ kwalite agwa dị mma.

Encharta (2009) kwenyere na nkọwa a ma gbakwunye na ndị odee agụmagụ na-agba mbọ iji mkpụrụokwu ga-enwe mmetụta pụrụ iche n'ebe ọgụụ nọ were zipụta nkwenye ụfọdụ na omenala nke na-ewetara mmadụ mkpagbu na mmekpa ahụ.

Nwadike (2009) kọwara agụmagụ dị ka iji okwu a họrọ ahọ wee kọọ akụkọ n'ụzọ dị iche iche, nke ga-enwe agwa ndị nwere mgbakasi ahụ ma ọ bụ igosipụta mmetụtaobi site n'enyookwu a haziri nke ọma.ọ gara n'ihu kọwapụta na agụmagụ nwere ngalaba atọ nke gunyere; Idụaazị, Ejije na Abụ.

Okoli (2008) kwadoro site n'ịkọwa na agụmagụ nwere ike igbaziri anyị, mee ka anyị nwee mmụta gbasara ụwa na ihe ndị na-eme na ya. N'ihi nke a, e nwere ike ikwu na agụmagụ bụ enyo e ji ahụta ndụ. Agụmagụ bụ gbasara mmadụ na gburugburu ya, nke na-enyocha mmadụ dị ka ya na ihe ndị dị na gburugburu ya si emekọrịta. Ọ na-elebakwa anya n'ezi ihe na nsogbu na-adapụta n'ọnọdụọ bụla mmadụ nọ na ya, agamnihu na ndagbachi azụ nke mmadụ na-enwe, ike na adịghị ike mmadụ, nakwa etu oge na gburugburu si emetụta ihe ndị a, tinyere na ihe kacha mkpa n'agụmagụ bụ iji mee obi ụtọ na inye mmụta.

2.2 Agụmagụ na Omenala

Agụmagụ bụ alaka mmụta ahụ nke na-ezipụta ihe dum na-eme ndụ, n'ụwa nro, ụwa anya na-ahụ na nke anya anaghị ahhụ. Agụmagụ n'ọnọdụ ma ọ bụ izipụta mmereme ụfọdụ na-ezipụtakwa omenala dị iche iche, tinyere ụzọ dị iche iche omenala ndị ahụ si ewepụ mma na ndụ nakwa mmekpa ahụ dị iche iche. Agụmagụ na-ezipụta n'ụzọ puru iche ọnọdụ di na nwunye

na-agabiga gbasara amụtaghị nwa ma na-agba n'anwụ akaje dị iche iche ha na-enweta n'aka ndị mmadụ.

Duru (2014: 2) kwadoro nke a site n'ịkọwapụta na agụmagụ bụ enyo e ji ahụta omenala ndị. Nkọwa a na-egosi n'ụzọ pụrụ iche na agụmagụ dị ka udo makpụ omenala n'ala ndị isi. Site n'agụmagụ ka e si ezipụta omenala ndị kachasị omenala ndị Igbo dị iche iche dịka, alụmalụ, ọmụmụ, ezinaụlọ, ọchịchị, ekpemekpe, ndụ tinyere omenala ndịọzọ.

Nwadike (2009) kọwara na o nweghị agbụrụ ọ bụla gba aka omenala nke o ji enwe ọnọdụọ bụla gbaa aka nzipụta ya n'agụmagụ, n'ihi na agụmagụ na omenala nọọnọdụ ka ahụghị ebule ma si elina dike.

2.3 -Alụmdi na Nwunye

Alụmdi na nwunye bụ njikọ dị n'etiti nwoke na nwaanyị nke isi sekpụ ntị n'alụmalụ bụ maka ọmụmụ na ime ka agbụrụ, ezinaụlọ ma ọ bụ aha ghara ichi.

Uchendu (1965) kọwara na alụm di bụ ezigbo ọnọdụ kwesiri ma nwoke na nwaanyị, nke a na-egosi na ọnọdụ alụm di na nwunye bụ ihe nwoke ma ọ bụ nwaanyịọ bụla na-achọ nke mere na ọ na-adị nwoke ma ọ bụ nwaanyịọ bụla n'obi na ọ bụ ihe a ga-eme. N'ihi ka nwa si dị mkpa n'omenala ndị Igbo, nwoke na nwaanyị banyere n'ọkwa alụmdi na nwunye na-agba mbọịhụ na ha mụtara ma ọ bụ nwere nwa nke aka ha onye na-anọchi anya ngwụrụ n'ọdịnihu.

Ekwealor (2010) kwenyere na nke a site n'ikọwapụta na alụmalụ bụ ihe dị n'etiti nwoke na nwaanyị, nke bụ omenala pụrụ nnukwu iche maka site na ya ka ezi ọmụmụ si apụta. Arthur (1953) na nkọwa nke ya, kwuru na alụmdi na nwunye bụ njikọ dị n'etiti mmadụ maka inye nkwado zuru oke ya na iji wee mụta ụmụaka. Nke a pụtara na omenala ịlụ di na nwunye bụ na ya ka e si enweta nwa.

N'iji zipụta uru na mkpa ọmụmụ dị n'alụmdi na nwunye, Emenanjo (1981) kwuru na alụm di na nwunye bụ omenala zuru Igbo niile, ndị Igbo kwenyere na nwoke lụọ nwaanyị, ya na nwunye ya ewee bikọọ nwee ezinaụlọ nke ha, ha ga-ebite mụtawa ụmụ ka ezinaụlọ ha ghara ichi. Ọtụtụ obodo n'ala Igbo kwenyere na ọ bụ Chi naenye nwa ma na ezinaụlọọ bụla enweghị nwa ga-agba mbọịnapụta onwe ha n'ọnọdụ amụtaghị nwa n'ihi na ọ bụ nwa kachasi nwa nwoke na-anọchi nna ya ma a chọọ nna a hụghị ya n'ihi na nwaanyị bụ onye obodo ọzọ. Eze (2004) hụtara alụmdi na nwunye dị ka otu ihe nwere nkwekọrịta enweghịọgwụgwụ na-adị n'etiti mmadụ abụọ nke Chineke mebere iji wekọta otu nwoke na otu nwaanyịọnụ. Ọ gara n'ihu

kọwapụta na “Ọmụmụ na mmadụ so n’otu ọrụ dịịrị alụmalụ nke bụ otu iwu pụtara ihe Chineke nyere n’ọkwa alụmdi na nwunye.

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

Obiadi (2001) kwuru na o nweghị ihe ọ bụla kwesiri ikewapụ ndị nọ n’Ọkwa alụmdi na nwunye n’ihi na ọ bụ njikọ sitere na mmkọrịta na nkwekọrịta, na ọhaneze kwesiri inye di na nwunye ohere imesapụ ahụ n’agbanyeghịọnọdụọ bụla ha nọ na ya. O kwenyere na alụmdi na nwunye bụ otu n’ime emume omenala nke ọhaneze nabatara nke ọma iji malite ezinaụlọọhụụ maka mmụba. Ọ bụ n’ihi nkwenye dị otu a mere e ji ahụta ezinaụlọ dị ka otu pekarịsịrị mpe n’agbakọ obodo ma bụrụkwa nke si n’alụmdi na nwunye pụta. Nke a na-egosi na ọ bụrụ n’alụmdi na nwunye adịghị mara na a gaghị enwe ọmụmụ mmadụọhụụ.

Madu (1992) kọwara na ezi ọmụmụ na ezi ọzụzụ nke a na-enye ụmụ agaghị adị ma ọ bụrụ na enweghị njikọ nwoke na nwaanyị n’ọkwa alụmdi na nwunye.

2.4 Ọnọdụ Nwa n’Omenala Igbo

Alụmdi na Nwunye bụ otu omenala nke na-emepe ụzọọmụmụ na ịmụta nwa n’ezinaụlọ. Obiadi (2001) kọwara na ọmụmụ bụ otu ọrụ pụtara ihe dịịrị nwoke na nwaanyị na-alụ onwe ha tinyere na ọ bụ site na mmụba/ọmụmụ ka agbụrụ ji eto. Duru (2014) kwuru na ọ bụ nwa na-esite na njikọ nwoke na nwaanyị n’alụmdi na nwunye apụta bụ onye nnọchite anya Nna n’ezinaụlọ n’omenala ndị Igbo. Nke a na-egosi ụdị mkpa nwa dị maka otito ezinaụlọ na mmụba n’ala Igbo. Ezinaụlọọ bụla na-ejighị nwa, obodo na ụmụnna na-anọrọ họ nzukọ iji mata ebe nsogbu dị na iji mata ihe a ga-eme ka nwa were bata.

Ubesie (1978) kọwara na amụtaghị nwa so n’otu ihe mere e jiri nwee alụmalụ dị iche iche nke pụtara ihe n’omenala ndị Igbo, n’ihi na amụtaghị nwa nwere ike ime nwoke ịlụọtụtụ nwaanyị ma ọ bụ ezinaụlọ ime nhachi, na nkuchi nwaanyị. Site na nkọwa a, a ga-ahụ na ọmụmụ - bụ otu omenala na-esi n’alụmalụ apụta nke ndị Igbo e jighị eti epele, nke na-apụtakwa ihe n’ụfọdụ agụmagụ Igbo e nwere taa.

2.5 Amụtaghị nwa

Amụtaghị nwa bụọnọdụ nwoke na nwaanyị lụrụ di na nwunye na-anọ na ya mgbe ha amụtaghị nwa ọbụla. Kioko (2015) kọwapụtara na ọnọdụamụtaghị nwa abụghị mmasi nwoke na nwaanyị

lụrụ onwe ha, na n'agbanyeghị na ndị na-enweghị mmasi inwe nwa n'ọgọ alụmdi na nwunye na amụtaghị bụ nke na-edobe di na nwunye n'ọnọdụ akwaarịrịna nchekasi.

Adobi (1997) kọwara na amụtaghị nwa n'ezinaụlọ na-eme ka ịhụnanya dị n'etiti di na nwunye laa azụ, ọ gara n'ihu kọwapụta na ọmụmụ bụkwa nke na-eme ka ịhụnanya na ogologo mbiko di na nwunye dịọkpụtọrọkpụ. Ọ bụ nnukwu mkpa nwa dị mere na ụmụnna na ọha obodo anaghị eleghara ezinaụlọọ bụla na-ejighị nwa anya, ebe ụfọdụ ga na-ele ha ajọ anya, ụfọdụ a na-ekpere Chi ka a gọzie dị ka ndịọzọ.

Nwankwo (2012) kọwara na ọnọdụAmụtaghị nwa na-eme ezinaụlọ ha bụrụ ihe ọchị n'ọha obodo tinyere n'ọgbakọụfọdụ.

Amụtaghị nwa bụ ihe na-eweta mbawanye ezinaụlọ na agbụrụ na njedebe, ọ na-akpalite ajụjụ dị iche iche arụ di na nwunye n'ozuzuoke, iji mata ma ọ nwere ebe nke nwoke ma nwaanyị siri rie mperi n'inwe ahụ gbasiri ike maka ịmịta mkpụrụ site na mmekọ edina, Link na Phelan (2001) nkọwa na-ekwu na ahụ ike nwaanyị ma ọ bụ nwoke nwere ike nke na-azụ oke nwere ike ime ka ezinaụlọ ghara ịmụta nwa nke aka ha.

Site na nkọwa Duru (2004) amụtaghị nwa na-emetụta Alụmalụ n'ụzọ pụrụ iche ma bụrụ nsogbu kachasi eweta mgbanwe n'etiti -di na nwunye karịa ọnọdụọjọọ ndịọzọ, nkọwa ana-egosi na ọnọdụAmụtaghị nwa bụ ya kachasi ọnọdụọjọọọ bụla nwere ike idapụta n'alụmdi na nwunye.

Dịka Nwapa (1996) kọwara na ụfọdụ di nwunye nwunye na-ewere ọnọdụ amụtaghị nwa ha dị ka etu Chi siri chọọ ya, ma were okwukwe ha tụkwasa na Chi na-enye nwa ka ọ rọta ha n'oge ya ebe ụfọdụ Di na nwunye bụ ndị bụ ndị na-ege ekụte nwa na-achọghịịmata ihe kpatara ọnọdụAmụtaghị nwa ha na-agabiga na ụzọ ha ga-esi napụta onwe ha (Diemere et al., 2010).

Balen (2009) kwadoro nke a, ma kọwapụta na ọnọdụ amụtaghị nwa tozuru oke dị ka nsogbu nwere ike iweta mgbasa na-esemokwu n'etiti di na nwunye, na Amụtaghị nwa bụ otu ọnọdụ na-akpụ ugwu di na nwunye n'ala n'ebe, ọchịchịọgbakọ, na ihe ndịọzọ a na-eme n'ọha obodo dị.

2.6 Nchịkọta "Onye Chi Ya Akwatụghị"

Onye Chi Ya Akwatụghị bụ akụkọ si n'aka Chinedu Ofomata nke a bipụtara n'afọ 2000. Akụkọ a bụ gbasara Uju, Osita na Adamma. Uju bụ naanị nwa nne na nna ya mụtara, oge nna ya bụ Ndubuisi nwụrụ n'ebe ọ gara ite nkwụ, nne ya gbara nnukwu mbọ izulite Uju nke ọma. Uju bụ nwata nwaanyị mara oke mma ma nwekwazi ezi agwa, ka o tolite di malitere ịbịara ya mana

Nne ya achọghị ka ọ lụọ di n'ihi 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 Okorobịa 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-abụọ mụọ nwa ọ nwụọ, nke a mere ka Uju na Osita nọdụ n'oke echiche, ndị mmadụụfọdụ nọ na-atụ ma Osita ma Uju aka gbasara ọnọdụ amụtaghị nwa ha ebe ụfọdụ kachasi ndị na-abñ n'ụlọ ahịa Uju añụ mmanya bụ ndị maara Uju na Osita ka ha si ebi n'udo na ịhụnanya nọ na-ekpere Chi ka ọ gọzie ha, ka Osita bụlachara ozu nwa ha nwụrụ, ọgọ ya nwaanyị gwara ya ka ọ chọọ ebe ọ ga-akpọ nwunye ya gaa iji chọpụta 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 ịgba anya mmiri, ọ gwara ha na ọ ga alụrụ 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 ahụọ ga-arụrụ ha. N'ụbọchị ahụ, n'ime abali, Osita na nwunye tinyere eze nwaanyị ahụ gara na mmiri ebe a ga-anụ rụọrọ nwunye ya ọrụ. Ha jikwa ihe niile Eze nwaanyị gụọrọ ha ọ ga-eji rụọrụ ahụ mana ọ bụ naanị Eze nwaanyị na nwunye Osita so gbadaa n'ikpere mmiri ebe a nọ rụọọrụ 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 adighị anya. Nke a mere ka Osita lụta nwaanyịọzọ bụ bụ Adamma.

Ka Adamma batara, ọ malitere imeso Uju ajọ agwa nke mere ka ọ pụọrọ 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 ụlọ nke ya ma mepee ụlọ ahịa mmanya, baa nnukwu ọgaranya ma mụta ụmụ atọ dị ndụ ebe Adamma malitere isogharịụmụ nwoke ji ego, n'agbanyeghị na o nweghị 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 hụghịkwanụ ya. Adamma mechara soro otu enyi ya nwoke bụ Bola gbalaa Legọọs n'ihi ego o ji mana ọ maghị na Bola alụọla nwaanyị, ike ụwa gwuru ya, ọ bidoziri gbaba akwụna na Legọọs.

2.7 Nchịkọta "Otu Iko mmanya M Ñụrụ Afọ Asaa"

Otu Iko mmanya M Ñụrụ 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 ọrụaka dị iche iche wee gọzie. Nwoke a na-arụọrụọ bụla siri ike, na-esikwa n'ihe ọ kọpụtara enyere ndịọzọ aka ka agụụ ghara ịdụla ha mmụọ. Ọ na-enyekwa ndị nwaanyị nọ n'Ọmụgwọ anụ ka ha were leta ndụ ha anya ma nyekwa ndị mkpa ego ji aka ego.

N'agbanyeghị enyemaka a niile, ụfọdụ na-ahụta ha ka ndị an-eme mkpakọ ma were ọnọdụ amụtaghị nwa ha akọ ha ọnụ, ebe ụfọdụ na-esekpụrụ Chineke n'ekpere na arịrịọ ka Amadi na nwunye ya soro ibe ha kụrụ nwa n'aka.

Ka Amadi gabigachara nnukwu ọnwụnwa n'ọhịa nta, ebe ọ hapụrụ igbu otu amụmamụ bụọkpụagha Chi ya zara ya ekpere site n'ime ka nwunye ya dị ime, nke o mechara mụọ ejima/ụmụ abụọ n'otu ntụ ime nke ha kpọrọ "Ezinaụlọ Ezụọ" ndị ha bara Nwayọbụije na Ndịdị. Ha zulite n'ụzọ Chukwu, na Omenala, nsọpụrụ, irubeisi na inyere mmadụ aka n'ihi na ihe agwọ mụrụ ahaghị ito ogologo, ụmụaka weere ụzọụkwụ nne na nna ha.

N'ikpeazụ, enyemaka Amadi na nwunye n'ebe ndị mmadụ nọ weteere ha ngọzi site n'aka Chijindụ bụ onye bunyere Amadi na ezinaụlọ ya ihe onyinye dị iche iche nke gụnyere ego na ụgbọala. Ụmụ Amadi mechara nwekwa ezinaụlọ nke aka ha tinyere ụmụ ha.

2.8 Atụtụ Nnyocha Agụmagụ

Iji mee ka nchọcha a tozue oke, nwa nchọcha, gbadoro ụkwụ n'atụtụ nnyocha Agụmagụ a kpọrọ Atụtụ Usoro Ezinaụlọ nke Bowen. Atụtụ a na-akọwa na ọ dị mkpa ikọwapụta na e nwere mmekọrịta dị n'etiti ezinaụlọ n'onwe ya na n'etiti di na nwunye n'agbọkọọha obodo ndị/ọzọ. Atụtụ a bụ nke Murray Bowen wepụtara n'afọ1960 na-achọ ka a mata usoro mmetụta obi na ịhụnanya, alụmdi na nwunye na ihe ndị dị n'ime ya, bụ naanị mmadụ abụọ mere nkwekọrịta ka ọ metụtara n'agbanyeghị na ezinaụlọ bụ usoro ọgbakọ kachasị nta n'ọha obodo. Dị ka Hall 1981 siri kwuo na atụtụ a gụnyere ihe ndị a:

- ⇨ Alụmdi na nwunye bụ ihe na-eduba mmadụ n'inwe ezinaụlọ.
- ⇨ Alụmdi na nwunye na-enwe usoro mere o ji bụrụ otu ntakiri n'ime otu mgbakọ ndịọzọ n'ọha obodo.
- ⇨ Alụmdi na nwunye gbadoro ụkwụ na nkwekọrịta nwoke na nwaanyị hụrụ onwe ha n'anya.
- ⇨ Na mmekọrịta dị n'etiti ezinaụlọọ bụla na ọha obodo bụ nke kwesiri ịna-enye obi añụrị n'agbanyeghịọnọdụ ezinaụlọọ bụla nọ na-aya, na nke ọ bụla kwesiri ịnọ maka enyemaka ibe ya na-abụghị ikwa emo.

- ⇨ Na ezinaụlọọha obodo na omenala enweghị nke kwesiri imegide ibe ya n'usoro iwu ma ọ bụ ihe n'ịchọ ihe nke onwe.
- ⇨ Na enweghị nkewapụ ezinaụlọ ma ọ bụ alụmdi na nwunye ọ bụla.

Atụtụ a dabara na nchọcha a n'ihi na ọ katọrọ akparamagwa ndị ahụ na-eweta mmekpaahụ na mkpagbu bụ nke ezinaụlọ dị iche iche na-anata n'aka omenala na ọha obodo n'ihi ọnọdụ amụtaghị nwa. Atụtụ a dabara n'akwkụwọ agụmagụ abụọ a, e jiri mee nchọcha n'ihi na odee abụọ ndị a sitere n'akụkọ gosipụta na ọnọdụamụtaghị nwa abụghị nke enweghịụzọ nnapụta kama ọ bụ onye ọ bịara inwe ndidi, na-ekpere Chi ma nwee nechekwab-e na ụzọ nnapụta ga-abịa. Atụtụ a n'ụzọ puru iche megidere akaje nille osita mere uju n'ihi na, amụtaghị nwa bụ ọnọdụ dịịrị di na nwunye mana omume osita n'ebe uju nọ adabaghị na ntuputa atụtụ usoro ezinaụlọ.

3.0 Ntụcha Nchọpụta Nchọcha n'akwukwo iduuazi a hooro

N'ebe, ka a chọpụtara ma tụchaa ihe ndị mere n'akwụkwọ agụmagụ a họọrọ. Ihe nwere ike ibute Amụtaghị nwa, nsogbu Amụtaghị nwa na-eweta na ụzọ nnapụta n'ọnọdụAmụtaghị nwa nye di na nwunye.

3.1 Nzipụta ihe na-ebute Amụtaghị nwa n'Alụmdi na Nwunye

Nwanchọcha ga-ezipụta n'ụzọ dị iche iche site n'akwụkwọ agụmagụ abụọ a. ihe ndị ahụ nwere ike ibute ọnọdụamụtaghị nwa na ndụ di na nwunye n'ihi ụfọdụ ihe bụ ihe nwere ikpata amụtaghị nwa n'ezinaụlọ.

3.1.1 Uche Chukwu/Oge Chukwu

Ụfọdụ oge n'ezinaụlọ, amụghị nwa n'oge a tụrụ anya nwere ike bụrụ ka Chi siri chọọ ya ma ọ bụ na oge Chukwu jiri chọọ inye ezinaụlọ ahụ nwa erubeghị. Ọnụkọ zipụtara nke a n' "Otu Iko mmanya M Ñụrụ Afọ Asaa", n'ihi na, oge mbụ, ọ bịara dị ka amụtaghị nwa ọ ga-abụ ihe echiche nye Amadi na nwunye yaa mana Anyim bụ nwaanyị nọ n'Omugwọ gwara ha, wepu uche ha na ya n'ihi na oge Chukwu chọrọ igọzi ha erubeghị.

> Anyim wee kasie ha obi,
> Tiwaa akụ nsugbe wee si Amadi
> ị hụrụ nwunye gị Soromchia, n'oge
> a n'afọọzọ, ga-eku nwa nwoke
> n'apataụkwụ ya. gaa dee ya n'

akwụkwọ (ihu akwụkwọ 12)

N'agbanyeghịọnụ ndị mmadụ maka ọnọdụ amụtaghị nwa ha Amadi gwara nwunye ya, na ọ ka mma ka ha kpọfuo ọnụụmụụwa ma na-eme na-aga n'ihu na eleghị anya, ọñụ ha ga-ezu oke otu ụbọchị.

3.1.2 Nwoke na Nwaanyị Ezughị Oke n'Ahụ Ike

Nwoke ezughị oke n'ihe o jiri bụrụ nwoke ma ọ bụ nwaanyị ezughị oke n'ihe o jiri bụrụ nwaanyị nwere ike ime ka a ghara ịmụta nwa n'ezinaụlọ. Odee agụmagụ abụọ zipụtachara nke a n'akwụkwọ ha. Osita ka ọ lụchara Uju, ma nwatakiri oge ahụ nwa abịaghị, ọ kpọọrọ Uju, ha abụọ gaa n'ụlọọgwụịmata ma ọ nwere ebe ha siri rie mperi n'ahụ ike n'agbanyeghị na ha hụtara onwe ha ka ndị zuru oke. Dọkinta n'onwe ya kwupụtakwara ya na ha zuru oke n'ahụ ike.

Amadi n' "Otu Iko mmanya M Ñụrụ Afọ Asaa" kpọọrọ nwunye ya Soromchia gaa n'ụlọ Dibịa ọgwụ na afa ịmata ma ọ nwere onye n'ime ha adịghị ka o kwesiri ịdị.

Nke a gosiri na ahụ ike nwoke ma ọ bụ nwaanyị kwesiri izu oke n'ihi na ọ bụ ebe dịọcha ma zuo oke ka ngọzi Chukwu na-anọ.

3.1.3 Otu Nzuzo/Otu Mmụọ Mmiri

Nwoke ma ọ bụ nwaanyị nọ n'otu mmiri maọ bụ otu nzuzo ọzọ nwere ike ime ka nwa ghara ibịara ya n'ụwa maka na ndị otu ya na mmiri agaghị achọ ka ọñụ alụmalụ ya zuo oke. Site n' "Onye Chi Ya Akwatụghị" Osita kpọọrọ ga na nke eze nwaanyịịmata ihe mere na ọ na-abụ nwunye ya mụọ nwa ọ nwụọ, ma eze nwaanyị gwara ya si:

> Nwunye gị si na mmiri were bịa ụwa.
> Ọ nwere otu nwunye gị nọ na mmiri
> tupu ọ lụọ di.
> iwe na-ewe ndị otu ya nọ na mmiri ihe
> kpatara o jiri hapụ ha pụọ. Ha kwuru na
> ọ bụrụ na a bịaghị rịọ ha arịrịọ ga-ajụ ha
> obi oyi, na ha ga-emekata nwunye gị ihe
> eziokwu apụọ ya n'ọnụ. (Ihu akwụkwọ 40)

Eleghị anya, ndị otu Uju na mmiri kwọrọ ihe di ọ lụrụ naanara ya nwa niile ọ na-amụ.

3.1.4 Abumọnụ N'Ajọ Akparamagwa

Agwa adịghị mma mmadụ kpasoro mmadụ nwere ibute ọnọdụAmụtaghị nwa oge onye ahụ, lụrụ di ma ọ bụ nwunye. N' "Onye Chi Ya Akwatughị", oge Osita jiri maka na Uju amụtaghị nwa were ga-alụta Adamma ka ọ mara ma nwa aga-esi n'aka nwunye ya nke abụọ pụta, ma nwa abịaghị n'oge ka a tụrụ anya ọ malitere ije ọhịa ajụjụịmata ma o nwere ihe ya onwe ya bụ Osita mere ma ọ bụ omume ọjọọ o mesoro mmadụ ka e mechara, enyi ya Chibueze gwara ya ka ọ chebara mmekọ ya na ndị mmadụ kemgbe ọ matara ihe echiche, ịmata ma o nwere onye o mejọrọ n'ụdị dị njọ nke na o nwere ike ọ bụrụ na onye ahụ bụrụ ya ọnụ. Chibueze gwara Osita si na-eleghị anya o nwere ike nwee onye bụrụ ajọọnụ nke na ọ na-esiri ya ike ịmụta nwa.

3.2 Nsogbu Amụtaghị nwa na-Ewetara Di na Nwunye

A chọpụtara na ndị odee agụmagụ abụọ a ezipụtaghị naanị ihe ndị nwere ike iweta ọnọdụ amụtaghị nwa kama na ha zipụtakwara nsogbu dị iche iche Amụtaghị nwa na-eweta. nsogbu ndị ahụ gụnyere ndị a.

3.2.1 Nkewa/Nkewapụ

Ezinaụlọ na-amụtaghị nwa na-adị ka ndị a gupụrụ n'ihe niile a na-eme n'obodo ma n'agbakọụfọdụ.

Ndị odee abụọ a zipụtara nke a n'ezie ndị Amangwụ agụnyeghị Osita n'ihe ọ bụla n'ihi na ha kwuru na nwunye bụ naanịọgbanje ka ọ na-amụ nke mere o ji buru ọ mụọ nwa, ọ nwụọ na nzukọ ndi iyọm, a hụtara ka ndị iyọm kpabara nkata ikewapụ Nne Uju n'ihi etu ọnọdụ imụ nwa ya dị.

N' "Otu Iko mmanya M Ñụrụ Afọ Asaa", Amadi jupụrụ onwe ya ozigbo ọ hụtara na ụmụnna ya na-akpaso agwa dị añaa maka ọnọdụ amụtaghị nwa ya ma na nke ahụ emeghị ya ka o kwusi inye ndị mmadụ aka.

3.2.2 Ịgba alụkwaghị m

Amụtaghị nwa na-eweta nnukwu esemokwu n'etiti di na nwunye nke nwere ike iweta ịgba alụkwaghịm.

N’ “Onye Chi Ya Akwatụghị” ka Uju na-amụ nwa, ọ na-anwụ, Osita malitere iwepụ anya n’iro ịmata ma ọ ga-ahụ nwaanyịọzọọ ga-alụ. Oge ọ lụbatara Adamma, ọ malitere mekpa Uju ahụ nke mere na ọ bụkọrọ ngwongwo ya laa n’ụlọ Nna ya ma kpọọ Osita ka ọ bịa were ihe o mefuru n’isi na ya anaghịzi alụ.

Nke bụ eziokwu bụ na Osita esitelarị na mbụ gbaa Uju alụkwaghị m site n’omume dị iche iche ọ malitere ime ka ha nwa ha tagboo nwụchara nke mechara pụta ihe site na nwaanyị nke abụọọ lụrụ.

3.2.3 Ndaghachi azu

Site na nchekasi na agbamboịhụ na nwa bịara, ọ na-eme ka di na nwunye na-adaghachi azụ n’ihe ọ bụla nke ha na-eme.

Uju n’ “Onye Chi Ya Akwatụghị” mechiri ụlọ ahịa mmanya n’ihi njenje niile ọ na-eje iji mata ihe kpatara ọnọdụAmụtaghị nwa ha na ihe mere o ji buru ọ mụta nwa, ọ nwụọ. Osita n’onwe ya daghachibere azụ n’ụlọọrụ site na anaghị abịa n’oge ma ọ bụ oge ụfọdụ agaghị abịa ma ọlị.

3.2.4 Mkpebi Omenala

Ọ bụghị na omenala bụ ihe jọrọ njọ mana mgbe ụfọdụ mkpebi omenala n’ọnọdụ ụfọdụ na-abụ nsogbu nyere ụfọdụ n’ “Otu Iko mmanya M Ñụrụ Afọ Asaa”, ndịụmụnna gwara Amadi na n’ihi na ọ mụtaghị nwa na otozughị ibuuru ha onye nnọchite anya ha n’obodo Ekwengba. Nke a wetara oke echiche n’ebe Amadi nọ, ma na Ọdinaka enyi ya nwoke gwara ya ka ọ kpọfuo ọnọdụ - ahụ ma ledoo anya n’ọdịniihụ n’ihi na nke dị n’ihu ka n’ezie.

3.3 Ụzọ Nnapụta n’ỌnọdụAmụtaghị nwa Nye Di na Nwunye

3.3.1 Ezi Ịhụnanya

N’iji merie ọnwụnwa amụtaghị nwa, di na nwunye kwesiri ikwụdosi ike na ịhụnanya ha nwere n’ebe ha nọ. Dịka Amadi na nwunye ya Soromchia kwụdosiri ike n’ịhụnanya ruo mgbe ụmụ ha bịara. Ha abụọ jikọọrọ aka ọnụ ma na-aga, na-achọkwa ụzọ mgbapụta ha.

3.3.2 Ịgba Afa

A na-enweta nwere onwe mgbe mmadụ matara ihe na-eme ya na ka o si eme ya n’akụkọ abụọ a, di na nwunye bụ ndị hụtara onwe ha n’ọnọdụAmụtaghị nwa jere gbaa afa ịmata ihe bụ nsogbu na ihe mere na ha amụbeghị nwa kemgbe ha banyere n’ọkwa alụmdi na nwunye.

3.3.3 Ndidi

Ụzọọzọ e nwere ike isi nnapụta ezinaụlọ nọ n'ọnọdụAmụtaghị 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 kpọbiri ụkwụ. Amadi na nwunye ya gosipụtara oke ndidi n' "Otu Iko mmanya M Ñụrụ Afọ Asaa", ha ledoro anya n'eke kere ụwa, chere n'oge na mgbe na adịnighị anya ka ọ gbanweere ha ọnọdụ amụtaghị nwa ha, ebe Osita maka n' "Onye Chi Ya Akwatụghị" bụ onye ejighị ndidi aga, maka na ọ bụrụ na o nwetụrụ nwa obere ndidi, ya na Uju kara ịmụta nwa nke ga-anọ ndụ.

3.3.4 Ikute Nwa

N'alụmalụ, ọnọdụamụtaghị nwa na-egosi ezinaụlọ gba aka nwa, di na nwunye na-amụtaghị nwa nwere ike ikụta nwa, ga-abụ nke ha ma na-aza aha n'agbanyeghị na ọ bụghị ha mụrụ ya. Gọọmenti obodo ọ bụla site n'aụhụh dị iche iche ezinaụlọ na-amụtaghị nwa na-agabiga, e wepụtala usoro ezinaụlọ enweghị nwa nwere ike kụta.

Ka e nwere ezinaụlọ na-ebe akwa maka enweghị nwa, etu ahụ ka e nwekwara ndị na-amụ nwa na-etufu n'ọhịa, tinyere ndị na-egbu nwa site n'iwepụ ya n'afọ, ọ bụọnọdụ dị otu a, ka gọọmenti lechara anya were mepee ụlọ ebe ụmụaka ndị ahụ a tufuru ga-anọ ganye na e nwee ezinaụlọ chọọrọ nwa were bịa. sitekwa n'ụzọ dị etu a, gọọmenti na-adụkwa onye ọ bụla tụụrụ ime na-achọghị nwa ahụ, ka ọ ghara igbu ya n'afọ ma ọ bụ tufuo ya ka a mụpụtara kama ka onye dị etu a chọọụlọ ndị enwe nne na nna dị ya nso kụga nwa ahụ, ka ndị na-achọ nwa nwee ịkụrụ ya ma zụọ ya n'ụzọ ziri ezi.

3.3.5 Ikpọku Eke Kere Ụwa

N'ezie ọ bụ chi na-enye nwa, ọ bụ eke kere ụwa na-eke ma na-enye nwa, n'ihi ya, ezinaụlọọ bụla na-amụtaghị nwa kwesiri iledo onye ahụ bi n'igwe anya maka nzọpụta na nnapụta n'ọnọdụAmụtaghị 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 ñụrụ afọ asaa mgbe niile na-akpọku eke kere ụwa bụ ya na-enye nwa ka lọta ya na ezinaụlọ ya ka ọñụ alụmalụ ha were zụọ oke.

4.0 Nchịkọta na Mmechi

Ihe ndị a chọpụtara site n'akwụkwọ ndị a họọrọ bụ mgbazi nyere mmadụ niile. Ndị odee agụmagụ Igbo na-agba mbọ n'ụzọ pụrụ iche ịgba n'anwụ ọtụtụ ihe dị iche iche na-eme na ndụ

mmadụ tinyere ihe ndị anya na-ahụ na ndị anya anaghị ahu kachasi ihe mgbu ịgba alụkwaghị m ọnọdụ amụtaghị nwa na-ewetara di na nwunye ma ọ bụ ezinaụlọ ọbụla. Ndị odee ndị a n-'esite n'izipụta ihe ndị a na-eme na ndụ adọọhanaeze aka na ntị ma mee ha ike aji n'ume n'ọnọdụọ bụla ha hụrụ onwe ha maka n'ụwa ejupụtaghị naanị n'ihe ụtọ.

N'iduuazi Igbo abụọ a, ndị odee ha n'ụzọ pụrụ iche zipụtara n'ozuzu oke ihu dum Ezinaụlọ enweghị nwa n'agabiga n'aka igwe mmadụ, ọha obodo, omenala na n'ọgbakọ dị iche iche. A chọpụtara na ọnọdụ omenala ụfọdụ gbasara ezinaụlọ na-ejighị bụ nke na-eweda ugwu ha n'ala, dobe ha n'ọnọdụ ndị abụ ndị n'ọha obodo. A chọpụtara na otu bụ ihe ndị nwere ike ikpata amụtaghị nwa dịka ajọ akparamagwa, ibanye n'otu nzuzo ọ bụla, enweghị ndidi chere oge Chineke tinyere ihe ndịọzọ. Ebe Amụtaghị nwa nwere nsogbu dị iche iche ọ na-eweta n'ezinaụlọnke gụnyere ịgba alụkwaghịm, ịlụ igwe nwaanyị, ndaghachi azụ na ihe ndịọzọ. A chọpụtara na ihe ụwa adighịzi ka ọ dibụ na mgbọ, na ezinaụlọ enweghị nwa nwere ike inweta nwa site na ije kụte n'aka ndị gọọmenti n'ụzọ dị etu ahụ ezinaụlọ ga-anata ngọzi pụrụ iche n'aka Chineke.

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Nzipụta na Ntulekọrịta Nkasụsụ *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu*

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Ndubabnye

Ederede a zipụtara ma tulee nkaasụsụ ndị pụtara ihe n'akwụkwọ ejije *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* iji chọpụta ka ndị odee ha si jiri asụsụ rụọ ọrụ. Ọ bụ ihe doro anya na ụfọdụ ụmụ akwụkwọ, ndị nkuzi, ndị ọgụụ na ndị onyocha akwụkwọ agụmagụ Igbo anaghị enwekebe mmasị n'ihe gbasara itule akwụkwọ agụmagụ e dere n'asụsụ Igbo n'ihi ụdị nkasụsụ na akanka di iche iche ndị odee na-ewebata n'akwụkwọ agụmagụ ha. Ọ bụ ọnọdụ a kpalitere ederede a nke na-ezipụta ma na-atulekọrịta nkasụsụ ndị odee ejije *Nwata Rie Awọ na Nwata Bulie Nna Ya Elu* webatara n'ọrụ nka ha. A gbasoro usoro atụtụ ọdịdị n'inyocha akwụkwọ ejije ndị a. A gakwara n'ọba akwụkwọ ma nyochakwaa ụfọdụ akwụkwọ dabara n'isiokwu a chọpụtasịa ihe ndị dị mkpa maka edrede a. Ọ bụ site n'usoro nkọwa ka e si zipụta ihe ndị a chọpụtara. Site na ntụcha e mere, a chọpụtara na ndị odee akwụkwọ ejije *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* webatara asụsụ Igbo izugbe, olundi, asụsụ ngwarangwara, atụmatụokwu dịka; ilu, egbeokwu, nkwusara, myiri, mmemmadụ dgz nakwa akanka dị iche iche ha jiri chọọ agụmagụ ha mma. A chọpụtakwara na ọ bụ ilu ka e ji zipụta aha akwụkwọ abụọ a; *Nwata Rie Awọ, Ọ Jụ Anụ* na *Nwata Bulie Nna Ya Elu, Ọgọdọ Ayọchie ya Anya*. A na-atụ anya na ederede nchọcha a ga-abara ndị nkuzi, ụmụakwụkwọ, ndị ọgụụ, ndị ntule agụmagụ na ndị niile hụrụ agụmagụ Igbo n'anya uru. Ha ga-esitekwa na ya mata nkasụsụ dị iche iche ndị odee abụọ a webatara n'akwụkwọ ejije ha.

Ederede a lebara anya na nkasụsụ ndị odee abụọ; Goddy Onyekaonwu na Inno Ụzọma Nwadike jiri dee akwụkwọ ejije ha bu *Nwata Rie Awo* na *Nwata Bulie Nna Ya Elu* n'otu n'otu. Ndị odee abụọ a bụ ndị ọkammụta agụmagụ Igbo tụnyere ụtụ pụrụ iche n'uto asụsụ na agụmagụ Igbo. A maara ha dị ka ndị na-ewebatakarị nkasụsụ na akanka pụrụ iche n'ọrụ agụmagụ ha. A bịa n'ọmụmụ agụmagụ Igbo, nnyocha asụsụ e jiri dee akwụkwọ agụmagụ bụ otu n'ime ihe ndị na-echere ọtụtụ ndi mmadụ aka mgba, ọkachasi n'ebe ụmuakwụkwọ nọ, ndị ọgụụ, ndị ntule nakwa ụfọdụ ndị nwere mmasị n'ebe agụmagụ ederede Igbo dị.

Ọtụtụ ụmụakwụkwọ na-ahụta asụsụ na akanka dị iche iche ndị odee na-ewebata n'akwụkwọ agụmagụ ha ọkachasị n'ejije di ka ihe siri ike na nghọta. Nke a mere ụfọdụ ji agba ọsọ n'ihe gbasara ịgụ akwụkwọ agụmagụ Igbo, ịmụ ya na inyocha ya n'ogo dị iche iche. Ederede a lebara anya ichoputa nkasụsụ ndị pụtara ihe n'ejije ndị a họọrọ; etu ndi odee ha siri jiri asụsụ zipụta akparamagwa isiagwa nakwa akanka ha. E nwere olileanya na ederede a ga-abara ọtụtụ ndị nkuzi na ụmụakwụkwọ ọkachasị ndị nọ n'amụmamụ agụmagụ Igbo nakwa ndị niile hụrụ agụmagụ Igbo n'anya nnukwu uru.

Asụsụ bụ isi sekpu nti n'ihe gbasara agụmagụ maka na ọ bụ asụsụ ka mmadụ ji eziputa ebumnobi ya. Ya bụ, ọ bụrụ na asusu adịghị, agụmagụ agaghị adị. E ji asụsụ egosipụta nkamma dị n'agụmagụ. Nke a metụtara etu ndị odee si were usoro utọasụsụ, usoro nsiekwu na usoro nsiede gosiputa mbunuche ha na ka ha siri hụta akparamagwa di iche iche e ziputara n'agumagu. Ederede a nyochara ka ndị odee abụọ a siri were asụsụ gosiputa nkamma ha n'ejije ha na ka ha siri gosiputa aha e nyere akwụkwọ agụmagụ ha bụ *Nwata Rie Awọ* na *Nwata Bulie Nna ya Elu.* Site n'ederede a ndị mmadụ ga-mata na asụsụ Igbo sozi n'asụsụ ọkaibe e ji ede edemede nke agụmagụ ejije so n'ime ha.

Atụtụ Nkọwa

Nchọpụta na-egosi na asụsụ bụ ụda nke mmadụ mepụtara site na nnọkọ njiakpọ ma bụrụ nke a haziri n'usoro nwere nghọta. Ọ bụ naanị mmadụ na-eji okwu ọnụ nwere nghọta eziputa mbunuche ya. N'ihi nke a, ọ bụ naanị mmadụ nwere ike ịsụ asụsụ. Asụsụ nwekwara ihe ndị e jiri mara ya nke a mere na asụsụ na-ekewapu mmadụ n'ebe anụmanụ nọ ma na-ejikọ mmadụ na ibe ya ma ọbụ mba na mba ọnụ. Asụsụ bakwaara mmadụ nnukwu uru maka na ọ bụ asụsụ ka e ji akparịta ụka ma ọbụ n'ezikọrịta ozi ma werekwa ya na-akọwapụta ebumnobi mmadụ.

Ugwueye na Ohaeto (2011:173) hụtara asụsụ dị ka ụzọ mmadụ na ibe ya si egosipụta mmetụta obi ha, mkpali na mmụọ, mbunuche ma ọ bụ echiche ha. Ha gakwara n'ihu kọwaa na asụsụ ọbụla hibere isi n'usoro nhazi na nnabta nke ndị mmadụ. Hornby (1989:662) kọwara asụsụ dịka usoro mmepụta ụda na mkpụrụokwu nke mmadụ ji eziputa ebumnuche ya na etu o si metụta ya. Nkọwa a dabara n'ihi na ọ bụ asụsụ ka mmadụ ji akọwapụta ihe metụtara ya. Anozie (1999:11) kowakwara asụsụ dị ka uda sitere n'olu mmadụ nke nwere nghọta mgbe ọgan okwu dị iche iche mgharịrị ahụ n'ụzọ dị iche iche. Ọ gakwara n'ihu kọwaa na asụsụ bụ ụdaolu mmadụ a haziri ahazi n'ụdị ọdịmara nke na-abụghị ebumpụtaụwa nke mmadụ n'onwe ya mebere iji kọwapụta echiche mmadụ site n'okwu ọnụ maọbụ n'ederede. Nkọwa a dabara n'ihi na asụsụ bu ihe a na-amụ amụ maka na nwata a mụrụ ọhụrụ adịghị asụ asụsụ.

Ngoesi (1989:1) hụtakwara asụsụ dị ka iji mkpụrụokwu nwegasịrị nghọta, ndị e nwere ike ịsụ asụ, dee edee maọbụ gụọ agụọ iji mee ka a mata echiche mmadu. Nkọwa a adabachaghị n'ihi na mkpụrụokwu nwere ike nwee nghọta mana ọ bụru na ahazighị ya n'usoro kwesịrị ekwesị, nghọta ya agaghị edocha anya. Ya bụ na asụsụ ga-abụ mkpụrụokwu nwere nghọta nke a haziri n'usoro iji nye nghọta. Sweet (1974:642) kọwakwara asụsụ dị ka nkọwapụta echiche mmadụ n'ụdị ịchịkọta ụda okwu ọnụ ka ha bụrụ okwu e ji emepụta ahịrịokwu. Ezeumudo (ND:2) kowara asụsụ dị ka Udaolu nwere nghọta nke mmadụ na ibe ya ji akprịta ụka. Nkọwa ndị odee abụọ a gosiri na asụsụ bụ ụda nwere nghọta nke mmadụ ji ezipụta ebumnobi ya maka na uda enweghị nghọta abụghị asụsụ.

Nkọwa niile a e nyere maka asụsụ dabara adaba mana a hụtara asụsụ n'ụzọ abụọ dị ka ụda na mkpụrụedide. Asụsụ dị ka ụda bụ ụda nke mmadụ mepụtara site na nnọkọ njiakpọ ma bụrụ nke a haziri n'usoro nyere nghọta. Asụsụ dịka mkpuruedide bu ndoko n'usoro asusu na ndị nwe asụsụ ahụ nabatara iji nye nghọta. Site na nkọwa a, a ga-achọpụta na e nwere ụdị asụsụ abụọ; asụruasụ na ederede nke mmadụ na ibe ya ji akparịta ụka.

Atụtụ Ederede

Dị ka e kwuru n'elu, a gbasoro atụtụ ọdịdị n'ịtụle nkasụsụ ejije abụọ a a họọrọ n'ederede a. Atụtụ ọdịdị dị ka aha ya siri dị na-eleba anya na nka agụmagụ na nkamma e zipụtara n'ọrụ agụmagụ. N'ime nke a, a na-esitekari na nkaasụsụ e zipụta nkamma n'agụmagụ. Ya bụ na ihe dị onye onyocha agụmagụ mkpa bụ ịchọpụta ka odee si jiri asụsụ wee zipụta nka na nkamma dị n'ọrụ agụmagụ. Ndị odee agụmagụ na-eji asụsụ arụ ọrụ n'ụzọ pụrụ. Ha na-eji ya ezipụta mmetụta obi. Asụsụ ka onye onyocha atụtụ ọdịdị na-agbado ụkwụ were enyocha agụmagụ.

Atụtụ a bụ nke a malitere iji enyocha agụmagụ n'afọ 1930. Ndị bụ isi a hụrụ kwaba okpu nay a gụnyere; Boris Eichenbaum, Victor Shklovsky, Roman Jakobson na ndị ọzọ. N'echiche nke ya, Abrams (2005:107) kọwara na atụtụ ọdịdị na-ahụta agụmagụ dị ka ihe ji asụsụ arụ orụ n'ụzọ puru iche. Nke a mere o ji ekwu na ọrụ dịkarịrị mkpa asụsụ na-arụ bụ maka izikọrịta ozi. Mana asụsụ agụmagụ dị iche n'ihi na ọ na-enye ọgụụ ohere pụrụ iche site n'ịkpọlite akọnuche ya na nka dị iche iche e zipụtara n'agụmagụ. Ihe dị onye onyocha ji atụtụ a arụ ọrụ bụ ịchọpụta ma odee o webatara nka dị iche iche dị ka atụmatụokwu nke gụnyere ilu, nsinilu, egbeokwu, myiri, mbụrụ wdg. Ọ ga-achọpụtakwa ma o webatara asụsụ ngwarangwara maọbụ okwu mbite n'ọrụ ya. Ọrụ ọzọ bụ na ọ ga-achọpụta ma odee o jiri olundị maọbụ Igbo izugbe wee dee akwụkwọ agụmagụ ya. Ọ ga-achọpụtakwa ma o webatara nkaasụsụ n'ebe o kwesiri iji kọwaa ihe a na-ekwu maka ya. Onye onyocha ga-achọpụtakwa ma odee o jiri ike nke edide ya wee rụọ ọrụ. Ọ

bụ nke a mere Mbah na Mbah (2007) ji kọwaa na atụtụ a na-elekwasakarị anya na mmewere agụmagụ odee zipụtara n'ọrụ ya ma leghara anya n'ihe ndị na-eme n'ọhaobodo e zipụtara n'agụmagụ ahụ. Ụzọchukwu (2012:72) kwenyekwara na nke a mgbe o kwuru na inyocha agụmagụ n'usoro ọdịdị na-eleba anya etu e si wepụta nkamma na ya. Iji mee nke a, ihe dị onyocha agụmagụ mkpa bụ naanị agụmagụ ahụ n'onwe ya, nke a ga-esi na ya mata ụdị ya, ọdịdị ya na etu ya bụ agụmagụ siri metụta ọgụụ. Ya mere, ederede a ga-agbaso usoro ọdịdị n'ihi na ọ kara daba adaba n'ịchọpụta etu ndị odee ejijie *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* si jiri nkasụsụ ha webatara n'ọrụ nka ha wee zipụta nkamma.

Ntuleharị Ederede Nchọpụtaga

N'ebe a, e lebera anya na nkọwa na nchọcha dị iche iche ndị e merela gbasara ọnọdụ asụsụ n'agụmagụ dị ka ọ dị n'isiokwu ederede a. Ọ bụ ihe doro anya na e kwuwe maka agụmagụ ma e wepụtaghị asụsụ dị ka isi sekpụ nti, ị mara na ọ dị ka onye tere ofe mana o tinyeghị ya nnu . Ya mere, ọ dị mkpa ibido site n'ikọwa ọnọdụ asụsụ dịka o si metụta agụmagụ. Ederede a hụtara asụsụ dị ka ihe dị oke mkpa n'agụmagụ nke na e wepụ ya e nweghị ihe ndi odee ga-eji ezipụta mbunuche ha ma ọ bụ kparịta ụka.

Ụzọchukwu (2012:2) kọwara na asụsụ dị n'agụmagụ ekwesighị ibụ asụsụ dị mfe ma ọ bụ asụsụ e ji akparịta ụka. Kama, ọ ga-abụ asụsụ dị elu nke ga-ebu onye ọbụla hụrụ ya isi, ma mee ka echiche na mmetụtaobi pụta ihe. Nke a abụchaghị eziokwu n'ihi na ọ bụrụ na asụsụ agụmagụ adị elu, ị mara na ndị mmadụ agaghị enwe mmasị igụ ya maọbụ mepụta ya na nkwago dị ka o metụtara ejije.

Nnyigide (2014) kọwara na asụsụ bụ ụzọ onye odee na onye onyocha si akparịta ụka. Ọ gakwara n'ihu kọwaa na asụsụ bụ akarangwa kacha mkpa odee ji ezi ndị ọgụụ na ndị nkiri ozi, nakwa ụzọ mbụ odee ji akọwaputa etu ihe siri kwụrụ. Nkọwa a dabara n'ihi na ọ bụ asụsụ ga-eme ka e nwee ezi mmekọrịta n'etiti onye odee, ndị ọgụụ, ndị nkiri na ndị onyocha n'ihi na asụsụ bụ isi sekpụ nti na njirimara agụmagụ.

Ikeokwu & Onyejekwe (2004:89) kọwara na asụsụ metụtara ihe dum agwa kwuru ma ọ bụ gosipụta n'ejije iji kọwapụta mbunuche, echiche ma ọ bụ ọnọdụ ekwurunọọnụ ma ọ bụ mmeghari ahụ. Nkọwa a bụ nke ziri ezi maka na ọ bụ site n'asụsụ omee ma ọ bụ odee ka ọgụụ ma ọ bụ ndị nkiri ga-eji mata ihe ejije ahụ na-akọwa na ihe mmụta dị na ya.

Ogbuagụ (2011:285) n'isiokwu ọ kpọrọ "Atụmatụokwu: Asụsụ nka n'Agụmagụ" kọwara na asụsụbụ mmadụ na-asụ ya. Ọ sịkwa na asụsụ ọbụla ga-enwe nghọta ma bụrụkwa nke eji

akparịta ụka ma ọ bụ ede ihe. Eghagha (2011:195) n'isiokwu ọ kpọrọ "The Language of Drama and the Drama of Language", kọwara na e ji asụsụ akọwapụta ihe gara aga n'ụdị ihe na-eme ugbu a. Ọ kọwakwara na asụsụ ejije na-adi mfe, ya bụ na ọ dighị ahịa ahụ na nghọta. Asụsụ na-eme ka nhazi emereme chawapụta dị ka e si hụta ya na *Nwata Rie Awọ*, ebe Onyekaọnwụ gosipụtara ụdị e siri n'Akwa Ajọ Nnụnụ wee gosipụta n'ihu akwụkwọ (48-49).

Ụzọchukwu (2001: 112) kọwakwara na ndị ọgụụ maọbụ ndị nkiri na-esite n'asụsụ ahụta ndụ. Ọ bụ nke a kpatara agụmagụ jiri dị iche n'amụmamụ ndị ọzọ. Odee na-eji asụsụ ewepụta akanka ya nke na-emetụta ọgụụ maọbụ ndị nkiri n'ụzọ pụru iche wee mee ka ha hụta ndụ n'ọrụ agụmagụ ahụ. Azụonye (2007:240) n'echiche nke ya mere ka a mata na agụmagụ na-anabata asụsụ dị ka ngwaọrụ pụrụ iche. N'agbanyeghị na e nwere ngwa dị iche iche mejupụtara agụmagụ nke gụnyere ndịna, isiokwu, nhazi, agwa, akparamagwa na ndị ọzọ, mana ọ bụrụ na asụsụ adighị, ihe ndị a agaghị abụ ihe ha bụ: N'aka nke ọzọ, ọ bụ site n'asụsụ ka e si amata mmebere agụmagụ ndị a. Ọ gakwara n'ihu kọwaa na a bịa n'ọrụ agụmagụ, na ọ dị mkpa na a ga-enwe ezi nghọta n'asụsụ ahụ tinyere ọdịdị ya na ọrụ ọ na-arụ.

Asadu (2009:295) n'isiokwu ọ kpọrọ "The language of Couchoru's Esclave" kọwara na a na-amata ndị ọka odee agụmagụ site n'otu ha si e ji asụsụ arụ ọrụ. Otu ụzọ nke a si apụta ihe bụ site n'iwebata nkasụsụ dị iche iche. Ọ bụ nkasụsụ a ga-eme ka ha tinye onyinyo ga-anọte aka n'ime ndị ọgụụ maọbụ ndị onyocha agụmagụ. Ọ gakwara n'ihu kọwaa na asụsụ na agụmagụ na-agakọ n'otu ahịrị. Nke a bụ iji kọwaa na asụsụ bụ ngwaọrụ e jiri kepụta agụmagụ. Ya bụ na asụsụ na-emejupụta nnukwu ọrụ abụọ n'agụmagụ, ọrụ nkọwa na ọrụ igbasa ozi. Nke a na-apụta ihe site n'amamihe pụrụ iche a na-enweta n'ọrụ agụmagụ.

Nnyigide (2012:122) n'isiokwu ọ kpọrọ "The Procedure for Appreciation of Modern Igbo Creative Works" gosipụtara na asụsụ bụ agụmagụ. Ọ bụ ụzọ odee si ezipụta ihe ọ maara, echiche, mmetụta na ọgụgụisi ya site n'asụsụ. Etu ndị edemede ekereuche si eji asụsụ arụ ọrụ na-ewepụta ike nke asụsụ nke nwere ike ime ka ọgụụ tụọ ụjọ, bee akwa, chịa ọchị maọbụ hụ akwụkwọ agụmagụ ahụ n'anya mgbe ọ na-agụ ya. Ọ kọwara na e ji asụsụ ewepụta nkamma nke ọrụ agụmagụ. Ọ gakwara n'ihu kọwaa na ndị odee ji asụsụ atụpụta aro, ebumnobi ha nakwa izi ndị ọgụụ maọbụ ndị nkiri ozi. Ha na-ewebata ụfọdụ nkasụsụ dị ka, egbeokwu, myiri, mbụrụ, nkwuma, ọgharaokwu, akpụokwu, ilu, nsinilu wdg. iji wee gosipụta nkamma, ọdịdị na mpụtara nke ọrụ agụmagụ ha.

Ụzọchukwu (2012:6) E ji ya eweputa nkamma n'agumagu. Ọ kọwakwara na iji asụsụ ewepụta nkamma n'agụmagụ bụ ihe dị iche n'agụmagụ na ihe ọmụmụ ndị ọzo. Asụsụ dị nnukwu mkpa

n'ọrụ agụmagụ, ọ bụ ya kpatara ọmụmụ akanka agụmagụ ji agbado ukwu n'etu e si were asụsụ ezipụta nkamma. N'akụkụ nke ya, Brockett (1974:44) kọwapụtara na asụsụ na-arụ ọrụ pụrụ iche n'agụmagụ. E ji asụsụ ewepụta ndinisiokwu, mgbakwunye na echiche nke ọrụ agụmagụ.

N'aka nke ọzọ, Ogbalu na Anedo (2009) nyochara ejije *Nwata Rie Awọ* wee chọpụta na odee ya zipụtara ọnọdụ arụ ibenne na ndụ ndị Igbo nakwa ntaramahụhụ so ya. N'otu aka ahụ, Uba (2017) lebara anya na *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu* wee chọpụta na asụsụ ndị odee ji depụta ọrụ agụmagụ ha.

Site ntule ndị a e mere, a chọpụtara na ọtụtụ ndị odee, edeela ọtụtụ ihe gbasara asụsụ nke na-akọwa na asụsụ bụ ụzọ mmadụ si ezipụta mbunuche ya. Ha kọwakwara na ọ bụ asụsụ ka onye onyocha n'usoro atụtụ odịdị ji eme nchọcha ya iji zipụta nkamma nke ọrụ agụmagụ. Ndị odee dekwara ọtụtụ ihe gbasara asụsụ dị ka o si metụta agụmagụ n'isiokwu dị iche iche. Ọtụtụ edekwaala maka isiokwu di iche iche n'akwụkwọ ejije abụọ a mana o nwebeghị onye lebara anya na nzipụta na ntulekọrịta asụsụ *Nwa Rie Awọ* na *Nwata Bulie Nna Ya Elu* kpọmkwem. Ọ bụ nke a kpalitere ederede a iji nyere ụmụakwụkwọ aka ọkachasị ndị na-enwe mmasi n'akwụkwọ ejije abụọ ịghọta ihe omimi dị iche iche gbasara nkasụsụ e zipụtara n'ejije abụọ.

Nziputa Nkaasusu Putara Ihe N'akwukwo Ejije Abuo a

Ndị Odee abụọ a webatara nkaasụsụ dị iche iche n'akwụkwọ agụmagụ ha iji mee ka nkamma ọrụ agụmagụ ha pụta ihe. Ụfọdụ nkaasụsụ pụtara ihe n'akwụkwọ ejije abụọ a gụnyere:

I. Ilu

Ilu bụ mmanụ ndị Igbo ji eri okwu. A bịa n'usoro obibi ndụ ndị Igbo, a na-ejikarị ilu enye mmadụ ndụmọdụ. Ndị odee ejije abụọ a webatachara ilu Igbo dị iche iche n'ejije ha mana anyị zipụtara olenaole n'ederede a. Ịma atụ: Ekemma tụụrụ Obiọma ilu n'ejije *Nwata Rie Awọ* mgbe ọ na-akpa ntata ịhapụ Anene chọrọ ịlụ ya wee gbakwuru Awọrọ. Odee siri n'olu Ekemma zipụta ilu a iji gosi ihe Obiọma gaje izute n'ọdịnihu ma ọ geghi ntị;

> Obiọma I bidokwa
> Ọgba nghọ di aghaghị ịlụta
> Eke ọgba (lhu 36)

Ekemma gakwara n'ihu tụkwaara ya ilu ọzọ ka o wee gbaa ọsọ ndụ ya site n'ịgwa ya okwu ndị a:

Nga ọ sọrọ agbọghọ ya kụọ ara,
ma otu ihe m ga-agwa gị bụ na gị bụ
ọchọ ihe ukwu ga-ezute agba enyi.
Ma gi bu nwa atụrụ ga-epu mpi ekwo dịkwa gị arọ. (ihu: 37)

Odee zipụtakwara nke a iji dọọ ụmụ agbọghọ na-agba nhọ di aka na ntị maka na ọ bụrụ na Obiọma gere enyi ya nwanyị bụ Ekemma ntị, ọ garaghị ịgbakwuru Awọrọ maka na ọ bụghị nwanyị na-achọ nwoke, kama ọ bụ nwoke na-achọ nwanyị. Ọ bụ ọnọdụ a buteere ya ọdachi n'ikpeazụ.

A bia n'akwụkwọ *Nwata Bulie Nna ya Elu***,** odee siri n'olu Ahụdiya wee tụọ ilu a iji gbaziere Emuka nwa mmefu:

Ihe m na-agwa gị bụ nwaatụrụ
na-epu mpi ka ekwu sikwaa ya ike.
Nwata na-ahụ ji kwa ụtụtụ
chetakwa na ji ga-agwụ ụtụtụ afọ (ihu 15-16).

Ahụdiya kwuru nke a iji gwa Emuka na ihe a na-eri eri nwekwara ike ịgwụ agwụ, ka o sepụ aka etu o si emefusi ego nna ya ka ọ gbaa mbọ nke onwe ya maọbụ o chee aka ghọrọ ihe nwere ike ịdapụta na ya.

Ndị odee a webatachara ilu ndị a na-esota ebe a iji mee ka ndị ọgụụ na ndị nkiri ghọta na ọdachi ga-adakwasarịrị ndị isiagwa ha zipụtara n'ejije n'ihi ntụpọ dị n'agwa ha nakwa akparamagwa ọjọọ ha. Na *Nwata Rie Awọ*, odee tụrụ ilu a:

Gị bụ nwata na na-akụrụ ụsụrụgada na-awụchagharị na-
amaghị na ụsụrụgada bụ egwu mmụọ (ihu :26)

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

Okụkọ mmanya na-egbu ahụbeghị ufu ara na-agba (ihu: 28)

2. Ụkabụilu

Na *Nwata Rie Awọ*, odee siri n'ọnụ Duru gosipụta nke a mgbe ọ bịara n'ụlọ Obidike, o wee na-akọrọ ya maka nwa ya nwoke bụ Awọrọ, ma Duru jiri ụkabụilu a kọwaara ya na ụdị omume nwa ya nwoke na-eme zuru ndị ntorobịa ọnụ na ọ bụghị sọsọ na be ya ka ụdị akparamagwa ahụ dị, ụkabụilu ahụ bụ:

Atụrụ gara ka ọ kọọrọ nne ewu
Na ya ahubeghị ebule nwa ya kemgbe ụtụtụ
Ma nne ewu dachapụrụ n'ọchị

Wee gwa atụrụ na kemgbe abalị atọ
Na ya ekesibeghi mkpi be ya anya
Ya mata amata na ihe niile kwụ amụ
Aghaghị nzuzu. (17-18).

A bia na *Nwata Bulie Nna ya Elu,* odee jiri ukabuilu ziputa etu Emuka dị na etu ndi mmadụ siri hụta ya mgbe ọ gara mefuchaa akụnaụba nna ya. Nke a bu site n'olu Kamalu mgbe ọ hụru Emuka ka ọ dị ka onye ara wee na-alọta;

Nke a mere ka m lemaa anya elemaa
Maka na onye otu anya hụrụ ihe
Mechaa gaghachi,
lekwaa ya anya ọzọ,
kwee n'isi sị na ya ejirila
anya ya abụọ hụ ya. (77)

3. Mbụrụ

N'ejije *Nwata Rie Awọ,* n'ihu 49, odee jiri mbụrụ n'Akwa Ajo Nnunu gossipụta ogo iru ụjụ ga-adakwasị Aworo na Obioma bụ ndị ntorobịa n'ihi mkpọchi obi ha:

Ikwa akwa na iru uju bụzi nri ụtụtụ,
nri ehihie na nri anyasị (ihu 49)

A bịa na *Nwata Bulie Nna Ya Elu*, n'ihu 5, odee jiri mbụrụ gosipụta ajọ akparamagwa Emuka n'ebe akunaụba nna ya di na etu o si were ya na-eme ihe abaghị uru.

A chọputara m na Emeka bụ
Nwa mmefu.

4. Egbeokwu

Egbeokwu pụtara ihe n'akwụkwọ *Nwata Rie Awọ* n'ihu akwụkwọ 49 ebe odee sịrị na ọbara ejula ebe niile tinyere eligwe na ụwa.

Ọbara wee fesachaa ebe niile,
elu, ala abụrụla ọbara ọbara (ihu 49).

Odee gosipụtara egbeokwu a site n'olu Akwa Ajọ nnụnụ iji zipụta ụdị ọnọdụ ga-adapụta n'alụmdi na nwunye akwadochaghị akwado.

A bịa na *Nwata Bulie Nna ya Elu,* egbeokwu pụtara ihe n'ihu akwụkwọ 67. Odee jiri nke a wee gosipụta etu ọnọdụ Emeka bụ nwa mmefu dị mgbe o ripịachara ego nna ya nyere ya ka o wee baa uru.

isi akwọchaala ya n'ike ka nke udele.

5. Myiri

E zipụtara atụmatụokwu a n'akwụkwọ ejije *Nwata Rie Awọ*. Myiri pụtara ihe n'ihu akwukwo 70. Odee jiri myiri wee gosipụta ọnọdụ Odinchefu mgbe ọ dabara n'ọnọdụ ọjọọ onye ọzọ buteere ya.

…Ihu gị na-awabu ka anyanwụ
wee dịzie ka ite unyi
dịzie ka nke ọnwụ (ihu 70)

A bịakwa na *Nwata Bulie Nna Ya Elu*, Myiri pụtara ihe n'ihu akwụkwọ 38, mgbe Emuka na-eto enyi ya nwanyị wee chefuo okwu nna ya gwara ya tupu ọ pụwa ije. Nna ya gwara ya na "ụmụnwanyị na-akpụ mmadụ isi mkpụkpọ kpụrụ abụzụ" mana Emuka etinyeghi okwu a n'ọrụ nke na ihe mbụ o mere mgbe ọ gara obodo mepere emepe bụ igbanwe ụmụnwanyị ka a na-agbanwe akwa. Nke a kpatara o ji etu ha aha na-egbu nwa nkịta dị ka odee siri zipụta ya:

Leenụ ka anya gị na-eke ka
Kpakpando (ihu 38)
Ị dịka mamịwọta (ihu 42)

6. Mmemmadụ:

Mmemmadụ pụtara ihe n'akwụkwọ *Nwata Rie Awọ* bụ n'ihu akwụkwọ 60 mgbe Awọrọ tinyechara nsi na nri nwunye ya buteere ya wee na-ebo nwunye ya ebubo. Ọ bụ ebubo a buteere ya ọnwụ maka na onye na-emegbu onye aka ya dị ọcha na-anata ụgwọ ọrụ. Odee zipụtara mmemmadụ a iji gosi mkpu Awọrọ na-eti:

…Ewu ataam igu n'isi o
Mmiri erughi eru amagbuo mụ o
Anụ enweghị agba atagbuo mụ o (60)

Mmemmadụ pụtara ihe n'akwụkwọ *Nwata Bulie Nna Ya Elu* bụ mgbe Nneezi bụ onye nkuzi Emuka bịara ịkọsara nne na nna ya maka akparamagwa nwa ha nwoke n'ụlọ akwụkwọ n'ihi na ihe ọ na-ahụ juru ya anya. Ọ sị,

…E nwere ụdị agwa m
Na-ahu n'ebe ọ nọ
Nke a na-ata m arụ n'anya
ma na-erikwa m nri n'obi (ihu 5)

7. Bịambịaụda

Odee ziputara nke a n'akwụkwọ *Nwata Rie Awọ* ihu akwụkwọ 47. Mgbe nne Obiọma bụ Ụdụehi na-ebe arịrị ụdị nwa ya mụtara.

A mụta amụta umeghenghe,
A mụtaghị amụta umenghenghe (ihu 47)

Odee zipụtakwara Bịambịaụda n'akwụkwọ *Nwata Bulie Nna Ya Elu* n'ihu akwụkwọ 36 mgbe Iloka na-enye Emuka ndụmọdụ mgbe ọ na-akwado ịga obodo mepere emepe ebe ọ gara mefusịa ego nna ya.

…Nwam,
Ị mara asụ, sụọ n'ikwe
Ma ịmaghị asụ, sụọ na mbara ala (ihu 36)

8. Kwunkwukwa

A bịa na *Nwata Rie Awọ*, e kwugharịrị ọtụtụ mkpụrụokwu, nkebiahịrị na ahịrịokwu ekwugharị n'ejije a. Odee mere nke a iji nweta nlemaanya maọbụ nchemuche ọgụụ maọbụ onye nkiri. Mgbe ụfọdụ a na-ejikwa ya egosiputa ugboro ole emereeme mere maọbụ iji ya maa ọkwa maọbụ ịdọ aka na ntị. E kwughariri "ebe niile" ugboro ugboro na ngwụcha Akwa Ajọ Nnụnụ (Ihu 49). Odee jiri kwunkwukwa a wee gosi ogo ọdachi ga-adakwasị Awọrọ na Obiọma nwunye ya;

"Ọbara wee fesachaa ebe niile"
"Anyụtọchaala ebe niile"
"Bibikọọ ihe niile"
"Ọnwụ, mfu, nrịanrịa, egwu; ịta ikikere
"eze, ebe niile, ebe niile, ebe niile (Ihu 49).

Kwunkwukwa e ziputara n'akwụkwọ *Nwata Bulie Nna Ya Elu* bụ n'ihu (87). Ekwugharịrị "ekwekwala" ugboro atọ mgbe Iloka na-agọ ọfọ mgbe ọ rọchara ajọ nrọ n'isi nwa ya nwoke bụ Emuka. O mere nke a n'ihi na ọnọdụ ọ hụrụ nwa ya nwoke adịghị mma.

Chukwu Abịama
Ekwekwala m fuo nga ihe m furu
Ekwekwala obi nwambaashị gbuo nke m
Ekwekwala m daa nga ihe m dara. (Ihu 87).

9. Nghọtasinauche

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

Ma mkpụtamkpụ na mkpụtamkpụ
Jupụtara na ya
Eligwe na-eti baa
Ọnwa na-eti zaa
Ma na a garuo ha nso,
ha dụgbado inyogoinyogo.

Odee *Nwata Bulie Nna Ya Elu* webatara nghọtasinauche n'ihu 38 na 47. Odee webatara nke a iji gosipụta 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 mụrụmụrụ
Ka fọmaịka (ihu 42)

10. Ajụjụ nzaraonwe

Odee *Nwata Rie Awọ* zipụtara ajụjụ nzaraonwe n'akwụkwọ agụmagụ ya n'ihu akwụkwọ 83 mgbe Awọrọ na-ajụ chi ya ajụjụ maka ọnọdụ ọjọọ o nwetara onwe ya. Ọ na-ebe arịrị n'ihi na ya bụ nwata eriela awọ wee huzie ezigbo anụ, mana ọ maghị etu ọ ga-esi rie ya;

Ọ bụ gịnị ka m na-ahụ ihe a?
Ọ bụ na nrọ ka ọ bụ n'ihe?

Naanị Awọrọ maara ihe ọ na-agabiga na etu ọ ga-esi aza ajụjụ ndị a.

A bịakwa n'akwụkwọ *Nwata Bulie Nna Ya Elu,* odee zipụtara ajuụjụ nzaraonwe mgbe Emuka hụtara onwe ya n'ajọ ọnọdụ o jiri aka ya tinye onwe ya n'ihi egeghị ntị n'okwu ndụmọdụ nna ya. Mgbe o nwetara onwe ya, ọ malite jụba onwe ya ajụjụ ndị a n'ihu akwụkwọ 70 na 71:

Gịnị ka m nọ ebe a eme?
Ọ bụ ndụ ka m dị ihe a
Ka ọ bụ ihe dịka ndụ ka m dị?
Olee ndị enyi m niile mụ na ha
Na-etinye nkwụ n'isi?
Olee ndị enyi m nwanyị niile,
Ndị na-arachasịbu m ike?
Ọ bụ na a sịghị na ụkwụ ji agụ,
Mgbada abiara ya ụgwọ? (ihu 70 - 71).

Ntulekọrịta Nkasụsụ Ndị Odee Abụọ a/Nchọpụtaga

Site n'usoro atụtụ ọdịdị anyị gbadoro ụkwụ na ya we tulee akwụkwọ ejije abụọ a, anyị chọpụtara na ndị odee ejije abụọ a webatara nkasụsụ pụrụ iche n'ejije ha iji kwalite nkamma ọrụ nka ha. Ihe ndị ọzọ pụtara ihe anyị chọpụtara gụnyere ihe ndị a :

Nke mbụ, ilu ka ndị odee abụọ a jiri wee zipụta aha akwụkwọ ha. A bịa n'ilu ndị a e ji zipụta aha akwụkwọ ejije abụọ a, 'nwata"pụtachara ihe na ha. Nke a so n'ihe kpalitere mmasị anyị n'ederede a. N'ikọwa ha, *Nwata Rie Awọ Ọ Jụ Anụ* nke G. Onyekwaọnwụ dere pụtara na nwata rie ihe o kwesighị iri, ọ hụ ihe o kwesiri iri, ọ gaghi enwe ike iri ya. Nke a pụtara ihe n'ebe Awọrọ nọ. Ọ kachiri nti refuo Obioma nwunye ya na nwa ya bụ Ọdịnchefu wee mechaaa gaa lụrụ nwa ya n'amaghị na ọ bụ nwa ya. Ọnọdụ dị otu a kpatara Awọrọ jiri wee nwụọ ọnwụ ike maka na o jiri aka ya wee gbuo onwe ya n'ihi na ọ hụrụ ihe karịrị ya. Ya bụ na Awọrọ mere ihe o kwesighị ime wee tufuo ndụ ya maka na ọ bụ nkụ onye kpara nkụ ahụhụ si ngwere bịara ya ọrụ.

A bịakwa n'akwụkwọ *Nwata Bulie Nna Ya Elu*, odee gosipụtara ilu a o ji zipụta aha ejije ya n'ihu akwụwkwọ (48): *Nwata Bulie Nna Ya Elu*, "ọgọdọ na ngwongwo na ngwongwo nna ya ayọchie ya anya". Nke a pụtara na onye ọbụla mejọrọ onye okenye na ọfọ okenye ahụ ga-ejiderịrị ya. Nke a gbara elu n'ebe Emuka nwa mmefu nọ, mgbe ọ chọrọ ịga obodo mepere emepe, o wee bagide nna ya ka o kenye ya oke nke ruuru ya ma ọ sọrọ ya maobu na ọ sọghị ya. N'agbanyeghị okwu ndụmọdụ niile nna ya gwara ya, Emuka egeghi ya nti nke na ọ chọrọ 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'ihi mbagide ọ bagidere ya ka o ji wee nye ya ego ahụ. Emuka buuru ego a wee gaa obodo Ụmụogbundịọma wee mefusịa ego a n'ihe e nweghị isi wee were ihere lọta be nna ya. Ya bụ na nwata a bụ Emuka mejọrọ nna ya, ọfọ nna ya wee jide ya.

N'aka nke ọzọ, Awọrọ na Emuka bụcha "nwata" ndị odee bu n'obi wee ziputa aha akwụkwọ ejije abụọ a. Emuka na Awọrọ mechara ihe ọjọọ wee nara ụgwọ ọrụ so ya maka na ihe ọbụla mmadụ na-eme n'ụwa a nwere ụgwọ ọrụ so ya. Awọrọ chụpụrụ nwunye ya na nwa ya wee mechaa zute ọnwụ ebe Emuka nupuuru nna ya isi wee zute ahụhụ na ihe ihere. Ndị odee abụọ a jiri asụsụ wee zipụta ndị ntorobịa dị ka ndị adịghị anabata ndụmọdụ, ndị adịghị eche ezi echiche banyere ndụ ha na ndị anaghị erube isi. Ha gosikwara na ụgwọ ọrụ onye ọbụla na-eche

ya dị ka Awọrọ riri awọ chee na ọ bụ anụ wee huzie anụ jụ iri ya, Emuka bulikwara nna ya elu, ọgọdọ nna ya wee yọchie ya anya, maka na ihe okenye nọ ala wee hụ, nwata rigoro elu, ọ gaghị ahụ ya.

Site n'usoro atụtụ ọdịdị anyị gbadoro ụkwụ na ya wee nyochaa ilu ndị e webatara n'ejije abụọ, anyị chọpụtara na ilu dị iche iche ndị odee a webatara n'ọrụ nka dabachara adaba ebe ha webatara ha nakwa n'akụkọ n'akụkọ ha ji zipụta ejije ha. Nke nyere aka zipụta nkamma agụmagụ n'ejije ndị a.

Nke abụọ, asụsụ e jiri dee akwụkwọ ejije abụọ a bụ asụsụ izugbe ma bụrụkwa nke dị mfe nke na onye ọbụla gụrụ ha ga-aghọta ya ngwangwa. Nke atọ, odee abụọ a webatachara asụsụ ngwarangwara, ya bụ asụrụ Igbo, a sụrụ bekee maobu okwu bekee a supere n'Igbo. Mana odee *Nwata Bulie Nna Ya Elu* webatara asụsụ ngwarangwara n'ebe ọ dị ukwuu karịa odee *Nwata Rie Awọ*. Okwu bekee a supere n'Igbo gbara elu n'akwụkwọ *Nwata Bulie Nna Ya Elu* gụnyere ndị a; tawunship (ihu:20), Lọvụ nwantịtị (ihu:39). Hotel de Lọvas, were isi ewu na kold bufeti, ihe nọ n'ime sket na blawụzụ (Ihu:40), a gara m bizines trip ụnyaahụ, nye m jin na laim (Ihu:41). Ndị ọzọ gụnyere; mamịwọta, fọmaịka, sentị bọtụlụ, Alilooya, shọpịn, moto, foto, zuu, ị dịkwa shọọ, Ị bịazie savụọ onye ọbụla nọ ebe a ngwọngwọ na biya, muuziiki, mekaniiki wdg.

A bịakwa na *Nwata Rie Awọ*, asụsụ ngwarangwara gbara elu na ya bụ ndị a;

Pọlịna pọlịna (Ihu: 35), ugbu a ọdalikwetiela (Ihu 55). Asụsụ ngwarangwara ndị a bụ iji zipụta akanka ha na nkamna nke ọrụ agụmagụ.

Nke anọ, ndị odee abụọ a webatakwara asụsụ olundị n'akwụkwọ agụmagụ ha. Olundị bụ asụsụ e jiri mara otu obodo maọbụ ogbe.

A bịa n'akwụkwọ *Nwata Rie Awọ* nke Goddy Onyekaọnwụ dere, o webatara Olundị Nnewi nke dị na Steeti Anambra;

Awọrọ……... ka anyị gaa lawa ka ije bụrụzie
Mbịanaabọ (Ihu:46)

Nke a pụtara ị bịa ihe ugboro abụọ

Ụmụnna Awọrọ: E e y oo, ọ bụ ya. Akalụọ! (Ihu: 53)

Nke a pụtara aka kụọ

Obioma: …… Ndị Amangwu, unu nozikwọ ya ọ? (Ihu: 61)

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

Mpụtara okwu bụ "osiari" bụ na Chukwu bụ onya akaebe ya.

A bịakwa 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 arịị ya mma,

Ya gaanụ kpesara Ibini ụkpabi (Ihu:53)

Ọzọ bụkwa olundị Asaba nke isi obodo Steeti Delta;

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

Nchịkọta

Asụsụ bụ isi sekpụ nti n'ihe gbasara agụmagụ maka na a hụtara ya dị ka akarangwa kacha mkpa odee ji ezi ndị ọgụụ na ndị nkiri ozi. Ọzọ, ọ bụ ụzọ mbụ odee ji akọwapụta etu ihe sịri kwụrụ. Ọ bụ n'ihi na asụsụ dị nnukwu mkpa n'iwepụta nkamma ka ọtụtụ ndị ọkammụta ji eme ka a mata na tupu e kwuo na agụmagụ bụ nke Igbo na a ga-ederịrị ya n'asụsụ Igbo, ka nkamma gbadoro ụkwụ n'asụsụ Igbo wee gbaa elu. Anyị chọpụtara na ndị odee abụọ a anyị tulere ejije ha bụ G. Onyekaọnwụ na I.U. Nwadike jiri asụsụ rụọ ọrụ n'akwụkwọ ejije ha bụ *Nwata Rie Awọ* na *Nwata Bulie Nna Ya Elu;* n'ụzọ dabara adaba. Ejije abụọ gbadoro ụkwụ n'ihe gbasara ezinụlọ dị ka ọ dị n'ezinụlọ Obidike na *Nwata Rie Awọ* na Iloka na *Nwata Bulie Nna Ya Elu*. A chọpụtakwara na ndị odee a jiri Igbo Izugbe wee dee ejije abụọ a nke mere ka ha dị mfe n'ọgụgụ na n'imepụta ha na nkwago.

A chọpụtakwara na ndị ode abụọ a webatara akanka ha nke gbara elu n'etu ha siri webatara olundị na asụsụ ngwarangwara nakwa iwebata atụmatụokwu dị iche iche n'ebe o kwesịrị nakwa usoro kwesịrị ka e si webata ha. Ha webatara ihe ndị a iji mee ka nkamma nke ọrụ agụmagụ nke eji asụsụ e ziputa pụta ihe. Nihi nke a, ederede a;

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STYLES AND IMAGERIES IN IGBO DRAMA TEXT: A STUDY OF *ỌJAADỊLỊ* 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 Ọjaadịlị and Nke M Ji Ka written by Odunke Artists and G. I. Nwaozuzu respectively, *which collectively formed the population of the study. O*thers 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: *Ọjaadịlị 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 the 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 un static 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 lesions.

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 Obadiegwu (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 other 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 *Ọjaadịlị*

Akịrịka: Otiaba o mere dike n'Ama Ọjị?

Ọọ ya!

Onye ma nke ọ chọtara n'ebe a taa?

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

Ọ gbazugo mgba n'Oru, gbaa n'Igbo

Mana o nwebeghi onye tụrụ ya n'ala.

(P:9)

Translation: Otiaba who deals with strongmen of Amaọjị.
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
Ọ bụ uche, ka ọ bụ anyị?
Ee! Ogene mkpị naabọ.
Ng-agwa m okwu
Am m anụ ịgba ị na-eti
Na-agwa m na ntị echiro m.
Tichapụ!
Asị m gị tichapụ!
Ka ọ bụ gị nwa ga-etichapụ?
Onye ga-etichapụ?
(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)

Ọjaadịlị: Họyị! Họyị!! Họyị!!!!
Agadị nwanyị anaghị akaru nka
N egwu ọ maara agba
Ikenga m!
Ikenga m!
Họyị! Họyị!! Họyị! Họyị!!!!

(P:12)

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

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

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

Ọjaadịlị: Ama m na m bụ ọzọ dịmgba
Mụ abụghị ọzọ dịmgba, m wee kụọ
Otiaba isi n'ala
Gwa m ihe mere Ụdụmeje …ọsọ ọsọ! (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)

Ọjaadịlị: Chei, ọ bụ gịnị ka m na-anụ ihe a?
Na ụmụ anụ ji Ụdụmeje
Ọzọ dịmgba, unu chee aka ghọrọ 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)

Ọkagbue: Ọjaadịlị , a na-eji nwayọọ aracha ofe dị ọkụ,
Maka na mmadụ amaghị ka o si gboo mma na mmiri,
O gbujie onwe ya ụkwụ.(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)

Ọjaadịlị: Nna anyị Omire,
Ka i si ahụ n'ehihie bụkwa ka i si ahụ n'abalị.
Gị na mmadụ rie, gị na mmụọ erie .
Ndewo!
Ama m na ọgụ a bụ nke m,
Maka na ọ bụ onye ọja m ka ụmụ anụ 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 anyị unu maara na ihe e ji na-ejekwu ọzọ bụ mgba.
Ọ bụrụ mgba, Ọjaadịlị jewe. (p:30)

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

Ọnụkwube: Eche m na ị ga-eso m tụọ aro maka ihe a ga-eme ka Ọjaadịlị dajụọ.
Ka o soro ibe ya chịba ụkwụ n'ụlọ
Ị ma na ọ bụ otu nwa. (p:37)

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

Ọzọ: Gị bụ mmadụ,
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)

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

M kachie ntị fee gị fụlachaa 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? Agọọla m gị,ọkụkọ, ịsị na ọ bụ ewu, m gọọrọ gị ewu. Nke ugbu a, ị ga-asịkwa na ọ bụ gịnị? A gaara asị na Agbọgma nwa m bụ nwoke maọbụ otu n'ime ndị a na-eso ya n'azụ, agaraghị m asị na ihe ụwa jọọrọ 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 Agbọmma 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).

Ụkọ: 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 garụ bata ebe a, ka nke ka nke ghara ime n'obodo anyịa. Ewekwara m ọmụ na abọsị tụbichie n'ọnụ ama ka o gbochie arụ ọbụla ajọ nwaanyị 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 Iọtawa. O teghi anya, lee ka oke nwaanyị ti uwe) ọcha na ịchafụ isi ọcha ha yiwere ya na-abịa. (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. Tụfịakwa! Nna nna anyị ha, ụnụ nọ n'ụra? Ọ kwa m gwara ụnụ sị, ụnụ were arụ a dị Ugochi n'isi jekwuru ndị be nna ya. E-i! E-i! lhere emegbuola m n'ihe a ụnụ nọ n'ala mmụọ 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-ị! E-ị! 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).

Ụmụ Ọbia: Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwụrụ anwụ

Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwụrụ anwụ

Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwụrụ anwụ

Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwụrụ 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).

Eze: Akpọghị m ụlọ Chukwu ọkụ, n'ihi na amaghị m ebe Chukwu bi ma ya fọzie ije kpọwa 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 *Ọjaadịlị* is prosaic, along with mixed dialects whereas *Nke M Ji Ka*

combines dialect, standard Igbo as well as borrowing from English Language. The Ọdunke 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 *Ọjaadịlị* 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 dibịa) in *Ọjaadịlị* and Ufere (Dibịa afa) in *Nke M Ji Ka.* The styles are masterfully applied in the two Igbo Literary works under study in an outstanding mannar.

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 i**n *Ọjaadịlị***

Akịrị*ka* introduces Otiaba in a language full of imageries saying, "Otiaba who deals with strongmen of Amaọjị. 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 Ọjaadịlị and his use words or language. His introductory entry into the stage to engage Otiaba in wrestling is picturesque. "Họyị! Hoyi!! Hoyi!!!. Ikenga mo! Ikenga mo! Hoyị! Hoyị!! Hoyị!!!

Họyị! Hoyi!! Hoyi!!!. My god of fortune! My god of fortune! Hoyị! Hoyị!! Hoyị!!!"

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

Agadị nwanyị anaghị akaru nka

N egwu ọ 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: Ọjaadịlị Agamevu dike
Ọjaadịlị ori ọgọdọ a watara dike
E zu onye, e zu ihe o mere. (p:15)
Translation: Ọjaadịlị, Agamev strong.

Ọjaadịlị the eater of cloth of the strong.

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

Ọjaadịlị'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.

Ọjaadịlị: Ama m na m bụ ọzọ dịmgba
Mụ abụghị ọzọ dịmgba, m wee kụọ
Otiaba isi n'ala
Gwa m ihe mere Ụdụmeje …ọsọ ọsọ! (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 Ọjaadịlị 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. Ọjaadịlị'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 mmadụ,
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 Agbọmma 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 Ụkọ 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 Ụmụ Ọbia saying: Onye akpaana nwa agụ aka n'ọdụ

Ma ọ dị ndụ ma ọ nwụrụ anwụ
Onye akpaana nwa agụ aka n'ọdụ
Ma ọ dị ndụ ma ọ nwụrụ anwụ
Onye akpaana nwa agụ aka n'ọdụ
Ma ọ dị ndụ ma ọ nwụrụ anwụ
Onye akpaana nwa agụ aka n'ọdụ
Ma ọ dị ndụ ma ọ nwụrụ 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 *Ọjaadịlị 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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