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CHAPTER ONE
INTRODUCTION

1.1 Background of the Study

African Literature, Igbo inclusive, is defined as the sum total of national and ethnic literatures (Achebe, 1975). In this regard, a need for a closer study of African national and ethnic literatures is advocated. The evolution of Igbo literature could be traced from the existence of oral traditions (Eze, 2010:1). This embodies folktales, folksongs, riddles, proverbs, legends, prayers, histories and festivals, Igbo life-culture, the world views and the thought systems.

The contemporary Igbo novel is, therefore, an extension of this Igbo oral literature, especially the oral prose, hence the transition of Igbo oral literature to the written form. The transition could be said to have commenced after the abolition of the slave trade in the west coast of Africa. Missionaries like J.F. Schon and S.A. Crowther gleaned elements of the Igbo language with the help of freed slaves of Igbo origin whom they had met in Freetown and Sierra Leone.

Igbo language and literature prior to the advent of the whiteman was unwritten but the missionaries made it into a written language by writing books and so the Igbo orthography was born. For example, Reverned S.A. Crowther published an Igbo primer in 1857, which contained Igbo alphabets, words, phrases and sentence patterns, the Ten Commandments, the Lord’s prayer, and also a translation of the first chapter of the Gospel according to St. Mathew. The primers published by the missionaries could be said to be the first literary production in Igbo language. Among other things, it introduced reading and writing to the Igbo people and it remained a standard text for schools for a long time. Rev. Schon published Grammatical Elements of the Igbo

Later, the missionary linguists were charged to collect Igbo folktales, proverbs, riddles and sayings. Thus, in 1927, Crowther’s primer was revised and enlarged to include Igbo riddles and folktales, which become known as Akwụkwọ Ogụgụ Ibo. As Bunyan’s Pilgrims Progress was translated into Ije Onye Otu Kraist for use in local schools. The missionaries by so doing taught the Igbo children how to read and create literature in their own language, (Emenyonu, 1978a).

In 1933, Pita Nwana published an eporimous novel in Igbo language entitled Omenụko. In this, interesting biographical novel, proverbs, songs, prayers and invocations are freely used. In 1935 also, D. N. Achara published Ala Bingo, a long moral fable in Igbo. In 1952, Leopold Bell-Gam published another Igbo novel, Ije Odumodu Jere. In these three novels the influence of the Igbo oral tradition is very evident and this gingered writers like Chinua Achebe to write in English with Things Fall Apart in 1958, fifteen years after. Writers like Nzeako, Ogbalu, Ubesie, etc flooded the Igbo literary scene with novels, plays and poetry texts.

Some of the Igbo novels, which are innovative and original, have well constructed and defined plot, bounded by clear spatial and temporal dimensions, maintain the structural conventions of the realistic novel. The scenes are carefully set and described with authenticity, accuracy and sensitivity, most times with straight forward chronological scheme and structure. With all these well defined characteristic features that qualify these novels, have they or their writers effectively communicated the true essence of Igbo culture in them? If yes, to what extent and if no, what are the
communicative anomalies or miscommunications discovered in their techniques and in their use of language that has led to their inability to communicate effectively.

Achebe for instance, was imbued with this “creative confidence” and came out with *Things Fall Apart* in 1958, hoping that his novels did no more than teach his readers that their past was not one long night of savagery from which the first Europeans acting on God’s behalf had delivered them. So, Achebe blazed the trail of cultural nationalism and others like Pita Nwana, Tony Ubesie etc, followed him. He fulfilled the intentional communicative purpose of his works, through the employment of his stylized technique as illustrated by the following excerpt from *Things Fall Apart* (TFA).

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the cat. Amalinze was the greatest wrestler who for seven years was unbeaten, from Ụmọọchia to Mbaịọ. He was called the cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights. The drums beat and the flutes sang and the spectators held their breath ……. Every nerve and every muscle stood out on their arms, on their backs, and their tights…… (3)

From the above excerpts, one notices the importance the Igbo attach the village and the appreciation of physical prowess as a form of honour. That Amalinze is called the “cat” because his back would not touch the earth is an exploitation of the Igbo belief system. Coupled with shade of folkloric elements and orality, the Igbo use of the old men as cultural points of reference and wisdom, is eloquently displayed. It is for this cultural reason that Ikeokwu (2005: 399) notes that the average Igbo literary artist is influenced first and foremost by the literary heritage that his Igbo culture affords him or her. The tendency to fall back to the past in order to clarify a present event is part of the traditional repertoire associated with oral art forms.
On the paralinguistic level also, Achebe’s competence in the communication of Igbo culture is highly commendable. His employment and distribution of non-linguistic phenomena to accompany language is efficient. A reader closes Achebe’s or Ubesie’s novels after reading, memories of oral mode of communication (from ogene or ekwe or ikoro) vocalizations like the gnashing of teeth of village elders and the guttural voices of masquerades that represent ancestral spirits in Igbo cosmology remain vivid in his mind. This could be justified from the following excerpt of the same novel.

An iron gong sounded, setting us a wave of expectation in the crowd. Every one looked in the direction of the “egwugwu” house. Gome, gome, gome, gome went the gong, and a powerful flute blew a highpitched blast. Then came the voices of the egwugwu, guthural and awesome. Then wave struck the women and children and there was a blackward stampede (62).

The guttural voice communicates the awesome nature of the “Egwugwu” which in Igbo culture remains the vital link between the living and the dead. The sounds of the drums, flutes and gongs also are indicative of oral mode of communication among the Igbo. For instance, one can also perceive the religious shade of Igbo life with the noun phrases like the chief priest, and Ụlụ, the deity of all Ụmụarọ, and this goes to demonstrate that the Igbo life and vision are woven around religion. Copious Igbo writers communicate the Igbo cultural life in their manipulation of Igbo ritual mode of communication. They expose Igbo religious concepts like the ọfọ, a ritual staff of office as well as an important symbol in the ancestral shrine. It is a means of transmitting sacred orders from the gods. Also the concepts of chi the Igbo man’s guardian spirit is exposed by means of proverbs, a powerful rhetorical device among the Igbo.

It is against this background that the present study sets to investigate the literary communication of the true essence of Igbo culture using the novels of Nwadike and Okebalama (see 1.5 for texts details). It also sets to investigate the extent these modern
novelists have preserved Igbo culture as well as their aesthetic variation in expressing same.

1.2 Statement of the Problem

The common denominator for defining Igbo novels lies in their ability to expose Igbo culture. The motivation for this falls within a broader framework of what Obiechina (1968:25) calls cultural naturism, which is rooted in following view:

The colonial relationship involved the assertion of cultural superiority by the colonizing people and a devaluation of the culture of the colonized people, leading to their loss of cultural confidence and the death of the creative impulses within their indigenous cultural milieu as well as a lack of creative confidence within the introduced culture of the colonizers.

Apart from Tony Ubesie whom Emenyonu (1978) describes as doing for the Igbo literature in Igbo what Achebe did for Igbo literature in English, other Igbo novelists are seen not as competent and brilliant as Achebe in their presentations. Most of them according to Osundare (1987) have been observed to stuff their novels with more anthropological details than the narrative line requires. They do not make enough use of proverbs which in the Igbo society are deeply rooted in the Igbo oral tradition, reveal the wisdom of traditional people, give a compact picture of human and animal behaviour, plant life, values, attitudes and the belief system of the Igbo. The Igbo proverbial lore, being extensive and elastic, covers almost every aspect of Igbo life. Some of these proverbs when found in the novels, are not structurally integrated into the story but are watered down and in most cases like Ubesie’s and Ofoamata’s novels are padded with proverbs. A deficient use of proverbs in any novel portraying Igbo culture will miscommunicate and therefore impair meaning.
It is therefore noted that many Igbo writers do not competently communicate the Igbo culture. It is on this conviction that this work seeks to identify areas of cultural communication in the selected Igbo novels. For the purpose of this research, Igbo novels are novels whose medium of rendition is Igbo language, and not any other language and the novels under study fall into the language criterion for classification.

1.3 Objectives of the Study

The general objective of this study is to study the extent by which the Igbo novels communicate themes related to the Igbo culture, through the linguistic and paralinguistic modes of communication. To this end, the specific objectives of this study include to:

i. identify the relevance of the cultural themes highlighted and communicated in the novels of study in relation to Igbo life.

ii. identify and examine the linguistic and paralinguistic elements that assist in communicating Igbo culture in the novels of study.

iii. examine the extent to which the linguistic and paralinguistic modes of communication complement each other in exposing Igbo culture and Igbo life experience observed in the study texts.

1.4 Research Questions

Against the background of the above research objectives, the following are the research questions which will guide the study.

i. To what extent are the cultural themes highlighted and communicated in the study novels relevant to the Igbo life?
ii. What linguistic and paralinguistic elements assisted the novelists in communicating Igbo culture in the novels of study?

iii. To what extent can the linguistic and paralinguistic modes of communication identified in the study texts complement each other in the literary communication of Igbo culture?

1.5 **Scope of the Study**

The Igbo novel can be discussed and analyzed from various forms and models. The analysis includes how respective characters and characterizations generate different cultural themes and the ways the themes are expressed in the novels under study.

This study is on Igbo literature in general and the Igbo novel in particular as it relates to the communication of Igbo cultural life. It entails examining the extent the Igbo novels communicate the culture of the Igbo people. Basically, this study is restricted to the communication of Igbo culture in the novels of I.U. Nwadike and C.N. Okebalama. Since the focus is on the Igbo novels, the study will examine the linguistic and paralinguistic devices in the novels under study and determine the extent they communicate Igbo culture. However, our study is limited to the following Igbo novels: *Adaeze* (AD), *Xwa Bx Agha* (XBA) by Nwadike, I.U. and *Onye A na-Eche* (OAE), *Qd[Xkq na Mba* (QDXM) by Okebalama C.N. Reference will however be made to literary genres, and from non-Igbo cultures, especially when they help to illustrate our point here.

1.6 **Significance of the Study**
The essence of this study is to examine the effective use of communication devices by the Igbo novelists and to see how they have directed their literary artist in communicating Igbo culture. This is because, the literature of a society is the mirror through which its cultural life or behaviour is seen, either by itself or another. Any novel that does not talk to or about its people is not qualified to be a literature of that people.

Again, this work will bring to fore various forms of verbal and non-verbal communication and how they can communicate Igbo cultural values. The study is also significant since it aims at exposing how the novelists have succeeded in communicating their intentions about the Igbo culture in the novels under study. Finally, this study will assist future literary researchers not only to know how culture is transmitted through the Igbo novels but also applying the knowledge gained to the explication of other literary genres for same or other purposes.

1.7 Methodology

This section which deals with the method used in this research work is discussed under method of data collection and data analysis.

1.7.1 Method of Data Collection

It is an established fact that systematic research work usually begins at the desk, in the library. This, it is believed will enable the researcher to have a grounded definition and description of the particular genre under study. The hard and electronic libraries have been invaluable sources of literature for this study.

Since this research work has to do with the written form of literature specifically novels, both the primary and secondary sources of data collections are involved. The
primary source has to do with the gathering and critical reading of the four novels under study as well as other literatures written in both Igbo and English. Basically, the use of the library helps the researcher to be able to have access to valuable information found in the internet, articles in journals, and other valuable materials which serve as secondary sources of data collection. Thus, the researcher made use of critical works in getting other writers’ views on literature, communication and culture.

1.7.2 Method of Data Analysis

The information collected so far is studied and analyzed through a descriptive method of analysis that looks at the linguistic and paralinguistic features, which enhance the expression of Igbo cultural life. Here, the researcher critically analyses the information so far collected through the primary and secondary sources by looking at the linguistic and paralinguistic features identified in the study texts. By so doing, the communication of Igbo cultural life in the novels under study are determined, and conclusion made about the findings.
CHAPTER TWO
LITERATURE REVIEW

The concepts of communication and culture and their reviews are necessary to be discussed here for a proper understanding of the study at hand. Their discussion will expose their relevance and the relationship between them in this study.

2.1 Communication

Communication has existed since the beginning of man, but it was not until the 20\textsuperscript{th} century that people began to study the process. As communication technologies develop, so does the study of communication. The interest in studying communication intensified at the end of World War II. Communication studies metamorphosed from the studies of psychology, sociology and anthropology. Psychology is the study of human behaviour and sociology is the study of society and the social process, while anthropology is the study of human origins, societies and culture. At the background of the three disciplines, communication studies focus on communication as central to the human experience, which involves understanding how people behave in creating, exchanging and interpreting messages.

In furtherance to the views above, Eyre (1983:25) avers that communication is the transferring of message either from one group to another or by one individual to another with an aim that the receiver would understand the message. Lending credence to the views above, Crystal (1997:72) notes that communication is the transmission and reception of information (message) between a source and a receiver using a signaling system in linguistic context; source and receiver are interpreted in human terms, the
system involved is a language and the notion of response to the message becomes of crucial importance.

Therefore, communication becomes a process by which meaning is assigned and converged in an attempt to create shared understanding. The process, according to Crystal (1997:72), requires interpersonal processing, listening, observing, speaking, questioning, analyzing and gestures that enable collaboration and cooperation. Human beings live their daily lives through a series of communication without which nothing in this world would be achieved. The medium through which men convey their innermost thoughts and will are expressed through a variety of communication channels. When a closer look is taken at the number of expressions and responses that human beings make everyday, one begins to understand the types of communication that exist in the human world.

Communication theory has one universal law as posed by Scudder (1980:25). It states that:

All living entities, beings and creatures communicate. All life communicates through movements, sounds, reactions, physical changes, gestures, languages and breath. Communication is a means of survival. Example, the cry of a child is communicating that it is hungry, hurt or cold. The browning of a leaf is communicating that it is dehydrated, thirsty or dying. The cry of an animal is communicating that it is injured, hungry or angry. Everything living communicates in its quest for survival.

The type of communication that humans use, according to Scudder (1980:25), come in different forms. It may be verbal, which means that there is the use of words, oral or written, and non-verbal, which denotes communication through actions, gestures and behaviours. Non-verbal communication according to Dunn (1978:52), is a silent infiltrator, having broad influence over our social environment. In this case, information or messages can be converted without using verbal language.
The types of communication used indicate that certain things can be described with the use of words or actions. There are certain things that words cannot fully describe especially where only action or gesture can express the real meaning the speaker is trying to convey. Generally, human communication is concerned with the making of meaning and the exchange of understanding about human development. The knowledge of different types of communication opens our mind to the things happening daily in our surroundings, especially through literary texts like the novels.

Transmission model of communication as propounded by Lasswell (1949) considers it from the perspective of transmitting information from one person to another. The transmission model sees communication as robotic and computer-like. In other words, the transmission model sees communication as a way of sending or receiving messages and the perfection of that. In fact, many scholars of communication like Goffman (1959) and Lanhan (2003) take this as a working definition, and use Lasswell’s (1949) maxim, who says what to whom in which channel with what effect, as a means of circumscribing the field of communication model.

Another working theory of communication is the social constructionist model propounded by Goffman (1959) and elaborated by Lanham (2003). This theory stems from Lasswell’s (1949) attempt to define human communication. For Goffman (1959), the process of communication is in itself the only messages that exist, but for Lanham (2003:10), the substance to look at in communication theory is style. He says inter alia:

…If words matter too, if the whole range of human motive is seen as animating prose discourse, then rhetoric analysis leads us to the essential questions about prose style…

Lanham (2003) points at the literary communication dimension when he mentions the fact that rhetoric and style are fundamentally important in communication.
Therefore, the process which we use to construct and deconstruct meaning deserves analysis. Constructing or deconstructing meaning involves self performance. Goffman (1959:73) sees the performance of self as the most important frame to understanding communication. Thus, he says:

> What does seem to be required of the individual is that he learns enough pieces of expression to be able to ‘fill in’ and manage, more or less, any part that he is likely to be given.

Goffman highlights the significance of expression here. The point of commonality in Goffman’s and Lanham’s views is that the articulations of messages are seen and packaged as one. The construction of the message from social and historical contexts is the seed, as pre-existing message is for the transmission model. A critical look, therefore, into communication theory will reveal the inclusion of the proposals of Goffman (1959) and Lanham (2003) that style and performance form the whole process.

Furthermore, the social constructionist view considers communication to be the product of the interaction sharing and creating meaning. The constructionist view can also be defined as the how you say something determines what the message is. The social constructionist view assumes that “truth” and “ideas” are constructed or invented through the social process of communication. Craig (1966:125) sees the constructionist view or the constitutive view as it is called in his article, as “…… an onging process that symbolically forms and re-forms our personal identities”. It is in support of the constructionist view that Lanham (2003:7) notes that:

> ….. in human life, information does not behave as simply as bits in an electronic stream. In human life, information flow is far more like an electric current running from one landmine to another.

The constructionist view appears to be more realistic view of communication than the transmission model because it involves the interacting of human beings and the free
sharing of thoughts and ideas. Chandler (1994:15) corroborates the constructionist idea when he points out that the transmission model is a lesser way of communicating. Thus he says that:

The transmission model is not merely a gloss over-simplification but a dangerously misleading representation of the nature of human communication.

Chandler’s view does not see humans as communicating as computers or robots, and that is why it is essential to have a good grasp of the constructionist view of communication. We do not simply send facts and data to one another, but take them in such a manner that they acquire meaning through the process of communication or interaction with others.

The use and gratification theory by Katz (1970) is another theory that gives us an insight into communication process. The theory is concerned with how people use media for gratification of their needs. This approach emphasizes that people use media for many purposes. To this end, Katz (1970:15) notes that, people choose what they want to see or read and the different media compete to satisfy each individual’s needs.

To illustrate communication as a social need, families use television for communication facilitation, relationship building, intimacy and for structuring the day. In view of this, according to Katz (1970), communication functions four kinds of gratifications, namely: information personal identity, integration and social interaction and entertainment. Information deals with finding out about the society and the world and how we want to satisfy our curiosity. This would fit the news and documentaries, which both give us a sense that we are learning about the world. On personal identity, we may watch the television in order to look for models for our behaviour. For example, we may identify with characters that we see in a soap advertisement or in a movie. The
characters help us to decide what we feel about ourselves and if we agree with their actions and they succeed, we feel better about ourselves.

Coming to integration and social interaction, we use the media in order to find out more about the circumstances of other people. Watching a show helps us to empathize and sympathize with the lives of others so that we may even end up thinking of the characters in programme as friends. Finally for entertainment sometimes, we simply use the media for enjoyment, relaxation or just to fill time. By so doing, we play down the degree of stress and worries in our life because we feel thrilled and learn one or more lessons about life.

Interactive model which is propounded by Rothwell (1972) is also another model that looks into communication. Here the sender channels a message to the receiver and the receiver then becomes the sender and channels it to the original sender. This model has added feedback, which indicates that communication is not a one-way but a two-way process and it is this extentional definition that literary entries work upon to give feedbacks to literary artists, which help them to revise their creative works. Feedback is not simulataneous with other aspects (transmission and constructionism) of the process of communication. It also has “field of experience” which includes the course of one’s life time.

Media dependency theory is another theory of communication propounded by Ball-Rokeach and Deflue (2003:5) and it stems from the gratification frame work. It views communication as the one whereby the audiences depend on media information to meet needs and reach goals. The degree of dependency is influenced by the number and centrality of information functions and social stability. For this theory, social institutions
and media systems interact with audiences to create needs, interests, and motives in individuals.

Hybel and Weaver (1989:10) observe that “feedback is very important to communication because it functions as a medium of exchange”. It is the notion of communication as medium of exchange that influenced Akpan’s (1993:v) argument that, communication is very much like money; it functions as a medium of exchange. Feedback is very important to communication because it enables the participants in communication exchange to see whether ideas and feelings have been shared in the way they are intended.

Akpan (1987:3-4) notes that if there is no communication of information for use, our lives would be static; there would be no growth, no transformation, we would not be enlightened; we would live in total ignorance. Akpan’s (1987) view informs that of Tubbs and Moss (1991:5) when they say that, communication has been linked to physical well being as social needs are also satisfied through interaction with others. Life would not be worth living without communication, we humans become impoverished, weak, unsatisfied and we lose the ability to extend ourselves and to change.

Motley (1993), notes that human beings are able to communicate complex emotion through behavioural cues allowing the recipient opportunity to infer the sender’s prevailing psychological state. The vocalization and context of experience and emotion are integral components to the accurate expression and interpretation of the sender’s affective state. It is possible, however, to decode a sender’s conveyed emotion relying on nonverbal cues only. When the behavioural cue is out of context, there is less emotion decoding accuracy.
Communication is not a static event and emotional expression is part of communication process. It implies sending message, receiving message and feedback. By choosing one emotional message cue, as is often done in the experimental setting, disregarding previous and subsequent messages may negate the overall intended communication. Motley (1993) further explains that there is evidence for accurate interpretation of a sender’s affective facial expressions. Motley’s research reinforces the idea that affective facial display is mainly used to support verbal communication. The facial display is used to convey the appropriate meaning of the verbal message and is similar to a verbal interjection. In all, looking at communication from the literary point of view, we may for the purpose of this study look at the topic from the linguistic and paralinguistic modes of communication.

2.1.1 Linguistic Mode of Communication

Communication is the sharing of meanings of a discourse by participants concerned. It is also the sending or the receiving of messages, which is essential to all social life and cultural systems, so much so that it is often taken in anthropological theory to be paradigm of all cultures and all social organizations (Seymour – Smith, 1986:5). According to Seymour – Smith, it exists in two major modes: the symbolic (linguistic), which involves words either in a spoken or written language, and the substantive mode (paralinguistic), which entails concreteness of materials.

Over time the forms of and ideas about communication have evolved through progression of technology. According to Berlo (1960:30) the progression of written communication is divided into three revolutionary stages called information communication revolutions. During the first stage, written communication first emerged
through the use of pictographs. The pictograms were made on stone; hence written communication was not mobile. During the second stage, writing began to appear on paper, clay, wax etc. Common alphabets were introduced and allowed for uniformity of languages across large distances. The third stage is characterized by the transfer of information through controlled waves and electronic signals.

Oral communication primarily refers to spoken communication which typically relies on words, visual aids and nonverbal elements (paralinguistic) to support the conveyance of meaning. Oral communication includes discussions, speeches, presentations, interpersonal communication and many others. From our discussions so far, one can observe that language is the medium through which both written and oral mode of communication otherwise known as linguistic mode of communication is achieved.

Hall (1968:158) defines language as the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory symbols. Pratt and Traugott (1980), quoted in Obi (2005:489) define language as a systematic means of communicating ideas or feelings by the use of conventionalized signs, sounds, gestures or marks having understandable meanings. According to Echerim (1999:40), language in all its ramification constitutes the basic instrument and ingredient in the dissemination of our intellectual relevance to both our peers and intellectual world in general. In other words, the centrality of language is that of creating a veritable situation of dialogue and communication. Language, avers Obi (2005: 496) is all embracing, lending itself to a multiplicity of perceptions and perspectives while maintaining its basic functions as an instrument of interpersonal communication and relationship. Language is the life blood
of any culture. The literature of a culture is created and used in its language making it to be a means of communication.

The story of human civilization has to do with the story of human language and as such, the growth and development of any culture group is stamped in its language (Eze, 2010). As a result of this function of language, one can say that language is very important in planning, cultural development, science and technology. We, therefore state that for an effective verbal communication as well as literary creativity and continuity, the medium of language is inevitable. According to Adiele (1972:50) a race whose language cannot be used for any literary and serious purposes has no real identity, and therefore, that race is decadent. The most conclusive conquest of a people is the conquest through language. We can therefore, say that the basic tool for literature is the word. Words may be recited or written, words may express an obnoxious or a noble circumstance, words may support truth and rebuff falsity in creativity, it does not matter what words stand for, what is important is their beauty and imaginative appeal.

2.1.2 Paralinguistic Mode of Communication

Paralinguistic mode of communication or nonverbal communication is any kind of communication not involving words. It describes the process of conveying meaning in the form of non-word messages (Schramm, 1954). It involves the explicit and implicit systems of communication which accounts for the full realization and appreciation of the aesthetics in the messages intended for the audience (Eze, 2010:102). It is observed that the majority of our communication is non-verbal, also known as body language. The employment and distribution of non-linguistic phenomena to accompany language makes
one to perceive all aspects of the intended message and enhances proper internalization and appreciation of the text-in-context.

When the term nonverbal communication is used, most people think of facial expressions and gestures, but while there are important elements of nonverbal communication, they are not the only ones. Non-verbal communication can include vocal sounds that are not words such as grunts, sighs, gestures, body language or posture, object communication such as clothing, hairstyles, symbols and tone of voice. Paralinguistic details such as the intentions of the speaker, his or her emotions and attitudes, and pragmatic force of the utterance, are more relevant to the message because they could force a different interpretation of the meaning (Campbell, 2002)

Mehrabian (1964:103) claims that “we are excessively sensitized to words and have very few terms for characterizing non-verbal behaviour. This means that the silent message has a great influence on the message a person receives. Mehrabian (1994) carried a research on nonverbal communication and found out that communication comprises of 55% body language, 38% tone of voice and 7% content of words. This shows that the message delivered by words carries 7%, the one delivered by verbal/spoken or linguistic carries 38% while the one delivered through the means of non-verbal/body language or paralinguistic carries 55%. Therefore, from the above analysis, it is known that if one knows only verbal communication and has no idea that non-verbal communication is possible, then one is an alien in that real of communication.

Sapir (1976:24) opines that “we respond to gestures with extreme alertness and one might almost say in accordance with an elaborate and secret code that is written nowhere, known by none and understood by all”. Dunn (1978:105) observes that “non-verbal communication is a silent infiltrator, having broad influence over our social
environment”. It provides us with a mode for conveying messages without the use of verbal language. Non-verbal cues may provide clarity or contradiction for a message being sent. For instance, if an ironic statement is made with a smile, the receiver knows how to find it humorous instead of being disconcerted.

In summary, communication is all about transmitting, sharing, giving and receiving meaningful information and thereby creating an atmosphere for effective exchange of messages. To this extent, communication can be realized through its four main components, which include the transmitter or encoder, the receiver or decoder, the message and to the extent that the message is capable of being understood. In essence, the harmony of comprehension between the transmitter and the receiver is what results into communication. Communication in all, is all about giving and taking of information either through the oral or the written mode of communication, or and verbal or non-verbal modes of communication, otherwise known as the linguistic and paralinguistic modes of communication respectively. The basis of any literature is mostly to communicate the culture of a people from where the literature emanates.

2.2 Culture

Culture is as old as man and his existence in a society of communal life. Different authors like Klamn (1931) and Good (1959) have tried to trace the origin and meaning of culture from their different ways. Cappalleti (1971) and Good (1959) are of the opinion that culture came into existence as a result of people’s communal nature of livelihood while Klamn (1931) sees it as a natural phenomenon. Culture is a universal phenomenon because every community, society, group of individuals or nation has a laid down way of life that controls it. Whoever abides by what is regarded as culture is said to be cultured
while whoever deviates from it is regarded as being uncultured. An uncultured human
being is seen by the Igbo as an *efulefu* (worthless) and regardless in society.

Klamn (1931:6) sees the culture of a nation as the customs, informations and
skills, domestic or public life in peace and war, religion, science and art manifest in the
transmission of past existence to the new generation. Good (1959) defines culture as the
aggregate of the social, ethical, intellectual, artistic, governmental and industrial
attainments characteristic of a group, state or nations, and by which it can be
distinguished from and compared with other groups or nations. Cappalleti (1971:20)
looks at culture as the awareness possessed by human community of its own historical
evolution by reference of which it tends to assert continuity of its own being and to
ensure its development. The distinction between one culture and the other lies in the
ideas, concepts, usages, institutions, associations and material objects employed at any
given place and time.

Federal Government of Nigeria’s (1988:8) press release takes culture to be the
totality of the way of life evolved by a people in their attempts to meet the challenges of
living in their environment, which gives order and meaning to their social, political,
economical, aesthetic and religious norms and modes of organization, thus distinguishing
a people from their neighbours.

According to the *New Encyclopedia Britannica* (2009) volume 9, culture is the sum total
of the behaviours peculiar to man together with material objects used as an integral part
of his behaviour. However, one may say that culture consists of language, ideas, beliefs,
customs, codes, institutions, tools, techniques and works of arts, rituals and ceremonies
and so on.
Culture is also defined as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterized a society or social group. It includes not only arts, but also modes of life, the fundamental rights of human being, value system, traditions and belief (Wikipedia, 1994). Culture simply means the quality in a person or society that arises from an interest in and acquaintance with what is generally regarded as excellent in arts, letters, manners, scholarly pursuits etc. It is the sum total of ways of living built up by a group of human beings and transmitted from one generation to another.

Different communities had different ways of transmitting and preserving their cultures even before the invention of writing. This was done by handing down orally from one generation to another the valuable aspects of the people’s ways of life. The Igbo people are taught the philosophy and ideology of their people through the wisdom of the fathers, namely: proverbs, anecdotes, folktales etc, and these carry with them the cardinal principles of life of the Igbo. For example, right from the beginning, the child is made to know that the proverb – *egbe bere, ugo bere nke sị ibe ya ebela, nku kwaa ya*, ‘Let the kite perch and let the eagle perch’ which means ‘live and let live’ is a golden rule for life which should under no circumstances be violated. Culture is contagious, meaning that customs, beliefs, tools, techniques, folktales, ornaments and so on may diffuse from one people or region to another. Any culture trait must offer some advantages, it must be able to offer some utility or pleasure to be sought and accepted by a people.

Culture theory is the branch of anthropology and semiotics that seeks to define the heuristic concept of culture in operational and scientific terms. In the 19th century, culture was used by some to refer to a wide array of human activities and by others as a synonym for civilization. In the 20th century, anthropologists began theorizing about
culture as an object of scientific analysis. Some used it to distinguish human adaptive strategies from the largely instinctive adaptive strategies of animals, including the adaptive strategies of other primates and non-human hominids, whereas others used it to refer to symbolic representations and expressions of human experience, with no direct adaptive value. Both groups understand culture as being definitive of human nature. (Wikipedia 2010).

According to many theories that have gained wide acceptance among anthropologists, culture exhibits the way humans interpret their biology and their environment. According to this point of view, culture becomes such an integral part of human existence that it is the human environment, and most cultural changes can be attributed to human adaptation and historical events within it (Wikipedia 2011). Moreover, given that culture is seen as the primary adaptive mechanism of the human and takes place much faster than human biological evolution, most cultural change can be viewed as culture adapting to itself.

Although most anthropologists like Good and Cappalleti (1971) try to define culture in such a way that it separates human beings from other animals, but many human traits are similar to those of other animals, particularly the traits of other primates. For example, chimpanzees have big brains, but human brains are bigger. Similarly, bonobos exhibit complex sexual behaviour, but human beings exhibit much more (Wikipedia 2011). As such, anthropologists often debate whether human behaviour is different from animal behaviour in degree rather than in kind. However, there must be a way of distinguishing cultural behaviour from sociological and psychological behaviours.
Acceleration and amplification of various aspects of culture change have been explored by a complexity economist, Arthur (1962). The writer attempts articulating a theory of change that considers the existing technologies as combined in unique ways which lead to novel or new technologies. Behind that novel combination, is a purposeful effort arising in human motivation. This articulation suggests that we are just beginning to understand what might be required for a more robust theory of culture change, one that brings coherence across many disciplines and reflects and integrates elegance. The cultural changes account for the ideosyncracies of characters in literary texts, because characters respond to different cultural stimuli (Wikipedia 1994).

According to the Free Encyclopedia (2008:22), culture theories strengthen the expectation that markets work, not because they are comprised of autonomous individual who are free of social sanctions but because they are powered by social beings and their distinctive ideas, beliefs, values and knowledge. Culture can contribute to the understanding and promotion of development where group relationships predominate and individualism is tempered. In view of this, Oliver Serrat quoted by Ogburn (1922:3-4) in his book, Social Change, has this to say:

Some needs are common to all people – at all times and in all places. They are the need to make a living, the need for social organization, the need for knowledge and learning, the need for normative and metaphysical expression, and the need for aesthetic manifestation. These nuts and bolts of everyday life work through the co-evolving realms of environment, economy, society, polity, and technology to make up systems of mutual sustainability or (in opposition) mutual vulnerability. Since people (not economies) are the main object and ultimate purpose of endeavors to progress, a society’s culture is not just an instrument of development cooperation: it is its basis. The marriage of economy and environment was overdue and has spawned a world agenda for that purpose.

Urama (2005) studies the cultural astronomy in African literature and observes man’s curiosity to know his environment extends to the exploration of the sky entities.
The author further observes that in many communities in Africa, the general life of the people is determined by some mystical symbolism understood and used by them. These mystical symbols have information on the solar and astral system buried in them. The practice of relating the heavenly bodies with events on earth, and the tradition that has thus been generated is therefore put in the context of African literature, (Igbo inclusive) based on a general belief that movements and changes in the heavens are significant to humanity.

The foregoing assertions stem from the analyses of the beliefs and theories of how cultural astronomy in African works of art have gone a long way to define African creative literature. According to Urama (2005), cultural astronomy manifests in circular forms of thought in traditional African artistic expressions such as the architecture, ornaments, ritual dances etc.

It is believed by the traditional African societies that in the ancient time, the sun, moon and stars in the sky had a relationship with their existence as designed by the gods. This affected their behaviours and cultural practices to a great extent. This is clearly seen in their worship of the sky entities. Therefore the worship of the sky entities is rampant in traditional African societies.

Opata (2008:10) in studying the cultural astronomy in the lore and literature of Africa, points out that most widely noted worship of the sun is the worship of *Aten*, the Egyptian sun god and that of *Anyanwụ* the sun in Igbo society. Many homes in contemporary Igbo society, according to the author still have the *onyụ Anyanwụ* – the shrine dedicated to the sun. In traditional Nsukka Igbo, almost every household had a shrine for *Anyanwụ* consisting of round pottery dish sunk into the ground, bottom upwards at the base of *ogbu* tree. Urama (2008:235) argues that there can be little doubt
that the pottery dish is used to represent the sun’s disc. In some cases the Anyanwu shrine is a mound of sand and, just like the pottery dish, it is a representation of the sun disc.

In Achebe’s (1988) Anthills of Savannah, the ‘Hymn to the sun’ composed by the character, Ikem Oshodi, expresses clearly the worship of the sun in Igbo society and the reasons for the deification of the sun. The ‘Hymn to the sun’ reveals that the sun has great powers as the sun is the messenger of God. The people of Abazon offer their prayers and sacrifices to him (the Great Messenger of the Creator) to take to God so that God will send down the rain to them. Therefore, the sun is portrayed as the messenger of God and it is accorded a deific status (Opata, 2008: 222). Prayers and sacrifices are offered to the sun not because the sun is the Almighty God rather a messenger that will take the offerings to the Almighty God, the creator. This clearly proves that the Igbo people see their shrines as the way to the Supreme God just as Christians see Jesus as the way to the Almighty God. This is the more reason why Okonkwo in Achebe’s Things Fall Apart cannot phantom why the European missionaries will promote their way of worshipping God and destroy the traditional African way of worshipping God.

In Chinua Achebe’s (1964) Arrow of God (AOG), it is believed by the people of Umuaro that the relationship they have with their religious and agricultural existence is designed by the gods. Ezeulu, the protagonist of the novel and the chief priest of Ulu is the custodian of the time table of events of the people. This time table of events depends on the moon. His hut is therefore built differently from other men’s hut so that it would be easier for him to do his sky watching. This excerpt below buttresses our point.

His Obi was built differently from other men’s hut. There was the usual, long threshold in front but also a shorter one on the right as you entered. The eaves on this additional entrance were cut back so that sitting on the floor, Ezeulu could watch that part of the sky where the moon had its door (AOG:1)
On seeing the moon, he announces it by beating the metal gong, then women and children follow suit giving out shouts of joy to welcome the new moon. The sky entities are approached within Igbo tradition with a mixture of feelings, as shown in welcoming of the new moon by the people in Ezeulu’s compound. The people utter their wishes to the moon for protection thus: “Moon may your face meeting mine bring good fortune”. This reflects the religious importance of the moon in Igbo society. In order to maintain the accuracy of the timing, Ezeulu watches the sky for many nights to see the moon on the first day of its appearance in the sky. This shows how dedicated he is to the gods and his people. It is an expression of the culture of the people to strive never to offend the gods.

The African thought system using stars, just like the sun and the moon, are also represented in African literature. In Peter Abraham’s (1946) Mine Boy (MB), Xuma the protagonist of the novel is introduced to the city with its excitement and heart-aches. Peter Abraham’s Mine Boy, quoted in Emmanuel Obiechina’s Culture argues that Xuma is in love with Eliza while Eliza is in love with another man because she is guaranteed only to the whites under the apartheid system. Xuma’s love for Eliza is full of pains. Maisy, another woman, is in love with Xuma.

So where Eliza causes Xuma pains; Maisy constantly brings him comfort. One night, Xuma goes to a street corner outside Leah’s house to think over his love problem. This is a night of conflicting emotions for him. The conflict is between his love for Eliza and his realization that Maisy is the more stable of the two women. The situation is so because the ways of the city are strange. Things are not the same as it is in the North where he comes from. He decides to stare at the Milky Way. The object of his thought suddenly changes to the stars. He sees his dead mother as one of the stars that fill the sky.
The ways of the city are truly strange, he decided as he stared at the Milky Way. The old folk said that those who died became stars. He wondered if his mother was a star and whether she was up there and whether she could see him.

‘Mother, mother, are you there among the stars? And can you see me? He chuckled to himself, Fool! to be talking at the stars. It reminded him of his dog who always bayed at the moon. As if the moon cared.

Even though Xuma sees himself as a fool to be talking to the stars, this passage brings out clearly the belief of his people that dead people become stars. He only sees himself as a fool because his mother will not come out physically to relieve him from his traumatic strange experiences of the city. It can also mean that his mother who has joined her ancestors has also ceased to care for the living. Their ancestors as stars are there in the sky while they are suffering all the humiliations in the hands of the whites. There is more joy in the rural life but Xuma is now far from this joy.

One thing that is pointed out here is that Africans believe that their ancestors appear and shine as stars in the sky and they derive joy watching the sky to see these stars. The stars to this extent become the people’s source of stability and emotional anchor. The more reason why Xuma stares to the sky is because he wants a moment of real joy which he believes the stars will offer him. Xuma believes that stars will give him not only inspiration but also solutions to his problems.

We find out that many literary works of art in different parts of Africa have discussed astronomical practices as part of the culture of Africans in their philosophical contexts. These types of astronomical practices fall into what is learned in astronomy as ethnoastronomy, which is the belief in events and astronomical practices in different parts of Africa. It is evident that some of the ancient astronomical practices and other cultural practices are still practiced in African societies of today; and they find expressions or representations in contemporary African literature.
CHAPTER THREE
LINGUISTIC AND PARALINGUISTIC MODES OF COMMUNICATING
IGBO CULTURE

Among the Igbo, like any other ethnic group in Nigeria and perhaps the entire Africa, literature is the embodiment of the people’s belief system, their understanding of their cosmic world and their world view. The discussion of literary communication of Igbo culture cannot be fully achieved without an examination of the linguistic and paralinguistic devices of communication therein. Thus, this chapter is designed to identify and examine the linguistic and paralinguistic modes of communication in the novels under study and to determine the extent the authors succeeded in communicating the Igbo culture as stated in 1.3 of this study. This chapter in specific terms brings out the linguistic mode of communication in the novels using style of language while objects and rituals are going to be used in bringing out the paralinguistic mode of communication therein.

3.1 Linguistic Mode

The discussion of linguistic mode of communication is achieved through the examination of the linguistic devices of communication in the study texts. In other words, it is regarded as the style of language the authors use to generate their stories.

3.1.1 Style

Language embodied in style can be used to analyze any literary piece. A literary text is a work of art whose meaning is different from literal utterance. The artist carefully chooses and manipulates language more than the average language user. The study of the
linguistic features of a literary genre hinges on the study of the style of language used in the creation and expression of the beauty therein.

According to Abrams (1981:190-191), style is the manner of linguistic expression in prose or verse. It is how a speaker or writer says whatever he says. The characteristics style of a work of a writer may be analyzed in terms of its diction or choice of words, its sentence structure and syntax, the density and types of its figurative language, the patterns of its rhythm, and its rhetorical aims and devices. Style is a unique and distinctive manner of presentation of a work of art to an audience by a creative writer for specific aesthetic purposes through the manipulative use of language. Any work of art that is deficient in stylistic features may best be described as a historical document. Stylistic features are like manure to the contents of creative writing. Style therefore shapes and conditions meaning in literature, which in turn helps to bring out the themes emphasized in the texts. Style can be seen in three perspectives: style as choice, style as deviance and style as conformity.

3.1.1.1 Style as Choice

Style as choice refers to the manner in which the author chooses from the available resources of the language to present his story (Okebalama, 2010). It determines the description of the narrative, that is, whether it is formal or informal, whether technical or not and so on. For instance in Xwa Bx Agha UBA, Nwadike chooses to translate some words according to the Igbo pronunciation of their English equivalents. This method is called igbonization of loaned words or borrowed words. The italicized words in the following excerpts illustrate.
Leenụ m, nke a bụ afọ iri m jiri bụrụ Sinịọ lekchora. Ike m emetueba n’oche HOD (UBA 20)

Look at me, I have been a senior lecturer for ten years now, yet I have not been appointed as Head of Department.

Mgbe panel a malitere ọrụ, a mara ọkwa ka onye ọ bụla nwere mkpesa ọ ga-ekpesa na aakaede ọ ga-agba, depuța ya n’akwụkwọ (UBA 650)

When the investigation panel started their investigation, they invited the general public to put their complaints or witnesses in writing.

N’ihi na Viị Sii na Registra na-esi okwu, ọrụ ọganihu niile na Mahadum akwụsị kpam kpam (UBA, 78).

Development projects in the University stopped completely due to the misunderstanding between the Vice Chancellor and the Registrar of the University.

Onye si n’ụlọ o bi na ya na-akwapụ ya atokọrọ ekọndishọna na faanu na bogụlarị pruufu dị na ya. (UBA, 83)

People use to remove the air conditioner, fan and the burglary proof installed in their building while relocating

Onye dechaa nke ya, ya agwaa Onyeisiala, Général Bamisala, ka ọ bia ọbụghị ha Viị Sii o ziteere ha … (UBA: 53)

When one finishes writing, he ends telling the President, General Bamisala to remove the V.C he sent to them …

Also, in Aadaez (AD), by Nwadike, one can find out that he made use of many loan words such as:

Ọtụ ndị Redi Kros agbaljela ka ha nwere ike n’igbochị ọbara. (AD: 49)

The Red cross members tried as much as possible to prevent bleeding.

Ka a apugodu ekspo ruo ụbọchị nta,
… (AD: 49)

Let’s leave the issue of expo until the time comes.
A lot of people who put their fellows to shame leave their work for private business.

The next place they went is a very big shopping centre called Kingsway.

… I will go to the convent where I will have peace of the mind.

Deede, there is nothing other than I told her that I am going to be a ‘Rev. sister’...

... Obi, the messenger in the government hospital called Onyekwere ‘Big man’ in a mockery way.

From the examples above, Nwadike the author of Ụwa bụ Agha (UBA) and Adaeze (AD), portray style as choice in many ways by making use of loan words. Those words like Bigimani, Sista, and Konventi, Kinswee, Bizinesi etc are igbonized words known to be English words which the author chooses to borrow into Igbo language. The novelist consciously chooses this style of expression because he purposely refused to use Igbo names for those words. He adds beauty not only to his writings but also to the theme exposed in the novels through transliterating the English words into Igbo pronunciation.

In the same manner, Okebalama choses to use some Igbo pronunciation of English words to create style in Qdí Ụko na Mba (DNM).
Also, in *Onye A na-Eche (OAE)*, Okebalama makes use of loan words both in form of transliteration and dialectism severally to create style as choice for beauty effect. Transliteration is pronouncing English word according to Igbo way of speaking. It is also known as igbonization of English word. Dialectism on the other hand, refers to the form of a language spoken in one area that may be different from other forms of the same language. The following are the excerpts from the text.

*Naanị otu mkpuru sigareti ka o nwere…… (QDNM: 23)*

*Dokinta na-arụ n’ulọgwu Otopediiki wee nụ na Eze na-ahapụ nwaagboghọ o lụtara ọhụrụ na-agà egwu abala. (QDNM: 4)*

Any day one is lucky to see himself in the house of a government worker who is on annual leave, one would be sure of talking tea that day. They are the people that buy grama phone.

He took only a cigarette …

An orthopaedic doctor heard that Eze was leaving his newly married young lady for a night dance.

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*Ma ọ masịghị gi, gaa kpọọ polis.(OAE: 75)*

If you are pleased, go and complian to the police.

*Ọ na-emé ndị gara Panya lọwa, a hụ ihe ha ji lo … àkwà igwe, igbe ukwu akwa juru, ‘mashịnj’ e ji akwa akwa … (OAE: 56)*

When the people that went to Panya return, we see what they come home with … iron bed, box filled with wrappers, sewing machine …

*Kacham! Kacham! (OAE: 87)*

Catch him! Catch him!

*Lefam (OAE: 87)*

Leave him.
In the Igbo traditional setting, the Igbo are seen as good imitators. They always like to imitate anything both material and inmaterial that appeals to them. On this note, one can see from the above excerpts from the novels under study that the authors communicated the aspect of Igbo communal life of felicitating with people who come home for a visit. The authors brought out this aspect of Igbo life through the igbonization of the English words that brought out the community’s communal sensibility.

3.1.1.2 Style as Conformity

Style as conformity relates to how the author has conformed to the conventions of writing a language in his work. When the author obeys all the conventions used in writing a language, in presenting his story line, such an author is said to use style as conformity. The authors of the texts under study make use of style as conformity in the following ways. For instance, in *Ọdị Ụkọ na Mba* (QDNM) by Okebalama:

Ọ lọta, onye ọ bụla gara ileta ya na-anụ tii, bụ ihe e ji mara ndị ozi Bekee. *(OAE: 50)*

When he returns, anybody that goes to welcome him will drink tea, which is the hallmark of civil servants.

... zụọ tii, mirinki na sụga *(OAE: 50)*

... bought tea, milk and sugar.

Ọ kuzikatara akwụkwọ, *Revren Dọọdọ* … *(OAE: 5)*

After teaching for many years, Reverend Dudd

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Also in *Onye A na-Eche (OAE)* by Okebalama, style as conformity was used in many ways to create beauty in the text, thus:

- **Eze wee kele ya** (*ODNM*: 4)
  - Eze greeted him.
- **Adaakụ, biko wetuo obi gi.** (*ODNM*: 7)
  - Adaakụ, please control your temper.
- **Adaakụ asị ya na ọ dịghị ihe na-emem ya.** (*ODNM*: 13)
  - Adaakụ told her that nothing was wrong with her.
- **Eze wee kwadocha ọrụ sị ya bjakwute ya n’ụlọ ọrụ ya.** (*ODNM*: 22)
  - Eze prepared for work and asked her to meet him at his office.

Nwadike equally makes use of style as conformity in *Adaεe (AD)*. Some of them are:

- **Nwọgụ aghaghị ğọta otu ụbọchị** (*OAE*: 12)
  - Nwọgụ must return one day.
- **Emekatakwala leda nwanne di gị a anya.** (*OAE*: 21)
  - Don’t ever look down on this your brother in-law.
- **Omemgbooji bụ nkume, mmiri anaghị ebu ya.** (*OAE*: 26)
  - Omemgbooji is a stone, the water cannot carry him away.
- **Nwọgụ apụtaghi ezi ihe kariri otu ọnwa.** (*OAE*: 70)
  - Nwọgụ did not step out for over one month.

Nwadike equally makes use of style as conformity in *Adaεe (AD)*. Some of them are:
Also in *Uwa bụ Agha (UBA)*, Nwadike uses the following style as conformity:

Aga m alụ gị (*AD*: 92)  I will marry you.

Ada na Nnanna soro laa. (*AD*: 105)  Ada and Nnanna went home together

Adaeze nwere isi ọma n’ihi na ọ bụ nwata a mürü n’ọwụwa anyanwụ Alaọcha, … (*AD*: 122)  Adaeze is cool headed because she is born in the east of Alaọcha, …

Ụzụmma kelere ha ma gosikwa mmasị ya n’ọbịbịa ha. (*AD*:45)  Uzumma greeted them and showed her gratitude for their coming.

Ndị Alaọcha bụ ndị ọwa maara nke ọma maka ọrụ ubi. (*AD*: 52)  Alaocha people are well known by the world for their farmwork.

Ada and Nnanna went home together

Adaeze is cool headed because she is born in the east of Alaọcha, …

Uzumma greeted them and showed her gratitude for their coming.

Alocha people are well known by the world for their farmwork.

Also in *Uwa bụ Agha (UBA)*, Nwadike uses the following style as conformity:

Prof. Ọdílí bụ nwoke chọrọ iweputa ụda aha ya. (*UBA*: 14)  Prof. Odílí is a man who wants to make his name

Ikenga, asị m gi haa ihe ọ bụ n’ihi na i bụ onye ọhụrụ na Mahadum a. (*UBA*: 24)  Ikenga, I told you to leave that thing because you are a new person in this University.

In the Igbo worldview, it is observed that the Igbo are known for their keeping to their tradition. In other words, keeping to the rules and regulations handed over to them by their forefathers both in words and actions.

In the novels under study, the authors conformed the Igbo way of speaking by choosing words to match the actions being described. In *Onye A na-Eche* for instance, it is observed that the cause of the initial problem in Akpụntị’s family is as a result of violating the tradition of the land. The violation here is the last son of the family getting married before the first son. Also, in *Adaeze*, the initial problem is the controversy over
the issue of training Adaeze in school. In the remote past, the Igbo believed that a woman is only beneficiary to her husband; therefore, training her in a school was a waste to her father. Another controversy was the issue of Adaeze going to a convent to become a Reverend Sister. This issue was not accepted by Adaeze’s people because it did not conform with the Igbo tradition of a woman marrying and having her own children. It was believed that since she was born by a woman and her refusal to marry meant distorting procreation and future family existence. For this, there was a fight amongst Adaeze’s people in a bid to stop her wish to become a Reverend Sister. From the analysis above, one notices that the novelists – Nwadike and Okebalama conformed to not only in words and action but also to the Igbo belief and their preservation or continuity in the presentation of their stories.

3.1.1.3 Style as Deviance

Lastly, style as deviance is when the author violates the conventions used in writing and speaking a language. Many fictionists especially poets have used style as deviance in generating novelty in their works. The commonest use of style as deviance can be found in figures of speech and other linguistic devices intentionally used to generate rhythm or novelty in the story line. These elements of style (deviances) add a special quality to the use of style by different authors.

Linguistics is the scientific study of style of human languages; it is obvious that different styles of human language portray the communication of Igbo culture in the Igbo novel. Different styles of language used in Igbo literature, especially novels manifest themselves mostly in figurative languages such as proverbs, idoms, similes,
rhetoric questions etc. and these contribute immensely to the communication of Igbo culture.

3.1.1.3.1 Figurative Language

Figurative language or figures of speech are among the most important stylistic features employed in Igbo novels. It is the use of language in expressions that makes meanings not to be realized from the surface levels of such expressions. Figures of speech are integral parts of the functioning of language, besides they are indispensable in any work of fiction. A good literary work should project figurative expressions as well as successfully apply in the text-matters. Nwadike and Okabalama emphasized most of these expressions in (*Adaeze, Ụwa bụ Agha, Onye A na-Eche and Ọdị Ụkọ na Mba*) as simile, metaphor, proverb and so on.

3.1.1.3.2 Proverb

The most prominent features of the Igbo language of Nwadike and Okebalama are that they are so vast in Igbo proverbs and also very good story tellers. Their uniqueness in the appropriate usage of proverbs affords them the sense of creativity in manufacturing proverbs. The degree with which proverbs are used in their novels tend to equal the abundance the proverbs are found in the Igbo oral tales. This created the base for oral literature having a reference to the background for them in written literature as well as other modern Igbo writers like Ubesie.

According to Emenyonu (1978), the foundation of Igbo literature is the Igbo oral tradition … contemporary Igbo novel, poetry or drama is the extension of Igbo oral literature. Also Chinweizu (1980) note “… there was in precolonial Africa an abundance
of oral narratives … These narratives have made the metric technical and formal contributions to the African novel of which Igbo literature being one of the various African ethnic literatures shares the same characteristics with the oral narrative. This reminds us of the moment when a narrator addresses the Igbo traditional audience in proverbs which depict the mark of a man. The inability of an Igbo man in using proverbs very well gives rise to loss of respect and watery nature of his discourse. That is why the Igbo will say: onye Igbo ọ bua a tọọro ilu kọwaara ya, ị mara na ego e jiri lọọ nne ya lara n’iyi “Any Igbo person that needs an explanation of a proverb, should know that the mother’s bride price is a waste”.

The authors of the texts under study make use of proverbs in appropriate ways that give them the mastery of the Igbo language. The following excerpts in Nwadike’s

Ikuku kuru, e wee hụ ike ọkụkọ.  
(AD: 31)

The wind blew, and the anus of the fowl was seen.

Awọ anaghị agba ọsọ ehiehie n’efu.  

The toad does not run in the afternoon in vain.

A sị na ụra tọwa ụtọ, e kwowe ya ekwowe. (AD: 126)

It is said that when sleep becomes enjoyable, snoring sets in.

E mee nwa ka e mere ibe ya, ụgwọ alaa. (AD: 13)

If a child is treated like others, he will feel the same.

Adaeze (AD) illustrate:
In *Uwa by Agha* (*UBA*), Nwadike also makes use of proverbs severally in a proper way to portray the Igbo culture. The excerpts from the novel illustriate:

A snake that is seen by one person becomes a python in his eyes.

<table>
<thead>
<tr>
<th>Igbo proverb</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agwọ otu onye hụrụ na-aghọ eke n’anya ya. (<em>UBA</em>: 32)</td>
<td>A snake that is seen by one person becomes a python in his eyes.</td>
</tr>
<tr>
<td>Matakwa na ụbọchị a mụrụ dike na mba ka a mụrụ ibe ya na mba ọzọ. (<em>UBA</em>: 32)</td>
<td>Remember that the day a hero is born in one town, another is also born in another town.</td>
</tr>
<tr>
<td>Ejikwala ụjọ adara enwe n’elu. (<em>UBA</em>: 33)</td>
<td>Don’t out of fear fall from the tree because of the monkey.</td>
</tr>
<tr>
<td>Nwata bulie nna ya elu, ọgọdọ nna ya ayọchị ya anya. (<em>UBA</em>: 56)</td>
<td>If a child lifts his father up, his father’s cloth covers his eyes.</td>
</tr>
</tbody>
</table>

In the same way, Okebalama makes use of Igbo proverbs appropriately in his texts under study to communicate the Igbo culture. The following examples in *Odị Uko na Mba* and *Onye A Na-Eche* (*OAE*) explain:

Instead of what I am digging in a hole would bit me to death, let it escape.

<table>
<thead>
<tr>
<th>Igbo proverb</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kama ihe m na-egwu ga-esi n’ọnụ tagbuọ m, ya si n’ụfụ gbapụ (<em>ODNM</em>: 5)</td>
<td>Instead of what I am digging in a hole would bit me to death, let it escape.</td>
</tr>
<tr>
<td>O bụ nkịta mmadụ na-amasa ya mmiri. (<em>ODNM</em>: 53)</td>
<td>It is one’s dog that uses water to wet on one.</td>
</tr>
<tr>
<td>Okenye gwuzoro ọtọ gwubie ji, o tukwuru ala gwupụta ọdụ ya. (<em>ODNM</em>: 87)</td>
<td>If an elder stands while harvesting a yam, if it breaks, he squats to dig out the broken part.</td>
</tr>
</tbody>
</table>
The above proverbs portray communal and neighbourhood living for which the Igbo people are known for. The Igbo people are so much interested in the upkeep of their brothers and neighbours by showing love or hospitality to their guests. This type of living helps them a lot because they believe that they succeed in their daily life endeavours through their relations and neighbours.

3.1.3.3 Simile

Simile is a figure of speech that compares two things which differ in one aspect, but are alike in other aspects. Chukwuma (1994:188) sees simile as the most prevalent mode of establishing meaning in literary genres. It makes use of “like” and “as” in comparison. Simile simply says that one thing is like the other. It sees similarities in two things that appear apparently different.

In Adaeze (AD), Nwadike make use of simile in order to create beauty in his story. He uses moon and sun to express Adaeze’s beauty, this could be seen from the excerpt below:

Let the kite perch and let the eagle perch, who ever says that the neighbour will not perch let him tell him where to perch.

A kernel that is chewed in good faith does not cause stomach arch ache.

When one finger touches the oil, it affects others.
Nwadike expresses the beauty of Adaeze by comparing her with the moon, sun, and star. In the Igbo traditional world view, these three sky entities are regarded as the most sparkling, glittering and beautiful things on earth and are associated with luck. The author uses the character of Adaeze’s teacher to express her beauty by comparing her with the sky entities.

The author uses blood to express the big flow of human blood during the war. He compares the flow of blood with the flow of water, thus:

Obara soro ka mmiri. (OAE: 48) Blood flowed like water

The author also expresses Adaeze’s wisdom and humility by comparing her with the lamb, as in Anya ruru Adaeze ala ka Ebule Akọ (AD: 59) - Adaeze is as wise as a lamb.

In Uwa by Agha, Nwadike uses simile in many ways in order to create beauty in his write up. Below is the excerpts from the text.
Okebalama on his part uses simile to create beauty in his texts under study. This could be seen from the excerpt from Ọdị Ụkọ na Mba. The author likens the movement of a train to that of a snake.

He is breathing like one who ran a marathon race during an Olympic game.

His eyelid is like that of a male monkey. His eyes are sparkling like that of a cat.

He walks like Okonkwo……..

Big stomach like a pot of water, barbed head like vulture, big ear like a cow……..

Ọdịlị, whose handwork is as clean as a moon.

Looking at the train as it is crawling like a snake.

Also, when Ihemjieme, Adaaku’s mother was scolding her over her bad attitude towards her husband by asking her not to talk to her husband in a rude manner. This is because in the Igbo traditional setting, it is an abomination for a woman to talk to her husband in a harsh tone. Adaaku rather than comply, became more angry and talked to her mother in a more harsh tone and this makes the author describe Adaaku’s character as that of a dog. Below is the excerpt from the text:
Adaaku therefore uses the character of a dog to describe Adaaku’s abnormal character of a human being.

3.1.1.3.4 Metaphor

This is another form of comparison. It compares one thing to the other without the use of “like” or “as”. It is an implied or a condensed form of simile. The difference between simile and metaphor is that in simile, one thing is compared to the other while in metaphor; the thing to be compared becomes that thing itself. Metaphor makes a direct comparison while smile makes an indirect comparison.

Nwadike makes use of metaphor expressions in *Adaeze*. He uses them to express *Adaeze’s* good attitudes to people and life generally. Below is the extract from *Adaeze*.

\[\text{N’akwukwo, Adaeze bu azu eru ala.} \]
\[\text{Uburu ya bu eso nke na-atugide umu nnunyu. (AD: 30)} \]

\[\text{Opigwe bu egbe na-ebu okukwu. (AD: 32) Opigwe is kite that steals the fowl/chicken.} \]

\[\text{N’igba oso, o bu ele. (AD: 38)} \]

\[\text{... Onye isi a bu okukwu nke chefuru onye foro ya odu n’udu mmiri. O bu ehi nke kwara ite e jiri nye ya mmiri. (AD: 120)} \]

\[\text{Ofowike bu nwaebule ak} \]
\[\text{Ofowike is a witty ram.} \]]
In *Ụwa bụ Agha*, Nwadike also uses metaphor in different ways in order to create beauty. The character Chief Ohanuru, the registrar of the university is described as one that behaves anyhow with nobody questioning him, the author describes him as a holy lamb which can neither be touched nor killed, thus:

Nwoke a so bụrụ otu na ndị bụ ebuli? Anụ nsọ a naghị akpa aka na Mahadum. *(UBA: 41)*

This man is one of those sacred lamb that cannot be touched in the University.

In view of the above, one can see that the author tried as much as possible to bring in metaphorical expressions in his novels. This indicates that the authors of the text understudy followed the trend of Igbo’s way of speaking. The Igbo are known for their comparing the character of a human being to that of an animal. This is because the Igbo people believe that there is a clear difference between human behaviour and that of animals. They normally use metaphorical expression for a human being who depicts his character to that of an animal.

### 3.1.1.3.5 Hyperbole

This is a figure of speech that overstates a fact for the sake of emphasis. It is all about exaggeration. It says something bigger than it ought to be for the sake of emphasis. This type of expression is not left out by the authors of the novels under discussion, in their bid to make their narratives express the true essence of Igbo cultural life. For instance, in *Adaeze*, Nwadike uses hyperbole to show how much one feels when one performs below what one is expected of in life. In fact one looks at one’s self as a
disappointment. Adaeze cries when one of her students performed better than her in an examination. The following excerpt explains:

Adaeze bekatara akwa, ọ fụdụ ihe ntakịrị ka anya ya dapụta n’elu ala. (AD: 31)

Adaeze cried until her eyes wanted to fall out from their sockets.

The Igbo cultual pattern of thought that Nwadike is highlighting is not only buttressing how intelligent Adaeze is but also demonstrating the feeling of one who is held at a very high esteem when fallen short of expectation. Adaeze normally take the first position in class, giving the second position character a wide gap, but now she has been over taken and this calls for a rethink of herself.

Ihe ọ ga-eji gafee onye na eso ya n’azụ ga-adị egwu. (AD: 31) The margin she uses to overtake the second will be so wide.

In Ụwa bụ Agha, Nwadike also uses the hyperbole,  N’ezie, ọ bụ eluigwe n’eluwa. (UBA: 1) - Truly, it is heaven on earth to describe the university of Odenigbo as heaven because it virtually does not lag behind or lacks in anything. In essence, the above excerpts from the novels under study manifest the Igbo manner of speaking, that is, using pleasant and descriptive words to paint vivid pictures about virtues worthy of emulation as in the case of characters implicated in the study texts here.

3.1.1.3.6 Rhetoric Question

A rhetorical question simply means a question that requires no answer. Cuddon (1991:795) avers that rhetoric questions are basically questions not expecting an answer or one to which the answer is more or less self evident. They are merely meant to express a heightened dramatic effect. The questions are asked purposely for its rhetoric effect and not for its responsive effect.
Okebalama in his *Ọdị Ukwọ na Mba (ODNM)*, made use of this type of expression while describing Adaaku’s bad character towards her parents and her husband. The following excerpts explain:

Onye nwa ya tụrụ ohi n’ọha, o nwere agụgo ọzọ? (53)  
Whoever his child is caught of stealing in the public, has he any defence again?

Ha mere ihe ọjọ wee kee Adaaku di? (64)  
Have they done wrong by giving Adaaku’s hand in marriage?

In *Okebalama’s Onye A na-Eche (OAE)*, rhetorical question is used by the character Ijeoma, Onuigbo’s wife when the diviner asked them to go to their fathers’ house because their eldest brother inlaw has to marry before their husbands. And she protested thus:

Ọ burch na Nkem asị m laa, o nwere ihe m ga-eme? (32)  
If Nkem asks me to go, can I do anything?

Rhetorical questions are employed in *Ụwa bu Agha* in a padded manner by the author when Prof. Nnoromele was complaining to Prof. Ikwuakọ about unbecoming attitude of the new V.C, in the following manner,
Also n *Adaeze*, rhetorical questions are used in many ways to portray beauty of ideas and events. For instance, when the Prime Minister of Alaocha is complaining about the bad effects of the European leadership in Alaocha, he makes use of rhetorical questions. Thus:

Akụ na ụba anyị, mmanụ anyị, nta na imo anyị, o nwere nke fọdụrụ? (*UBA*: 10)

Our wealth and resources, our oil, and so many other things, are their any one left?

Also when the Prime Miister of Alaocha was commenting on the promises of the new government to Alaocha, he says thus:

Ọwa abụrụla ala ịto ute! Gịnị bukwa nsogbu mmadụ n’ụwa? Anyị nwekwara ndokasị ahụ? (*UBA*: 14)

The world is now a bed of roses! What is then man’s problem on earth? Do we have problems again?

In the same way, Adaeze’s father complains because he is told to send his daughter to school. His reason is that, after training a girl in school, she will eventually
marry and it is the husband who will benefit out of that and not her parents. During his complaint, he said thus:

Okebalama equally used rhetorical questions in Onye A na-Eche severally. For instance when Omemgbooji was complaining over the issue of his father telling him to marry for his elder brothers before himself as the custom demands, and if not, nobody from their village will accompany him to his inlaws. Akpụntị, Omemgbooji’s father made that statement to create fear in Omemgbooji because he knew that nobody goes to marry without the company of his kinsmen in Igbo land. In response to that, Omemgbooji angrily says:

Ma ha esoghi m gni emee? Ha ga-etinyere m afụ ka ọ bụ kọbo? (OAE: 3)

If they do not accompany me what happens? Will they assist me with half a penny or kobo?

Omemgbooji actually knows that his kinsmen are not necessarily going to contribute money for him before he would pay his wife’s bride prize but it is the custom of the land to accompany him to negotiate his marriage. In Igbo belief system, marriage is a collective issue not an individual thing, and that is why the Igbo sees marriage as a crab which cannot be eating in the secret. That statement made by his father made him to be more annoyed. It is the implication of this philosophy expressed by marriage that made Omemgboji to be angry with his father and brothers, hence the above rhetorical question.

3.1.3.7 Parallelism

Eze (2009:20) notes that parallelism is the arrangement of words, phrases or sentences of equal structure. In parallelism, items are arranged in a similar structure.
According to Tally (2004:75), parallelism is the statement of concept immediately followed by a repeated treatment of the concept either by similarity or by contrast. In view of the implicational nature of definitions noted here, we shall dwell on the structural standing of parallelism identified as structural parallelism.

According to Fabb (1997:137), structural parallelism involves similarity of structures which may be syntactic, morphological or phonological. He contends that syntactic parallelism is the commonest kind which involves structural identity between two sections of text in three simultaneous senses: in the first sense, each section of text contains the same classes of phrase and word; in the second the corresponding phrases bear similar grammatical and thematical relations to the predicator, while in the third the corresponding phrases and words are in the same order in both sections of text. In the texts under study, there are evidences of structural parallelism that could be justified as being syntactic, morphological and phonological in nature.

Okebalama in *Onye A na-Eche* uses structural parallelism to express the peoples feeling about the twins safely delivered by Ihuoma few days after her father’s death. In this case, according to the Igbo belief, the safe delivery of the twins is the handi work of Ihuoma’s dead father who has shown gratitude for probably a befitting burial or befitting other attentions given to him while alive. That is to say that he is a good father. For this, people began to praise him in the following manner:

<table>
<thead>
<tr>
<th>Igbo</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ogbuokiri nwoke obioma</td>
<td>Ogbuokiri, good-hearted man</td>
</tr>
<tr>
<td>Ogbuokiri nwoke ihuoma</td>
<td>Ogbuokiri, lucky man</td>
</tr>
<tr>
<td>Ogbuokiri nwoke iji ji ebe</td>
<td>Ogbuokiri, the man that flies cannot perch on</td>
</tr>
<tr>
<td>Ogbuokiri ihe ariri eri ... <em>(OAE: 43)</em></td>
<td>Ogbuokiri, who does not shame to prevail...</td>
</tr>
</tbody>
</table>
The Igbo people are good at singing and chanting whenever they gather together. One thing or the other must motivate them into singing and chanting. In the text under study, the author presents the people in an excited mood for the safe delivery of the twins by Ihuọma. What motivated them to the above chanting is the fact that Ihuọma had stillbirth of her first pregnancy, and when his father, Ogbuokiri was about to die, he proclaimed good wishes to her and her husband. This presents the Igbo’s belief that dead people have power to do certain things.

Nwadike also uses structural parallelism in Ụwa bu Agha during the discussion between Dr. Ụzọma Emerenini and Mrs. Nwizu over the appointment of Dr. Ụzọma as the Head of Department. These expressions, though they strengthen each other, are rhetoric questions in nature. It is so because they emphasize the fact that the Igbo belief in supporting whatever or whoever they believe in whole and entire, not neither here nor there, and this the Igbo spirit of solidarity.

I chefuola na ha niile na-egbunye n’otu akpa? I chefuola na ọ bụ otu onye na ndị ụmụazu ha? I chefuola ka ha si akwado ya?
Ma na-ewepụta ya n’ihe niile, naanị ime ya ka ọ cha a n’ike?

Have you forgotten that they all are partners in crime?
Have you forgotten that it is one person and his disciples?
Have you forgotten how they use to support him
And present him in all things just for him to be the head at all cost?

(UBA: 33)

In the same manner, Nwadike in Adaeze uses structural parallelism during the campaign between the two groups that want to rule Alaọcha people. During this campaign, the two groups were going round the whole town singing and claiming rulership. Below is the excerpt from the text.
Onye akpakwala agụ aka n’ọdụ Let no one touch the lion on the tail
Ma ọ dị nụ Me ọ nwụrụ anụ Whether alive or dead
Onye akpakwala agụ aka n’ọdụ Let no one touch the lion’s tail.

(AD: 89)

The Igbo people are known for their sense of exhibitory pride and confidence in demonstrating solidarity to their fellows, especially when they believe strongly in them. Nwadike in his text presents the two parties in Alaọcha, each claiming more powerful than the other. In order to show their unalloyed support no matter what, they sing war songs round the town. Also the clinging and chanting communicated the Igbo attitude towards defeat. Defeat as it were, is not in the Igbo man’s lexicon and that is why he always claim defeat rather than being defeated.

3.1.1.3.8 Repetition

Repetition is one of the figurative languages that deals with the repetition of a word, sound, phrase, or clause. It is one of the salient structural features of oral literature. It derives from the artist’s improvisation on traditional themes intended to achieve such artistic effects as emphasis, clarity, ease of rendition, rhythm and duration of production. Lee (1969) draws attention to the importance of repetition as a literary device in oral performance, when he observes that man needs to express himself superabundantly on matters which affect him deeply. Given his natural affinity to those subterranean rivers of corporate beliefs and sentiments, which find expressions in the interactive procedures of ritual, the artist sees repetition as a leeway from suppressed intensity of cocooned feeling, for which there is no outlet except through repeated hammering at the confining walls of language.

In the text under study, it is observed that the two novelists in order to make their literary work worthwhile, make use of repetition. In Adaeze, Nwadike makes use of
repetition when describing both the beauty and behaviours of Adaeze, showing that everything about her is excellent hence the repeated use of the expression *Ehi maa mma*, e were… “if the cow is beautiful, its… . For that he says thus:

*Ehi maa mma, e were akpụkpọ ya dina ala*
*Ehi mma maa, e were odu ya tee egwu.*
*Ehi mma mma, e were mpi ya nọ mmanya (AD: 47)*

If the cow is beautiful, its skin will be used in lying down
If the cow is beautiful, its tail will be used in dancing
If the cow is beautiful, its horn will be used in drinking wine

Also in the same novel, when Adaeze tells her mother that she wants to become a reverend sister, her mother shouted and this attracted the attention of the villagers who gathered to ask what was happening.

*N’otu ntabianya, ndị mmadụ ejuputa ebe niile, ya ana-ada:*
*Ọ ọ gịnị?*
*Ọ ọ gịnị?*
*Gịnị na-emụ Ụzụmma?*
*Bịa, ụmụ a, gịnị na-emụ nne unu?*
*Ụzụmma, ọ ọ gịnị ka ị na-etiri n’isi ụtụtụ a? (AD: 141)*
*O nwere onye nwuru?*

In a twinkle of an eye, people filled everywhere, it was sounding:
What is it?
What is it?
What is happening to Ụzụmma?
Come, these children, what is happening to your mother?
Ụzụmma, why are you shouting this early morning?
Is anybody dead or what?

The repetition of “what” severally is just to communicate the reaction of people when they gather together for a surprise happening. During such gathering, everybody will be asking and seeking to know what is happening around. The inquisitive nature of Igbo people, lends them to want to know and identify with what is happening around them and others. Hence the expression, *O nuru ube nwanne agbala oso* – “He who hears the cry of his brother never runs away.”
When Adaeze’s people gathered to discuss the issue of her going into the convent, the below invocative language was used by Adaeze’s uncle while he was praying way for the success of their meeting. Below is the excerpt from the text.

Chukwu Abịa, bịa taa ọjị The supreme Diety, come and eat kolanut
Ala Ndịkpo, bịa taa ọjị. The land of Ndịkpo, come and eat kolanut
Agbara ukwu na agbara nta, The big and small deities,
Bianụ taa ọjị (AD: 147) Come and eat kolanut.

In the same way, repetition is used in Ụwa bụ Agha by Nwadike severally, when Prof. Nnoromele inquired from Prof. Ikwuakọ about the attitude of Prof. Udemb. During their discussion, Prof. Ikwuakọ uses repetition to express the negative attitude of Prof. Udemb towards people he meets in Odenigbo University. Thus:

Nnaa, ọ ọkwa ekwuola m ya na ihe ọ bụla riri elu ga-arịdairi: ara kerechaa, ọ daa; ụtụ keliruchaa, o huda isi; ụgbọelu ferechaa, ọ daa; nnụnụ fejuruchaa, o fedata n’ala. (UBA: 85) My friend, I have said that whatever goes up must come down: the breast after standing up, must fall down; the penis after erection must fall down; the aeroplane after flying, must land; birds after flying without perching, must come down on the ground.

The author here in a lyrical impulse uses semantic repetition in a padded manner to talk about the highheadedness of the Vice Chancellor who think it unwise to be kind to the people he meets on his way to the top and forgetting that he would meet the same people on his way down. In another scenario, the same author in the same text, uses padded repetition to express the shameful attitude of bringing a non-Igbo VC to come and rebuild the University of Odenigbo which has been suffering in the hands of its past administrators who are Igbo. In the first part of the repetition partial structural repetition was used to catalogues the inabilities of the owners of the land – Igbo people, to govern themselves in a decorous manner. The second part uses complete structural repetition to
show the disgust of the author about the shame only few individuals have brought to the entire Igbo land. The Igbo belief or thought system frowns at selfishness because it brings untold hardship to all and sundry, hence the expression *Otu aka ruta mmanu, o zuo oha* “When one finger soils itself with oil, it gets to the others.” The following excerpt explains, thus:

--- The V.C. was asked to rest for one year, upon that, a sole Administrator was appointed, to come and amend things that has been destroyed, to come and bring up the down trodden. To come and put right the wrong the Igbo have done to their place.

Ka ọ bja doziere ndị Igbo be ha,

To come and reconcile Igbo brothers with each other.

Ka ọ bja kpeziere onye Igbo na nwanne ya.

To come and teach the Igbo good university governance.

Ka ọ bja kụziere ndị Igbo ka e si achị ọchịchị ...

To come and steal some money in Igbo land.

Ka ọ bja burutu ego dị n’ala Igbo ...

To come and tell the Igbo people ...

Ka ọ bja gwa ndị Igbo ...

To come and tell the Igbo people ...

Ka ọ bja gwa ndị Igbo ...

To come and tell the Igbo people ...

Ka ọ bja gwa ndị Igbo ...

To come and tell the Igbo people ...

(Ka ọ bja gwa ndị Igbo ...) (UBA: 88)

Okebalama on his own side uses repetition in his *Onye A na-Eche* as seen in the following excerpt. This was during Akpụntụ’s prayer when he visited his friend Nwagwu.

--- The V.C. was asked to rest for one year, upon that, a sole Administrator was appointed, to come and amend things that has been destroyed, to come and bring up the down trodden. To come and put right the wrong the Igbo have done to their place.

Ka ọ bja doziere ndị Igbo be ha,

The land of Ŭmüebi, come and eat kolanut

Ka ọ bja kpeziere onye Igbo na nwanne ya.

Our fore-fathers, come and eat kolanut

Ka ọ bja kụziere ndị Igbo ka e si achị ọchịchị ...

God in heaven, come and eat kolanut …

Ka ọ bja burutu ego dị n’ala Igbo ...

Still in *Onye A na-Eche (OAE)*, the traditional songs by women during childbirth portray repetition. The following is the excerpt from the text.
In *Odí Uọka na Mba* (*ODNM*), Okebalama also make use of repetition to express Okoro’s confused attitude when he finds out that he has a very limited time to leave Camaroon and he did not see his drivers or his buses. At that moment, he didn’t know what to do because he taught that when the drivers return his buses, at least, he would see what he would come to Nigeria with. In view of this, the author described his attitude thus:

Okoro amaa aka n’elu, elu erughị ya aka, o maa aka n’ala, ala erughị ya aka …
O bitu nke a aka o hapụ
O bitu nke ọzọ aka o hapụ … (*ODNM*: 145)

Okoro puts his hands up, but up was not forth coming, he puts his hands down, down was not forth coming … He touches this one, and abandons it. He touches, that one and abandons it …

Repetition is bound to occur in every chant or song, Igbo chants and songs inclusive. This repetition adds to the sweet sound of any chant or song to the ears. Also, through repetition, important messages are emphasized more. This is in line with the Igbo way of thinking and talking because if you see any Igbo man talking, you will hear a lot of repetition of words, phrases or sentences.

However, one can see from the ongoing in 3.1.3.8 above that the authors of the texts under study combined structural and semantic repetitions in a parallel manner to juxtapose ideas within the immediate and non-immeidate Igbo environment for the purpose of constructive comparison. Talking and singing are other literary devices that
make copious use of repetition for the purpose of what Azuonye (1983) calls aesthetic variation and fabric strengthening. These figurative languages are the bases of oral tradition from which the written literature took off; therefore, to the extent of the ongoing discussion, the novels under study communicated Igbo culture.

3.2 Paralinguistic Mode

In communication studies, Ikeokwu (2008) notes that the literary (linguistic) mode or non-literary (paralinguistic) mode is incomprehensive in taking care of communication complexities. In view of this position of Ikeokwu (2008), this study will denote 3.2 to the aspect of communication that deals with the paralinguistic features, in order to make our understanding more vivid.

Crystal (1997b:72) defines communication as the transmission and reception of information or message between a source and a receiver using a signaling system. Whenever one is engaged in a conversation with another, one unconsciously sends uncountable non-verbal signals using the parts of the body. Such movements includes: facial expressions (smiling, frowning, blinking of eyes), head nodding, finger snapping, waving of hands, gestures and so on otherwise known as body language. Body language however is the conscious and unconscious movements and postures by which attitudes and feelings are communicated. It can also be used as a tool to lay emphasis on what one is saying or what he has in mind. It also gives additional meaning to what one is saying.

Apart from body language or facial expressions and gestures, there are other means through which communication can be made paralinguisically. Nonverbal communication or paralinguistic mode of communication can include vocal sounds that
are not words such as grunts, sighs, object communication like voice, objects, symbols, signs etc.

In this chapter, we shall look into the various ways through which paralinguistic mode of communication is made use of in the texts under study, and it overall effect in communicating Igbo culture.

3.2.1 Use of Object

Here, objects means those things that communicate or suggest meaning. They can be regarded as symbols. That is those things that speak for themselves in the novel. Like in drama, we have intentional and non-intentional objects. The intentional ones are those objects that help to further the story line. They usually have one function or role or the other to perform in order to communicate or suggest meaning. On the other hand, the non-intentional objects are those that does not communicate or suggest meaning. Hence, the removal of such from the story line does not break the spine of the story.

In Nwadike’s Adaeze (AD), kolanut is used as object. This is because the kolanut which is presented by Ụzụmma, Adaeze’s mother was used for ịgo ọfo (prayer). During ọfọwike’s, (Adaeze’s uncle) prayer, he involkd the spirit of their ancestors and that of Uchechukwu, Adaeze’s late father to come and fight so that Adaeze will change her mind of going into sisterhood. The following excerpt from the text illustrates.
Kolaunt is an object of ritual and prayer in Igbo land. This is because it is used to pray and beckon on the supreme deity through the ancestors and the late father of Adaeze to come and help them change Adaeze’s mind of talking to risterhood. The kolanut in that story is an intentional object of beckoning and determining the presence of all the deities and their action in the problem Adaeze is about to create in the family. Again the Igbo believe that one does not talk to the ancestors with empty hand and in an ordinary language. Moreover, it is the Igbo custom that whoever calls the people for a meeting must present kola to them as its presentation gives him the right or impetus to address them.

Still in Adaeze, when Ibedịnjo, Nnanna’s friend led him (Nnanna) to a diviner (dibja) to have a revenge over what Adaeze did to him, the dibja ordered them to buy some items which he will use to work for their request.

This can be seen in the text thus:
From the above, we can see that the kolanuts, hen, vulture’s feathers, red candles, perfumes etc are the objects which the dibị used to prepare charm for Adaeze’s deformity as requested by Nnanna and his friend. We can see that those objects are specifically used to prepare the charm, and without it, one could not have seen how Adaeze defeated them in spirit. Therefore, those objects are necessary and important and were specifically provided in helping to further the story line of the novel.

Also, in Okebalama’s Onye A na-Eche there are objects that were used to further the story line of the novel. For instance, during the funeral ceremony of Ogbuokiri, Omemgooji’s father inlaw, the author discussed the complete out-fit of Okonko title thus:

Akwa jọọjị, uwe ndị eze, okpu aki ka aki ka, na akwa mara mma a na-anya n’olu. (OAE: 41)

Gorge wrapper, king’s dress, variegated beautiful wrapper which is hung on the neck.

The above are the objects used to describe a titled man in Igbo worldview. Anybody seen in Igbo land dressed in the above out-fit, without being told will know that he is a titled man. That is why Omemgooji, as a titled man wanted to go to his house to collect his own, so that he will be properly dressed for his inlaws not to disregard him that day. This is because in Igbo land, a titled man is highly respected. For this, Omemgooji wanted his inlaws to give him that regard and respect. Here,
Omemgbooji’s attitude is in line with the character of a typical Igbo man. Any Igbo man is so proud of himself and do not in any form want to be un-noticed anywhere he is especially as it concerns traditional title. Thus he says:

Omemgbooji has completed in Ọkọnkọ title. For that, he will dress in Ọkọnkọ’s out-fit that day the Ọkọnkọ people will come …

Omemgbooji now tells Ihuọma that he will go to his house to collect his Ọkọnkọ’s out-fit, for him to be in-order.

Another intentional object used in the above novel is ‘spittle’. When Ogbuokiri, Ihuọma’s father was about to die, he called her and spat on her hand. After that, he began to wish her future luck. In Igbo worldview, spittle signifies both good and bad wishes. Spittling in somebody’s hand means good wishes while spitting on the ground for somebody means bad wishes. In the text under study, the spittle of good wishes in Ihuọma’s hand by her father, started manifesting even during the funeral ceremony of the man. This is because, Ihuọma had a twin baby boys few days after her father’s burial including other good wishes which continued to manifest all through her life. The excerpt below explains thus:

Nne, bring your hand Ihuọma opens her hands: He spat in her hands. You come and removed shame from me, opened the door of precreation for me, anything you touch, your hand in this world, let it be good for you and your husband.

Omemgbooji emezuola n’ Ọkọnkọ. N’ihi ya, ọ ga-eji ojiji ndị Ọkọnkọ übochị ndị Ọkọnkọ ga-abja … Ọkọnkọ bụ Abamaba ndị ọgaranya. Omeghbooji wee gwa Ihọma na ya ga- aga ụlu chịrị ngwa Ọkọnkọ ya, ka ya wee di n’udị. “Ụmụna gi emee sị m gaa n’usekwu gaa suọro ha nri”. (OAE: 41)

Omemgbooji emezuola n’ Ọkọnkọ. N’ihi ya, ọ ga-eji ojiji ndị Ọkọnkọ übochị ndị Ọkọnkọ ga-abja … Ọkọnkọ bụ Abamaba ndị ọgaranya. Omeghbooji wee gwa Ihọma na ya ga- aga ụlu chịrị ngwa Ọkọnkọ ya, ka ya wee di n’udị. “Ụmụna gi emee sị m gaa n’usekwu gaa suọro ha nri”. (OAE: 41)
One can observe that the spittle is an object which helped in the furthering of the story-line in the novel. This is seen in the lives of Ihuọma and her husband as being full of blessings till the end of the story.

Still in *OAE*, the matchet object is used during the fight between Nwọgụ and Bekee in the market. Nwọgụ brought out the matchet he hung on his waist and attempted to cut any reachable part of Bekee’s body, but Bekee was clever enough that it did not touch him. The excerpt is seen below:

Bekee aṣị ka ya palie anụ, eleghi anya ka o bunye ya Nwọgụ, ma, ọ bụ ka ọ tufuo ya, Nwọgụ amịri mma ya o tunyere n’ukwu gbuọ otu ihu. Bekee bụ mmụọ n’ọnwe ya. Mmadụ enweghi ike ịkọ otu Bekee si cheziere ya ozu edи ahụ Nwọgụ bu bja ahịa, Ọ buzi ya ka Nwọgụ bujara. (*OAE*: 75)

Bekee in an attempt to carry the meat, either to give it to Nwọgụ, or to throw it away, Nwọgụ brought out the matchet he hung on his waist. Bekee is a spirit himself. Nobody can explain how Bekee was able to put that Nwọgụ’s meat forward and it was cut into pieces.

In this case, the use of the matchet is an object used to measure Nwogu’s degree of annoyance over what Bekee did to him. The matchet was purposely used by Nwọgụ to defend himself or as a weapon for fighting. It can be said that Nwogu purposely had the matchet with him because as an enemy to everybody, he knew that his life is in danger and for that he has to always guard himself with a fighting weapon.

Other objects used in the same novel can be seen in the traditional burial out-fit won by Akpụntị’s children and the entire people of Ụmụebi during his burial ceremony. Things like cloths, guns, matchets, cock and a bottle of hot drink are intentional objects used. They are intentional objects because they signify traditional burial out-fit. Below is the excerpt from the novel:
The above objects are paralinguistic communication in the sense that they speak for themselves. This is because they signify the traditional burial ceremony in Igbo land.

3.2.2 Use of Ritual

Ritual is all rites or forms connected with a ceremony. It is a way of conducting a religious service. In this section, we shall look into the ways rituals were made use of by the authors which helped in the furthering of the story-line in the novels under study.

In Adaeze, when Adaeze’s family members gathered together in a meeting to discuss the issue of her going into the convent, her uncle Ofowike prayed invoking and beckoning their fore-fathers, ancestors, spirit of their land, and even Uchechukwu Adaeze’s father to be partakers and participants of whatever discussion they were going to do (147). Their belief is that their help will come from them because they have power over every living being. For them, those spirits are capable of changing Adaeze’s mind.
of going into the convent as against their wish. Another instance of ritual symbol in *Adaeze* is the one made by the diviner ‘Ọkụhaphûite’ through Nnanna and his friend, Ibedịnjo. The purpose of the ritual is to paralyze some parts of Adaeze’s body in revenge for her refusal to marry Nnanna by going into the convent to become a reverened sister.

The *dibịa* used a white hen, four kolanut (*ego ayọrọ*), four feathers, four red candles etc for ritual in a bid to get some parts of Adaeze paralyzed. Thus is the excerpt from the novel:

The red candle is burning, the smell of incense filled everywhere, the dibịa gave Nnanna a pointed long ion, tell him to look on that big mirror. He started calling different spirits in different dialects. When he opened the doors of the spirits, he tells Nnanna to call Adaeze in a loud voice for seven times. Before this, he first of all rubbed charms round Nnanna’s eyes.

The purpose of the above ritual is for Adaeze to appear in the mirror for them to do whatever thing they want to do with her life. Unfortunately for them, the power behind Adaeze is more powerful than the dibịa’s power.

There is also the use of rituals in *Onye A na-Eche (OAE)*. One of them is when Akpụntị went to a diviner to ascertain the reason for Ihuọma Omemgbooji’s wife giving a still birth (27). The diviner told Akpụntị that the cause of the problem is because his two sons married before their elder brother who is the frist son of their mother. He further told Akpụntị that the only remedy is for Ọnụgbo and Omemgbooji’s wives to go back to their fathers’ houses and wait until Nwọgụ returns back and gets married.
Another instance of ritual is the one performed when Nwọgụ returned. When he returned, his father Akpụntị told his son Omemgbooji to go and get three cocks. One will be used to thank the land of Ụmụebi for protecting Nwọgụ, one will be given to his spirit that brought him home and the third one will be used to welcome him. The one for his welcome will be killed and the proper ritual will be performed before the day breaks (49). The next day, they continued with the remaining ritual ceremonies which were done by his kinsmen. Below is the excerpt from the text.

E zie ozi ka a gaa kpọtụ The traditional worshippers of ụmụnna Akpụntị ndị ọgo Akpụntị’s kinsmen were sent for. mmụọ. Ha abịa, je nye ala They came, gave one cock to their ọkụọ, nyekwa agwụ Nwọgụ. land, and one to Nwọgụ’s spirit.

(ỌAE: 51)

The above ritual ceremonies signify their gratitude to their land and Nwọgụ’s spirit for guiding and protecting him all these while and for bringing him back safely. This is in line with the Igbo worldview because they believe that any good thing that comes to their ways is the hand made of their land and their personal spirit/god. For that they are bound to give sacrifices to their lands and spirits when any good thing happens in their lives. On the other hand, Nwọgụ is the person that they have been waiting for to come and marry before his younger brothers according to their tradition. Therefore, his return after about thirty years is a very marvelous thing in Akpụntị’s family and it is worth of giving rituals to their gods just like in a real typical Igbo family.
CHAPTER FOUR
THEMES EXPRESSED IN THE STUDY TEXTS

This chapter focuses on the cultural themes expressed in the study texts. Such themes as ancestral presence, reincarnation, futurism, existence of the supreme deity, names and naming system and communalism are going to the discussed.

4.1 Ancestral Presence

Isichei (1976:20) notes that, “People will not look forward to posterity who never looked to their ancestor”. Ancestors are dead men who lived on earth and founded the lineages. They are men who lived well and received befitting burial. Their descendants honour them with sacrifices and in return, they watch over them and protect them against spiritual foes and are periodically reincarnated among them. They are accorded great respect. Their descendants pray to them for help.

In Onye A na-Eche, when Akpunti paid a visit to his friend, Nwagwu, he presented kolanut and wine to his guest. In Igbo tradition, before one eats anything, one first of all gives to one’s ancestors. In view of this, Akpunti prayed with the kolanut and wine in his hands, thus:

Ala Ĭmụebi bịa taa ọjị The land of Ĭmụebi, come and eat kola
Nna anyị ha bịa taa ọjị … Our ancestors, come and eat kola …
Mmụọ na-agbara anyị mma The spirit that takes care of us
Nụọọụọ maị Drink wine
Ala Ĭmụebi ụọọ maị … (OAE: 9) Ĭmụebi land, come and drink wine…
Also in *Adaeze*, when Adaeze’s kinsmen gathered to discuss the issue of her going into the convent. Ọfọwike, the eldest among them presented kolanut to their ancestors in this manner:

Chukwu Abịaama, bịa taa ọjị  
Ala Ndịkpo, bịa taa ọjị  
Agbara ukwu na agbara nta, bịa taa ọjị  
Ndị nnanna anyị ha, bịa taa ọjị  
Uchechukwu, bịa were ọnodụ gi  
Bịa ka I chekwa azi na ụlo gi,  
Ekwela ya ghasaa  
Ka ị ghara ịnọrọ n’ala mmụọ  
Emeghi eme ana-eme n’ézì na ụlo gi. (*AD*: 147)

The supreme deity come and eat kolanut  
The land of Ndịkpo, come and eat kolanut  
The big and small dieties, come and eat kolanut  
Our ancestors, come and eat kolanut  
Uchechukwu, come and eat kolanut  
Come and protect your family  
Don’t allow it to scatter  
Don’t be in the spirit world  
And allow disasters to be happening in your family.

Also, when Omemgbooji’s wife was delivered of still birth after a prolonged labour, his father Akpụntị went to the oracle to find out what led to that. The following excerpt from *Onye A na-Eche explains*:

...O jee n’aja iọchọọta ihe mere ede ji be nwịa (*OAE*: 27)  
...He went to the oracle to find out the cause of the problem.

It is equally the belief of the Igbo people that it is the duty of their ancestors to guide and protect them, and even to see to their progress in life. This is explains thus:-

Omemgbooji, gaanụ jide oke ọkpa atọ  
A ga-éji otu kelee ala Ụmụebi na o  
Chewere Nwogụ, were otu nye agwu ya kpọlatara ya… (*OAE*: 49)

Omemgbooji, go and catch three cocks  
One is for thanking the land of Ụmụebi for protecting Nwogụ, one will be offered to his agwu that brought him home……
In *Onye A na-Eche* also when Akpụntị and his family members were discussing and jubilating over the return of their son Nwọgụ. Akpụntị instructed Omemgbooji to go and bring three cocks one of which would be offered to Nwogu’s *Agwu* for bringing him home safe.

In Igbo cosmology, there is the belief in individuals’ ability to acquire and store riches and wealth. The inability of one to do so, is attributed to his *Agwu*. *Agwu* is an ancestral saint charged with the responsibility of success or future in getting riches and wealth. If one gets, we say his *Agwu* is benevolent, but if on the contrary, his *Agwu* is malevolent. One’s *Agwu* can even prevent him from reaching home where it is believed that wealth and riches are kept safe. The *Agwu* is associated with the malefolks only.

Also, Okebalama, in his *Odi Uko na Mba* presents the belief in ancestral presence and worship when Eze wonders about his wife’s abnormal behaviour during pregnancy. The following excerpt explains,

Onye ma, maọbụ nna ya na-achọ ịlọọ ya ụwa? Ya burch nna ya na-alọta ụwa, o kwaresi ka o lebara nwunye ya anya ka ọ mọọ nwa n’ udo……. (*ODUM: 23*)

Who knows whether his late father wants to come back to him? If his late father is coming back to him, he is supposed to take good care of his wife for safe delivery.

We note in this section that the belief in ancestral presence assures the Igbo that their dead superintend and come around, especially in times of troubles, to assist in averting them. Also, the reincarnation of ancestors into new born babies in the families brings goodluck or fortunes as well as giving the spirit or feeling of divine protection and progress to the beneficiaries.
4.2 Reincarnation

Reincarnation means a dead person comes back to live again in form of a child a spirit.

Onukawa (2012:12), sees Ilo Uwa as “returning to existence, i.e. be reincarnated”, and it is an important concept in Igbo metaphysics, and it is believed to be the only avenue to existence. The Igbo believe that life is cyclical that the human being goes from true human existence in the visible realm for the supernatural realm at death and returns to human existence at reincarnation.

Reincarnation is looked upon as a favour an older ancestor showers on their progeny and this is seen as a blessing to the recipient. Only those people who lived and died well can reincarnate themselves in a beneficent manner. The person who comes back to re-embody other souls continues to function as ancestor and to be worshipped in the spirit world. The ancestral name is therefore renewed in the family. We see all this in Odi Uko na Mba by Okebalama:

Nke ọzọ bụ na a ga-ag a n’afa chọputa onye ịgarọ ụwa a, mara ma ọ dị aja a ga-achụ. (ODUM: 30)

“Onye ịgarọ mma du ụwa bụ onye ọma ya. (ODUM: 37)

Onye ma, maọ bụ nna ya na-achọ ịgarọ ya ụwa? Ya bụ bụ nna ya na-alọta ụwa, o kwesiri ka o lebara nwere ya anya ka ọ mọ nwa n’udo. (ODUM: 23)

Another thing is that you will consult the diviners to know who reincarnated, and to know whether there is any sacrifice to be made. Whoever reincarnates for somebody is his loved one.

Who knows whether it is his father that wants to reincarnate for him? If his father is reincarnating, he is supposed to take care of his wife for safe delivery.
In *Onye A na-Eche* too, Okebalama portrays believe in reincarnation when he notes the following:

N’ abalị a, ịa na ntị n’ akụkụ dum, ndị mmụọ na-ebe. Ndị agadi niile nwụrụ anwụ n’Umụebi, bụ ndị mara Ọgwụ tupu ha anwụọ ọpụtachara. Nke pụta, ọ kpọọ aha ya kpọọ etutu aha ya. … Ndị niile, ụmụ ha na-emebeghi ọkwụkwụ ha pụtara na-abara ụmụ ha mba. (*OAE 80*)

That night, if you listened carefully, every corner, there was the sound of the noise made by the spirits. All the elders of Umụebi that died and new medicines (health) before their demise came out in spirit. Each one that came out called his name and his praise-name. … Those that their children did not give a second burial (befitting burial) came out and scoled them.

N’ abalị ahụ niile, ndị mmụọ kwugidere ọkwụ, kpọṣia ndị na-eme mpụ na-enweghi onye na-eche na ha na-eme ihe dị otu ahụ, kpọọ ndị niile na-emebeghi ọkwụkwụ nna ha gwa ha ihe ga-eme ha. (*OAE: 80*)

Throughout that night, the spirits were talking; they called out the names of those that commit evil in different ways who people never knew they were doing so. They called out those that have not done their fathers funeral and told them its implication.

### 4.3 Futurism

Future is the time that will come after the present or the events that will happen then. It is the future that brings the fear of the unknown, and this makes people to consult the diviners. The Igbo believe in the future, they are so much concerned about their future and in that respect there is the need for them to plan for their future.

The Igbo are very much concerned about having male children. This is because of their concern for the future welfare of their offspring for continuity of the family name, and that made them to have much regards for marriage for both male and female. For instance, in *Adaeze* by Nwadike, when Adaeze decided to enter into the convent for sisterhood, her people agitated against that. In respect of this, one of his uncles says thus:
Adaeze, ọ bụghị gi ọ bụla na-agụ ma sista ọ bụ ụdị ndị a naghị alụ ọ bụ ọzọ? ... ọ bụ na ị choghi ilụ di, ka ọ bụ i chichaa ya, gị abịa ịọdi? (AD: 43)

Adaeze, are you not the person I am asking whether it is the type of sister that does not marry or another type? ... is it that you do not want to marry or after your ordination, you come and marry?

The Igbo believe that a mụta nwa, nwa amụta ịbe ya. ‘A child begets another child. It is in this regard that Adaeze’s people become furious with her over her decision to go into the convent. These reactions indicate that Adaeze’s mother, uzumma and her other relations want her to get married and bear children who will represent her future lineage.

Also in Onye A na-Eche, when Ogbuokiri is about to die, he gave his daughter Ihuoma and her husband future blessings thus:

Nne, weta aka gi (Ihuoma asaa aka; o bunye ya asọ n’aka)” ... ihe I bituru aka n’ụwa ya ịri gị mma, ịri di gị” (OAE: 40)

Nne bring your hand, (Ihuoma opens her hand; he spit into her hand) “... anything you touch in this world will be a blessing to you and to your husband.

The issue of future also relates to the issue of marriage in Onye A na-Eche. As a matter of fact, the idea of future resulted into a big problem in Akpunụ’s family, tradition demands that the first son from the same mother must marry before others. Nwogụ, who is the first son of Akpunụ traveled to Panya for almost thirty years without returning, and for this, his younger brothers were unable to marry. At a time, this became a big problem for the two younger brothers, not only that their mates have married with kids but also that they were getting old. In view of this, both Akpunụ and his children became afraid of their lineage extinction. For this fear of the future, Omemgbooji, the
last son of Akpụntụ decided to get married before his elder brothers. This issue of futurism was addressed by the author in the novel thus:

Omemgbooji echekata ihe nke a a kporo omenala, kporo n’ubu. “Chineke ekwala ihe ojọọ. Omenala nke a na-akpochi ama, a ga-ama ihe a ga-eme ya”. *(OAE: 1)*

… kpachara anya ka ozi Bekee ọkpara ọja a gara gharị ikpochiri ọ ga ama, n’ihi na ugwu ọ ga-adị naanị mgbe i nwere umụ umụ. *(OAE: 4)*

Ta a, o doola ya anya na ya na-acho ka ama ya chie. *(OAE: 15)*

Omemgbooji thought about this thing called tradition and became worried. “God, forbid bad things. This kind of tradition that closes family, something should be done about it”.

… Take time that this government work of your first son does not close your lineage, because your honour only lies in having grand children.

Today, it is clear to him that he wants his lineage to go extinct.

Still in *Onye A na-Eche*, when Nwoha, Nwọgụ’s age mate came to welcome him, after greeting the people, they inquired of his wife and children. This corroborates the Igbo adage that, when an old person sees one on the way and inquires of his family, he should know that he or she has reached the age of marrying.

Ha ana-aju mgbe ọ batara, … Ajuọ ya, a juọ maka umụaka n’ihi na ihe e bu ụzọ ajị n’ala Igbo bụ nwa. *(OAE: 54)*

They asked him when he returned, … They asked about himself, they asked him about children because what they ask first in Igbo land is children.

That shows how important the Igbo people regard the family and the children, and it is because they are instruments of lineage contunity. Related to this, is the belief that a woman grows from who has given birth to who has married. In *Ωdị Ụkọ na Mba*, Okebalama portrays this when Eze was due for marriage. Eze asked his people to look
for a marriageable woman, who is also educated for him to marry. The following explains:

... Eze Ụzọchị, nwoke Ụmụezike nọ legọs na-arụ nọozụ we zitere ndị ebe ha ozị ka a chowara ya nwaagbọghọ gụrụla akụkwọ isii paasịa ọ ga-alụ. ndị ebe ha abaa ọhịa, maa imi n’ala, ruo itu hụ Adaakụ, ada Nwokeọcha. (ODNM: 2)

... Eze Ụzọchị, from Ụmụezike who is a nurse working in Lagos sent a message to his people to look for a young lady who passed elementary six for him to marry. His people made a thorough search up to Itu and see Adaku, the daughter of Nwokeọcha.

Also, in Nwadike’s Adaeze, when Adaeze’s people gathered to discuss the issue of Adaeze going to the convent, Ọfọwike her uncle in his prayers enunciated the world view of nwaanyị toffee onye mü o toru o onye lu A woman grows from who gave birth to her, to who is marrying her, thus:

... Ihe anyị nụrụ n’ọnu nnanna anyị ha bụ na nwata nwaanyị tojuo agbughọ, ọ lụọ di. Anyị anụbeghi na nwata nwaanyị toruọ ilụ di, ya ajụ iga di. (AD: 148)

... What we heard from our forefathers is that when a girl is grown, she gets married. We have not heard that if a girl is grown for marriage, she refuses to marry

4.4 Existence of the Supreme Diety

The Igbo believe that “Chukwu” is the creator of the universe and everything therein. That “Chukwu” (Supreme Diety) influences one’s life in the sense that every man and woman has procreative force. That God attributes to every man his “chi” (personal god) which is regarded to be always with the person, directing his or her procreative actions on earth. Because the Igbo are religious people, the word “Chukwu” is continually on their lips. Their notion of some of the attributes of the Supreme Being are in many respects correct and their manner of expressing them is striking. Some of their proverbs, parables and even their naming system are descriptive of the protection of
God. They believe that the Supreme Deity ministers to them through the smaller gods, which they believe are His agents. They in turn, worship, pray and give thanks to Him through His agents. In *Adaeze*, the author exhibited this through Ofowike one of his characters thus:

Chukwu Abjama, bja taa ojji. Ala Ndikpo, bja taa ojji. agbara ukwu and agbara nta, bjanu taa ojji. … Bikonu, ndi nwe mmadu, mma ekwela ka e ji anyi maa atu ihe ojoo

*God Almighty, come and eat kolanut. The land of Ndikpo, come and eat kolanut. The big spirit and small spirit come and eat kolanut. Our forefathers, come and eat kolanut … Please, those that own us, don’t allow us to be used as bad example.*

characters thus:

Also, in *Odji Uko na Mba*, when Nwokeocho, Adaaku’s father was angry with her over her attitude towards her husband by leaving her husband for Camaroon with her aunt. He coursed her daughter by praying to God Almighty through his ancestral spirit to punish her severely. He says thus:

Ala nna anyi ha ndaa ntji. Obasji bi n’elu ndaa ntji. Nna anyi ha ndaa ntji. O-o, ala nna a, Obasji bi n’elu, ekwekwala ka Adaaku hụ ihe ọma. (*ODNM*: 86)

The land of our fathers listen. God in heaven listen. Our fathers listen O-o, the land of our father, God in heaven, don’t allow Adaaku to see good things.

In the same way, in *Onye A na-Eche*, when Nwagwu presented kolanut and wine to Akpunti his friend who visited him, Akpunti in the Igbo traditional way prayed thus:
4.5 Names and Naming System

The naming system of the Igbo world view is quite glaring. Every name given to an Igbo person is tied to an event, reaction of the people, experience etc. Some people act out their names. For instance, in Ụwa bụ Agha, we can see how the author narrated why the name “Ikwuakọ” was given to a person trying to emphasize the importance of relations. The below excerpt illustrates,

Ikwu na ibe ka e jiri biri. Onye leghara ụmụnna anya, mmiri mawa ya, ndị mmadụ agbakụta ya azụ. Ya ka nne m na nna m jiri gụọ m “Ikwuakọ”. (UBA: 85)

We live because of kith and kin. Whoever neglects his kinsmen, when rain beats him, people turned against him. That is why my mother and father named me “Ikwuakọ”

Also in Odi Ụkọ na Mba, we can see how the author presented the reaction and the experience of Igbo people by the name they give to their children and he says thus:
It is also the belief of Igbo people that some people act their names. Okebalama in *Onye A na-Eche* presents that when Omemgbooji blamed his father for giving such names as “Nwọgụ” and “Nnọdịmeleụwa”. He is of the opinion that the names given to each of them has resulted to their problems respectively. For that Omemgbooji has this to say:
Communalism refers to a group of people living together and sharing possessions and responsibilities. The Igbo people are known for communal living. This is shown by their living together in the same house or compound thereby having many things in common which also constitute their culture. They share many things in common such as building houses, funeral/burial ceremonies etc. Nwadike in his Adaeze communicated this type of Igbo culture thus:

… N’ anya ha, ikwu na mpaghara ọ buła nke Alaọcha na Alaedo dị iche iche bụ ihe rụrụ arụ, dịkwka ke ebe nne na nwa na-eri nri a sị müta ọkụ … (AD: 2)

N’ikpeazu, o chetara na ụmunna bụ ike. N’ihi ya, o wee kpọ ụmunne dị ya, ndị lụpụrụ dị n’ebe dị iche iche ka ha bịa soro ya kwụtụ kwanụ. (AD: 26)

… In their eyes, to say that all the parts in Alaọcha and Alaedo are different is a crime, it is like it is said to bring light where a mother and her child are eating.

At last, she remembered that relations are power. For that, she called her husband’s sisters who married outside the village to come and help her talk to her husband.
In *Ụwa bu Agha*, Nwadike portrayed the Igbo communal life during the discussion between Prof. Nnoromele and Prof. Ikwuako about the bad attitude of Prof. Udemb the V.C. of *Mahadum Odenigbo*. In their discussion, Prof. Nnoromele was telling Prof. Ikwuako to give the V.C. advice as his kinsman. And Prof. Ikwuako said:

Nwoke m, onye i ga-adụ ọdụ ọ bụkwa onye chọrọ ndumọdụ ka ọ bụ onye ji osisi fachie ntị? ... Ọ ga-akwụrụ naanị ya? Ochefuru na n’ala Igbo na otu onye anaghị aka ọha? Ikwunaibe ka e jiri biri. Onye leghara ụmụna anya, mmiri mawa ya, ndị mmadụ agbakọta ya azụ. Ya ka nne m na nna m jiri gọọ m wants Ikwuako. (*UBA:* 95)

My man, are you advising a person who wants it or who closed his ears with a stick? ... Will he stay alone? Did he remember that in Igbo land one person cannot over-power many people? One lives with the help of his relations. If anybody neglect his kinsmen, when rain falls on him, people will turn their back against him. That is why my parents gave me the name Ikwuako.

Okebalama on his own side presented in his *Odí Ụkọ na Mba* the Igbo people’s high regard for his brother or relation. That is to say that no matter what a relation of Igbo person has done to him, he will have much regard for him and eager to forgive him. That is why one Igbo adage says that *iwe nwanne anaghị eru n’okpukpu* a relation’s anger does not reach the bone. They always say that blood is thicker than water. All because of the communal life which they are used to. This was shown when Nwaanyịgbọ, Eze’s aunt was hospitalized, Eze, irrespective of what she did to him when they quarrelled took good care of her. For this the author says:
Nwanne di mkpa ... Iwe nwanne Anaghị eru n’ọkpụkpụ. Onye aghala nwanne ya. ... N’ihi ya kwa ha na-asị, ọnwụ ube nwanne aghala ọsọ, ọbara siri ike, ọbara na-esi isi ... (ODNM: 44)

Brotherhood is important ... Brother’s anger does not reach in the bone. Let nobody leave his brother. … Because of this too, they use to say, anybody who sees his brother suffering should not run, blood is thick, blood smells ...

Also in Onye A na-Eche, Okebalama communicated this communal life as a part of Igbo culture in the sense that when Ihuọma, Omegbooji’s wife was in labour, every body in the village joined hand in doing whatever one can do for her to deliver safely.

The following is the excerpt from the texts:

Ime mere Ihuọma abali anọ zuru ezu. Onye ọ bụla na-agà ụka n’Umụebi ekpee ekpere, ndị na-agọ mmụọ arịọ ala Umụebi ka ọ dopụta Ihuọma ... (OAE: 27)

Ihuọma was in labour for four days. The Christians in Umụebi prayed, the pagans begged the land of Umụebi to save Ihuọma.

Mgbe a kpọlatara nwunye Omegbooji. ... Ndị niile Omegbooji na-agara ọbịa ma nwunye ha mmụọ nwa na-kwa mgbe ha kpọtara nwaanyị bjakwara bịa mere ya otu ọ na-emere ha. (OAE: 26)

When Omegbooji’s wife was brought home, … Those people that Omegbooji used to visit when they newly married or have new baby came to visit his wife in their normal way of doing it.

This type of communal life was exhibited when Ugomma, Onugbo’s wife delivered of a baby boy. Omegbooji, Onugbo’s younger brother bought everything that a newly delivered woman needed and took it to her. Also, when Ugomma’s mother is about to go home after taking care of her daughter, Omegbooji, Onugbo and Akpọntị their father stayed together and decided on what they should give the woman.

This is seen from the text thus:
Still in Onye A na-Eche, the author shows communalism as a way of life in Igbo land when Omegbooji and Onuigbo decided to build a house for their brother Nwọgu, they called the village members and requested their support, and thus made them participate in the building of the house according to their way of life. The following excerpts from the text present that:

Omemgbooji bought different types of food items – two big stockfish that were as big as goat, ten big tubers of yam, big beef meat, children’s wear, George material for the mother and many other things and kept for Ugomma. (OAE: 20)

When it is time for her to go, Akpụnti, Onuigbo and Omengbooji stayed together and discuss the necessary thing according to the tradition for their mother-in-law to go home with after ‘ọmụgwọ’. They all joined hands together and did everything for their mother inlaw and even put extral.

Omemgbooji wee zụọ ihe oriri dị iche iche –okporoko ukwu abụọ hacha ka ewu, ji ukwu iri, anụ nama buru ibu, zuo uwe ụmụaka, akwa jọọị maka nne nwa na ọtụtụ ihe ndị ọzọ Iụsara Ugomma. (OAE: 20)

When it is time for her to go, Akpụnti, Onuigbo and Omengbooji stayed together and discuss the necessary thing according to the tradition for their mother-in-law to go home with after ‘ọmụgwọ’. They all joined hands together and did everything for their mother inlaw and even put extral.

Mgbe ọ nọzuru mgbe o ji ala, Akpụnti, Onuigbo na Omegbooji nọkọtara kpaa ihe bụ omenala dị ma ọgọ bịa lee nwa ya ọmụgwọ. Ha dum wee jikọọ ọnu mezuoro ọgọ ha nwaanyị ihe niile tinya mmezi. (OAE: 21)
In the same way as it is in the Igbo culture, during the burial and funeral ceremony of Akpụntị, everybody in the village participated. The author presented that as follows:

... Jikwaa Akpụntị donye n’igbe. Ndiemi ụmu Akpụntị ejikere, ụmu-okpu, nke ụmu nwaanyị, ụmụebi a ụrụ na mba ọzọ ejikerekwa ... ụmu okorobi niile, ndị ji egbe ndị ji mma ... Oge e ji eduga Akpụntị Afo Ụmụebi eruole ... Ebe dum bụ mmadụ mmadụ. (OAE: 82)

... They called the young men, children and women and told them that they want to build two houses. The women fetched water, the men prepared the mud, the children will carry the mud, other men form the mud house... This is a big ceremony in the land of Ụmụebi. Anybody that sees where they are building a house must go and put his hand. ... Whoever refused to come has made himself an enemy. Even if one went for an important thing and stayed there until they finished, when he comes back, he will go and great the owner of the house, that time, he will be given whatever that was given to those that build the house.

In the same way as it is in the Igbo culture, during the burial and funeral ceremony of Akpụntị, everybody in the village participated. The author presented that as follows:

... They did not prepare the cassava alone. They gave to many women to help them do it ... Ugomma and Ihuoma’a relations also came and helped in cooking.

The above analysis so far shows that the novels under study communicated Igbo culture to a great extent both linguistically and thematically. Therefore, it suffices to say
that the authors of the texts followed the style of Igbo people in discussing the issues in the texts. They also followed the trend of Igbo way of life (culture) in forming the themes of their novels. As a matter of fact, those novels communicated Igbo culture.
CHAPTER FIVE
SUMMARY OF FINDINGS AND CONCLUSION

5.1 Summary of Findings

This chapter summarizes the linguistic and paralinguistic mode of communication of Igbo culture found in the study texts. It also brings the work into conclusion. This work reveals a lot of cultural themes highlighted and communicated in the novels under study. Each of the cultural themes highlighted in the study novels reveals to a greater extent the Igbo belief system. For instance, the issue of ancestral presence and reincarnation reveals that in the Igbo cultural setup, the Igbo believe strongly that they have to call on the supreme deity before embarking on any meaningful project. Also, the idea and fear of the unknown always lead them to the diviners for the revelation of the cause of the problems they are having and how to get it solved. They also believe in the existence of the spirit being, both the ones that guard the individual being and those that live in the spirit world.

The texts equally reveal names and naming system in Igbo land. It has been in the Igbo cultural life that the names given to their offspring manifest its meaning in the life of that person given the name. They even ascertain from their ancestors the names to be given to their new born babies. Generally, the cultural themes highlighted in the study novels reveal that the Igbo people believe that there is life beyond this physical realm. Every reasonable Igbo man makes candid effort to attain that life. This aspiration therefore makes them to become conscious of their pattern of life thus their high regard to the supreme deity.

This work also identified the linguistic and paralinguistic techniques which helped the novelists in the various ways they communicated the Igbo culture. The
analysis of the four novels under discussion reveals the linguistic and paralinguistic mode of communication therein. The linguistic mode represents the verbal communication. That is, the spoken language while the paralinguistic represents the non-verbal mode of communication. The authors of the novels under discussion communicated Igbo culture by imbibing the Igbo method of using proverbs, rhetoric questions, similes, metaphors etc. in creating their stories.

The Igbo people are known for their regular use of figurative languages in their daily speeches. A typical Igbo man do not normally make up to three sentences without making use of one figurative language or the other. This is because the Igbo people are wise in nature and they exhibite their wise nature through the use of figurative languages which deprive a novice of its meaning. That gives them prestige especially when addressing a public. Therefore, the frequent use of the above figurative languages by the two authors of the texts under study is in line with the Igbo way of talking and for that, they communicated Igbo culture to a greater extent. These helped in enhancing the aceansthetic beauty and contributed to the effective communication of Igbo culture.

On the side of paralinguistic, it was also discovered that the two novelists made use of objects and rituals to communicate information which also represent Igbo culture. The objects are kolanut, white hen, vulture’s feather, red candle, perfumes, gorge wrapper, king dress, spittle, matchet, etc these are regarded as paralinguistic modes of communication because each of those objects mentioned above represents something in Igbo land. Whenever any of these objects are seen or mentioned, it carries information of something. For instance, in Igbo cultural setting, gorge wrapper is a titled attire. Any man seen with that attire is highly respected and regarded in Igbo society. It is the highest quality and most expensive wrapper in Igbo land. It is given as a gift to some one special
and important. So, it is only for the rich and titled men in Igbo society and the same thing is applicable to kings dress.

Kolanut is highly regarded in Igbo cultural life. In Igbo land, kolanut is used for many purposes like welcoming a guest, sacrifices, rituals, prayers etc. In fact the Igbo people regard kolanut as life, hence they say, *Onye wetere oji, wetere ndu*. He who brings kolanut brings life. For this, in any gathering of two or more in Igbo land, kolanut is being presented and they don’t eat it without a normal Igbo ceremonial right of kolanut. These are exactly how the authors presented it in several places in the novels under discussion.

In Igbo culture, red candle and white hen are known for rituals that deal with taking life of a person. The red colour of the candle signifies blood while the white colour of the hen signifies the power of the ritual that is being performed with it. The diabonical killers normally demand them for their ritualistic killing in Igbo land. Matchet is an instrument used as a war weapon and Igbo people being worrious in nature use to hang it on their waist while going out. They also use it to guard themselves in case of emergency fight or against dangerous animals.

Finally, it was discovered that the interplay of the linguistic constructs and paralinguistic aconstructs must be fully anchored in the assessment of any novel. This is because for an effective communication to occur, the linguistic and paralinguistic modes of communication must complement each other. It therefore suffices to say that the interplay of linguistic features and paralinguistic features account for the aesthetic appreciation of any literary genre. This is because while the analysis of the linguistic features enables the analysts to identify and account for the various language useage which are denotatively distinct in a literary text, the paralinguistic features enables the
analysts to identify and account for the principal elements in the novel. The two (linguistic and paralinguistic features) it is discovered complement each other. Therefore, both must be present in the comprehensive analysis of any literary work for a proper achievement of the effective and affective communication of the Igbo culture.

5.2 Conclusion

This research traces the evolution of written literature from the existence of oral literature/tradition and this oral tradition forms an integral part of people’s culture. The culture includes the value system, traditions, mode of life, spiritual, material, intellectual and emotional features that characterize the Igbo group.

As a matter of fact, language is the only medium which serves as the vehicle for expression and conveyance of culture themes to readers of literary works. In view of this, Onuigbo (1990:2) contends that language is that special mechanism for information storage and conveyance. Every information gathered is transmitted through the medium of language. A society’s habit of thought, way of thinking therefore manifests themselves in their language and that is why we say that language expresses reality about life. Also, a people’s ideas, beliefs and myth find expression in their language. Hence, the figurative and artistic use of language expressed through symbolism, mythic forms, figurative languages, all of which help in promoting the communication of Igbo culture.

Finally, the interplay of the linguistic and paralinguistic constructs fully anchored in the novels under discussion orchestrated the discourse and gave it total integrity, impact and full realization. We, therefore, conclude that, for a proper understanding and appreciation of Igbo literature, its study should not be approached from the linguistic construct alone but also from the paralinguistic constructs. This type of approach will
help to reflect Igbo sensibilities more than a singular communicative approach. To this end the novels under discussion tried accomplishing it objectives through the advocated approach. A deviation from this will make Igbo literature to lose its aesthetics, meanings and functionality in communicating Igbo culture.
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SYNOPSIS OF NWADIKE’S NOVELS

1.1  **ADAEZE (AD)**

*AD* is a novel written by I. U. Nwadike which was published first in 1998, reprinted in 1999, 2001. It was newly edited in 2003, reprinted in 2004, 2007 and reprinted again in 2008 and 2009. It is a hundred and sixty-five paged novel with seventeen chapters. It is a life history story. The entire book is narrating a life story of a girl called Adaeze. Adaeze who is the major character in the story is a girl born into the family of Uchechukwu and Ụzụmma his wife in Alaọcha town. Her birth took place at the time the town got their independence and are free to rule over themselves.

Uchechukwu, Adaeze’s father is a government worker but he is not useful to his family even though he is well paid. He uses his money on women, drinks and other useless things that he engaged himself with. For this, he always quarrels with his family members especially his wife. The worst part of his behaviour is that he refuses to train Adaeze in school. One thing he is good at is that he doesn’t play with his work. He is among those that believe that training a girl in school is a waist and that is why he refuse to train Adaeze in school irrespective of her great intelligence. Ụzụmma, Adaeze’s mother made every effort within her reach to make sure that Uchechukwu agrees to train Adaeze in school. She even went as far as beckoning his relations to get him convinced over the issue of training Adaeze.

Throughout Adaeze’s primary education, she was excelling. Even in her secondary and university level, the same thing is happening. She does not excel in only academic exercise but even in other activities like sports, dancing and others. In short, everything about Adaeze is excellent including her physical aspect. That made
everybody around her to be happy with her especially her teachers. After her university education, she goes to youth service where she also put in the best.

When Adaeze was in the university, a man by name Nnanna made a marriage proposal to her which she agreed to. During her youth service at Koloko State she comes in contact with the Rev. Sisters activity in the convent. With that, she becomes interested in the sisterhood and changed her mind from marriage proposal with Nnanna automatically. Adaeze’s mother and relations made every effort to bring her mind back from sisterhood but to no avail. Nnanna on the other side tried by all means to get her back, he even went as far as going to a diviner as directed by his friend but none of them worked.

At last, Adaeze was ordained a reverend sister. Before two years, sister Adaeze has built a mighty house in her father’s compound, she also train her younger siblings in different schools. She also buys all sorts of wearing materials for her mother which made her to be happy with Adaeze’s being a reverend sister.

1.2 ỤWA BỤ AGHA (ỤBA)

ỤBA is a novel written by I. U. Nwadike which was first published in the year 2005. It is a eight-nine paged novel with seventeen chapters. The story narrated what happens in the university as regards the attitudes of the authorities in the university environment. University of Odenigbo is the name of the university the story is talking about. University of Odenigbo is very beautiful with full of beautiful things inside it.

Prof. Ọdịọ bụ posted to be the V.C. of the University in 1990. Prof. Ọdịọ being an honest gentleman, he does his work as the V.C. of the University diligently. After some time, some deans began to plot evils against him. They did this by laying all sorts
of false allegations against him. This is because he rearranges all the abnormalities in the university and he does not give hands to those people that commit all sorts of atrocities. Prof. Odili was removed out from being the V.C. of university of Odenigbo after series of allegations. His office was replaced by Prof. Udemba. During Prof. Udemba’s regime, people were suffering of things like late payment of salary and other things that Prof. Odili brought them out of during his regime. The type of problems people are facing in the University of Odenigbo led to the intervention of the government by appointing a Military Administrator to rule the University while the V.C. was told to go and rest for one year. The aim of appointing a military administrator is for him to come and reorganize the administration of the University that has been messed up by the past regime.

SYNOPSIS OF OKEBALAMA’S NOVELS

2.1 Onye A na-Eche (OAE)

OAE is a novel written by Okebalama C.N. which was published in the year 2000. It is a ninety-six paged novel with fourteen chapters and glossancy (nkọwa okwu) (91-96). OAE is a story based on Igbo tradition and belief. In Ụmụebi town at a certain time, their tradition was that a man could not marry before his elder brother(s) from the same womb. Akpụnti’s family happens to fall a victim of violating the law of their land. Akpụnti’s first son Nwọgu traveled to a country Panya where he stayed for over thirty years. That made his younger brothers Onuigbo and Omengbooji not to marry even though they had everything that qualified them to get married.

After waiting for Nwọgu for a very long time, the third son of Akpunti initiated marriage proposal before his elder brother, Onuigbo. That, his father objected because it
was against their tradition. Akpụntị went further to tell Omegbooji that if he should marry, he should first marry for his elder brothers before himself.

Akpụntị was later convinced, and he allowed Omegbooji and his immediate elder brother Onuigbo to get married irrespective of their eldest brother’s absence. Omegbooji’s wife had a still birth of her first pregnancy which was attributed to be the cause of his eldest brothers spirit and the gods of their land for Omegbooji’s disobedience to the tradition of their land. That in essence was the result gotten by Akpụntị, Omegbooji’s father from the diviner. The diviner told Akpụntị that the only solution to that problem was to send Ugomma, Onuigbo’s wife and Ihuọma, Omegbooji’s wife back to their fathers’ houses and if not, the worst would happen.

Onuigbo and Omegbooji found it difficult to agree with what their father was saying because of the love they have for their wives. Another thing was that Ugomma, Onuigbo’s wife was pregnant and it was not proper to send her home with pregnancy. Onuigbo and Omegbooji now decided not to do as the diviner said rather to stay and wait for what will happen. Few months later, Ugomma gave birth to a baby boy without any problem. Ihuọma also later gave birth to twin-boys in her second pregnancy and both of them had subsequent issues alive without any problem.

Akpụntị’s first son, Nwoụgụ, later came back home after about thirty years. He came home with nothing and Onuigbo and Omegbooji in order to cover their brother’s poverty, used their own money to buy things which they used to entertain people on their brother’s behalf. They went further and gathered villagers who came and built two houses for Nwoụgụ their elder brother. They also had the intention of marrying for him before he started his major misbehaviours.
Nwọgụ’s misbehaviours which included beating Ihuọma, Omegbooji’s wife, several quarrels and fights with his brothers and even the entire villagers caused Akpụntị his father a great illness which resulted to his death. Immediately Akpụntị died, Nwọgụ ran out of his house into the forest and from the forest to government quarters where he met a security dog which bit him messlessly. He was taken to the hospital where he later died.

2.2 Ọ Dị ỤKọ NA MBA (ỌDỤNM)

ỌDỤNM is a novel written by C. N. Okebalama which was first published in the year 2003. It is a hundred and seventy-three paged novel with twenty chapters and indexes (nkọwa okwu) 168-173. It also has a one paged prologue. ỌDUNM is a story that narrated the life of the people before the Nigerian Civil War. That is around 1950’s.

During that time, the government workers are living high and they are highly respected in the community. Nwokeọcha who is among the major characters in this story was living that type of life because he is a government worker who is working in the railway station. He has many children and all of them are in school. When her first daughter, Adaakụ graduated from standard six, he put her in a commercial school where she learned typing and he intended training all his sons in secondary school.

Adaakụ later got married to Eze Ụzọchi from Ụmụezike who is working as a nurse in orthopedic hospital, Lagos. Adaakụ had a daughter for him and later went back to her father’s house with her in quarrel. Nwokeọcha and Ihemjieme, Adaakụ’s parents made every effort to send her back to her husband at Lagos but to no avail. Adaakụ later went to Cameroon with her aunt Ekwujurụka. There at Cameroon, Adaakụ met a man by name Egwu. He promised her marriage but when she got pregnant, he threw her out of
his way. She later delivered a baby girl and she named her Maraizu. Adaaku now had two daughters- Ijeoma and Maraizu. The two girls are for Eze Ụzọchi traditionally because he did not pay back her bride price before the birth of Maraizu.

Adaaku had a job in a company which she was promoted to the post of confidential secretary after few months due to her hard work. After a long period of time that Adaaku had left her husband at Lagos. He (Eze) went and sue her parents Nwokeọcha and Ihemjieme to court that they collided and took away his wife and daughter. Adaaku was sent for, and she came and paid her bride prize back to Eze. There, Eze took back his two daughters. Adaaku later went back to Cameroon and after some time she now met another man called Okoro Mmadụ. Okoro has a filling station and a lot of buses for transportation there at Cameroon.

Adaaku later married Okoro Madụ who already had three sons from his first wife whom he sent out of his house. Adaaku got pregnant and delivered a baby. After three months of maternity leave given to her by the company she was working with, Okoro demanded that she should resign from her work. Adaaku’s refusal to resign created a lot of quarrels and fights between her and her husband and from there her greatest problem started. Just about two month after Adaaku’s great fight with her husband, the government of Cameroon gave a mandate that all the foreigners that have either company or business centre of any kind should sell them to the indigenes of Cameroon. When Okoro received that circular, he used money to bribe his way out and continued with what he is doing.

Okoro and Adaaku had five children, two girls and three boys at over eight years and still they are not living comfortably. One day, the army officers were sent to bring Okoro to court and when he reached there, he was told to leave Cameroon with his
family before twenty-four hours or else they will be killed. With that, they are left with no option order than to come back to Nigeria. At Nigeria, Adaaku decided to go and live at Itu her father’s town with her children because Okoro no longer had any regard for her. Okoro then went and called back her first wife and her children just to make sure that Adaaku does not feel comfortable.

Adaaku later settled down and begin to manage a mini business just for her not to die of hunger. At a long run, adaaku was reconcile with Eze her first husband through her first children – Ijeoma and Maraizu when they grow. That time, Eze Uzochi gave Adaaku a room in his house and she began to live happily again with her children.
LITERARY COMMUNICATION OF IGBO CULTURE IN THE NOVELS OF NWADIKE AND OKEBALAMA

BY

EZE, MONICA NGOZI
PG/MA/09/51632

DEPARTMENT OF LINGUISTICS, IGBO AND OTHER NIGERIAN LANGUAGES

MARCH, 2013
LITERARY COMMUNICATION OF IGBO CULTURE IN THE NOVELS OF NWADIKE AND OKEBALAMA

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A PROJECT SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES
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OF THE DEGREE OF MASTER OF ARTS (M.A.)
IN IGBO LITERATURE AND STYLISTICS
This research has been read and approved on the meeting the requirements for the award of the degree of Master of Arts in Literature in African Languages in the department of Linguistics, Igbo and Other Nigerian Languages.

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This work embodied in this project is original and has not been submitted as part or full for any diploma or degree of this or other universities.

________________________________________  __________________________
Dr. E.S Ikeokwu                           Eze Monica Ngozi
Supervisor
DEDICATION

This work is specially dedicated to my beloved husband, Mr. Eze Celestine Okonkwo and my children, Chimdindu and Onyedikachukwu.
ACKNOWLEDGEMENT

My sincere and unquantifiable thanks go to the Almighty God through our Lord Jesus Christ who made the completion of this programme possible. My immeasurable thanks also go to my academic father and supervisor, Dr. E. S. Ikeokwu, whose fatherly and relentless care, understanding, endurance, candid advice and suggestions contributed much to the success of this programme. I will ever remain grateful to you. May the good Lord reward you richly and abundantly.

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To my parents who brought me into this world and channeled me into education line, your ambitions on me are unfolding and can never be forgotten. I am forever grateful to them. My brothers and sisters are also appreciated for their prayers and financial support to me especially my elder brother Mr. Ben Onodi and my elder sister Uche. I love you all and may God bless you. My regards also go to Miss Christabel Anari who typset this work.

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Abstract

One of the aims of the Igbo novel is to celebrate, expose and communicate the Igbo culture and tradition. It is noticed that not all the Igbo novelists have succeeded in communicating the Igbo culture from the literary point of view. This is as a result of some faults in their technical use of language. Most of the Igbo novelists have the problem of grammatical ambiguity. This is mostly as a result of a consequence of phase-shift from the oral art form to the written art form. In that case, one is yet to be convinced about the communicative competence of such shift. The style of awkwardness and grammatical ambiguity are serious impediments to communication. If the form is faulty, then the content -Igbo culture- cannot be effectively transmitted and this is the major aim of the Igbo novel. This work is concerned with the literal communication of Igbo culture in the Igbo novels. In an attempt to realize the objectives of this study, four novels are sampled out for this research work. Two from Nwadike, I.U. Adaeze and Uwa bu Agha and two from Okebalama C.N., - Onye A na-Eche and O di Ụkọ na Mba. In the analysis, the stylistic analytical and the ethnopoeitic theoretical approaches which aim at collation, interpreting and analyzing the aesthetic features inherent in the novel are used. The two modes of communication, the linguistic and paralinguistic are critically analyzed, and it is discovered that for an effective and affective communication of desired meaning to take place in a literary genre, the two modes have to interact. It is also discovered that the interplay of the linguistic and the paralinguistic constructs (movements, actions, and objects as devices for realizing effective meaning in literature) must be fully anchored in the assessment of any literary genre. We conclude therefore, that language is the only medium which serves as the vehicle for the expression and conveyance of themes of culture to the readers.
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