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A literary analysis of Chukuezi's method of characterization in *Udo ka Mma and Akwa Nwa*

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ABSTRACT

The paper examines Chukuezi's literary method of characterization in *Udo ka Mma and Akwa Nwa*. The study adopts stylistic analytical approach. The study analyses Chukuezi's method of characterization by naming, allusion, dramatic conflict and his language in relation to his characters. Data for the study were not only drawn from Chukuezi's two texts, but also from textbooks, dissertations and journal articles. The major findings of the study revealed that Chukuezi makes extensive use of allegorical characterization as well as characterization by allusion and dramatic conflict. The study also revealed that Chukuezi uses different kinds of imageries such as repetition, parallelism, metaphor and symbolism in the delineation of his characters.

Keywords: Chukuezi, literary analysis, dramatic conflict and language.

INTRODUCTION

Anaelechi B. Chukuezi is a medical doctor by profession and a bilingual artist writing in English and Igbo. He has written drama and poetry in both languages. His motivating factor as a literary artist derives from his membership of the Dramatic Society during his secondary school education and his interest in watching and staging plays while a student. His play *Udo ka Mma has the message of peace to the people and Akwa Nwa* has the message that a woman's barrenness could also be her husband's fault and not the woman's alone.

Characterization in literary work has been defined in various ways by various scholars. According to [1], characterization is defined as "the artist's creation of imaginary persons who seems credible that we accept them as real". In [2] view, characters are the persons in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say, the dialogue, and what they do, and their actions. A character's

motivation depends on his temperament and moral nature of his speech, action and thoughts. Characterization is the process by which the author creates characters. He can reveal characters through a number of ways: what the character says, what he does, what he thinks, how he looks, what other characters say about him, and what the author says about him. Sometimes, a character's name depicts his actions.

Language as the expressive device refers to how a speaker or writer says what he says. Language as an element of literature comprises of many things such as diction, sentence structure, use of words in connection with a particular discourse or human activity, imagery- mental impressions evoked by words that appeal to the five senses, and symbolism which refers to imagery loaded with different levels of meaning, things that have meaning beyond themselves as well as figurative language such as repetition, parallel constructions among others. In

fiction, characters such as major and minor characters, central and supporting characters, round and flat characters, protagonist as well as comic and tragic characters are discerned. [3] supports the above view when he says:

To know a character well enough, to make a serious evaluation of him, we have to know all the elements that are present in the important decisions he makes. This is why some characters are first types before they are considered as people.

The implication is that we should think of the characters as being absorbed in their surrounding and engaged in typical activities. Such people do not appear to be individuals and we prefer to accept them as types because we see a similarity of action and purpose in them.

Minor and supporting characters are also seen in a work of fiction always struggling with one or more of life situation. The action of character is evaluated by finding out how and why he acts as he has done. For the major characters, their importance in the narrative depends on how they are developed as flat or round characters. [4], differentiates between flat and round characters. Flat characters in the story or action play supporting roles to the main characters in their purest form. They are constructed around a single idea or quality. Round characters, on the other hand, are usually the main characters and are differentiated by the details or development the author gives them. In view of [4], "the test of a round character is whether it is capable of surprising in a convincing way. If it never surprises it is a flat pretending to be round". Flat characters are two dimensional. They can be recognized easily and remembered. They do not usually undergo any basic change in their attitude or beliefs and once introduced in a work of fiction, they do not require re-introduction. The round character mirrors the multiple facets of human personality. Fully developed round characters show the complexity of the individuals, they may develop and change as the story progresses. If they change and grow they are dynamic.

The artist can give us an insight into the character of one of the persons in the world of his work through what the character says and what other characters

say about him. The author can also describe a person's appearance and clothes, to make his character understandable or he can portray a person's character by letting us know how that person reacts to various situations and events or choose to describe him directly.

A character might be given a name from the Bible or chosen from popular names in folktales such as Ojaadili in *Ojaadili*. A character may also be created or developed by involving him in conflict with another characters. Dramatic conflict does not only involve man and man but also man and nature or society.

The origin of drama in Igbo cannot be traced to any particular period. It is something founded in antiquity, that is to say that it has been with the culture of the people for a very long time. Then one can say from this that since drama is something that is primitive in man, it must have originated with the primitive nature in man and has continued to change time goes on. Modern drama presupposes traditional drama which according to *Obiechina* as dramas as quoted in [5], "...ritual festivals represent full and authenticated drama that should be recognized as such, that they are communal drama which differ from secular individualized modern drama..." Therefore, modern drama will mean, individualistic and literacy-mediated drama. In Igbo, what we have as modern drama is only a decade old. The first Igbo play to be published was *Udo ka Mma* by [6], forty years after the first Igbo prose *Omenuko* was published. It has to take all this time, because theatre has been ranked highly in the cultural values of the contemporary Igbo society. To them, theatre and drama is as an art of foolery. They believe that it is only the indolent mind that can afford to watch drama, so they were not interested in watching plays. And since it takes more than mere creativity to write play, playwright must be a person who watches and experience acquired will acquaint him with dramaturgy. This kind of attitude militates against the advent of modern play but as time goes on, the Igbo starts developing interest and gradually Igbo plays started to evolve as a literary text. After the publication of *Udo ka Mma*, a good number of others followed.

It is important to note that the characters in these plays are mostly flat. This is because almost all Igbo playwrights use flat characters. Perhaps one could say that because of the naming method of characterization which most of them adopt in the delineation of their major characters, they tend to develop these characters basically on the name they give them. Characters therefore become flat all through. This mode of characterization seems to draw considerably from the practice of the Igbo society in their naming system. Among the Igbo, names are given to people to portray the situation, behaviour, character, attitude to the

Theoretical Framework

The analysis of this study is based on the stylistic analytical approach propounded by [9]. Stylistics studies describe the formal features of a text. The stylist may rely in his intuition and interpretative skills just as the literary critic, but the former tries to keep at bay, vague and impressionistic judgement. To achieve this, stylistics draws on relevant and influential models of linguistic, the scientific study of language. In views of [10], [11], [12], [13] and [14], stylistics is defined as linguistic study of different styles. It is a product of social situation, implying that there is a common relationship between language use and social situation.

[15], believe that every stylistic analysis involves selecting some features and ignoring others. It is a highly selective exercise, which may be one feature or a number of features. The stylistic selection involves the relation between the significance of a text and the linguistic characteristics in which the significances are manifest.

The stylistic analytical theory is relevant to the study because analysis in stylistics involves a range of general language qualities, which include diction, imagery, repetition, arrangement of idea and other figures of speech found in drama. Literary stylistics is the critical approach which focuses on the literariness of text. In order to achieve this, it looks at those aspects of the literary artist's imagination and creativity as demonstrated in his style. These aspects include the way in which he selects and uses figures of speech and the way he presents his characters in the text. Literary stylistics assumes that most

relationship with people. Every Igbo name has a meaning associated with it. This is because for the Igbo, name is not merely a personal label for the sake of identity, it means more than that. [7], in support of the above assertion says, "Personal names are sort of communicative process by which the Igbo express their attitude, sentiments and historical facts. According to [8], "drama is a re-enactment of life...A public affirmation of an idea, a translation into action of mythos or plot..." Some aspects of the people's culture are being portrayed in drama for them to see and appreciate.

critical evaluations of literary text tend to focus on the subject matter and themes of the literary texts. In achieving this end, they look at character, point of view, dialogue, setting, plot, and other aspects of the text to help them understand and explain what the text is saying. Literary stylistics does not focus on what of text but how of the text, not the literary text is saying but how it is being said.

Many scholars have carried out studies on Igbo playwrights to determine the extent they have been able to meet a stage director's evaluation of contemporary Igbo literary drama. Such scholars include [16], [17] and [18], among others.

[19], continues to observe that many Igbo literary artists like Nwaozuzu in her *Ajo Obi* uses simple language that flows with standard Igbo and not encumbered with proverbs and other rhetoric devices. He argues that the plot of the drama, *Ajo Obi* has a big flaw, because it lacks credibility and realism. For instance, the consultation made by Okwuchi Ezenwata's mother, to the dibia afa, to ascertain who killed her son is "unlgbo" and unchristian like. In a similar study of *Akuebionwu* he posits that the plot of the play lacks some creditability in that there are some missing gaps and links.

He notes that the language the author uses in *Akuebionwu* needs commendation. Thus, the authors made good use of the speech-pattern of the literate Igbo who mix English and Igbo in their conversations. He further posits that by writing *Akuebionwu*, a social criticism on Nigeria situations, the authors have x-rayed and reflected their

environment and seem to tell Nigerians this is your true picture". In the same regard, Nwadike's *Onye Kpaa Nku Ahuhu* and *Nwata Bulie Nna Ya Elu*, mirror social and moral decadence prevailing in our society at the present time and warns the general public to desist from act that leads to vices.

[20] conducted a study on text, performance and theatricality: A stage director's evaluation of contemporary Igbo literary drama. The finding of the study revealed that most of the Igbo drama text lack performative feature which is the main artists 'defect. The lack of stage economy, the use of static and plodding language and the incoherent articulation of its sociological characters constitute the main flaws of majority of these plays. Furthermore, some of these plays lack incisive dialogue and intensity. Some of the playwrights employ language that is verbose, heavy and often static.

[18], carried out a study on the literature of the people: A critical appraisal of selected plays since Nigerian independence. The study takes a critical appraisal of selected plays of Nigerian dramatists since independence. The finding of the study

Data Analysis

Data collected for the study are analyzed in two sections. Section 1 presents forms of characterization in Chukuezi's *Udo ka Mma* and *Akwa Nwaand* also looks at Chukuezi's method of characterization by naming under the following sub-headings: allegorical characterization, characterization by allusion and characterization by dramatic conflict. Section 2 discusses Chukuezi's use of language in depicting his characters.

Section 1: Chukuezi's method of characterization in *Udo ka mma* and *Akwa nwa*

1 Allegorical characterization

The name of the character represents the various moral, ethical ideas such as charity, hope, mercy, anger, greed, philosophical and psychological ideas. In *Udo ka mma*, Obiekwe (a heart that does not agree) portrays someone who does not accept the advice or opinion of others probably due to pride, arrogance or head strong disposition. Due to Obiekwe's greed and head strong disposition, he tries to

revealed that the primary audience of most Igbo drama is the armchair audience, specifically students and teachers of Igbo literature and hardly the theatre. The modern Igbo playwrights in their work expose the socio-political and economic structure of the Nigerian society for the masses to see their relationships with their condition in it. The revolutionary consciousness of the masses is awakened and the urge for taking action to create new values is injected unto the masses. Thus, a sense of hope and optimism is injected and deeply planted into the minds of the people. The study revealed that the theatre presented by the first generation Nigerian playwright portrays the weak, the exploited and down-trodden masses as being incapable of will and action to effect a change in their society. Their works do not awaken the revolutionary consciousness of the dehumanized class on how to address these problems as the writers exposed them. From the works reviewed, it could be observed that no scholarly work has been directed specifically to method of characterization in Igbo modern plays, thus, the need for the present study to fill the gap.

snatch a piece of land that belongs to Maduka of Ndikpa. For instance when his wife begs him to take things easy and invite the elders to look into the land dispute, out of annoyance Obiekwe scolds her, beats his chest and shakes his head saying:

A bu m...

I am...

Obiekwe!

Obiekwe!

Odum!

Lion!

Omenike!

One who does by force!

Onu na-aturu Umuobia...(p.19)

The mouth that speaks for Umuobia...

Maduka (Human is greater). The name depicts that the support of the people is

the greatest power. The character Maduka has the support of his kinsmen and this support leads to his victory over Obiekwe in the war that ensues between Umuobia and Ndikpa. The support Maduka receives from his kinsmen is revealed in the speech of one of them, Umunakwe, when he recounts the problems they encountered in the hand of the people of Umuobia. He says:

Ugbu a ka anyi choro otu olu na otu okwu-
This is the time we become united in words
and actions.

Ka anyi wee new ike sochie ndi iro
anyi-So as to fight our enemies

Bu ndi Umuobia ike pp40-41-
T
he people of Umuobia.

Here, Umunakwe bekons his fellow kinsmen to come together in unity and support their brother Maduka and fight back the people of Umuobia. Obiekwe never receives such a support from his kinsmen.

Ujo and Ihegwu (Coward and fearful thing) are characters in the play *Udo ka mma*. The names of these characters are clearly reinforced by the roles they play in the drama. At the beginning of the drama, Ujo is shown expressing his uncontrollable fear that because of the recent desecration of the land and unprecedented forsaking of people by people whose names are not mentioned, the wrath of the gods are definitely going to come upon the entire village. His instant confession that only the culprits be visited with their own iniquities testifies to the above assertion. Thus he says:

Egbukwala onye aka ya di ocha-

Do not kill an innocent soul.

Ony dotara ihe o dotara

If one does evil

Ya di ya n'isi

Let the person suffer it.

As for Ihegwu, his own role almost corresponds with the moments for some terrible supernatural happening in the play. He recounts to his friend Ujo how on the

Eke day a flock of goats went into his ban and consumed all the yams that were there, and how on the day before he nearly lost one of his limbs to a thorn. Chukuezi uses the two men to introduce the play and to make us have an insight to what follows.

Dike (Strong man/Hero)

The author portrayed Dike as a good man and a direct opposite of his father (Obiekwe). Okwerediya describes him as follows:

Omume ya di iche na nke nna ya.

His behaviour contrasts sharply with that of his father.

O bu ike dike

He is strong indeed.

Umunakwe agrees in the same vein:

Obiekwe anyi ma, abughi ezi
mmadu.

Obiekwe, we know is not a good man.

Dike, nwa ya bu agu.

Dike, his son is a leopard.

Dike as we see him in the play is very brave. Because of the love he has for Ego and for the mere fact that he wants to marry her, he fought relentlessly to resolve the differences between his father and Ego's father (Maduka) since the quarrel is a sort of hinder to him. Not everybody would have the courage to approach Obiekwe in the way or manner he has done.

Akwa Nwa

In *Akwa nwa*, Akujobi which literarily means "may wealth calm down my mind", is one of the major characters in the play. Akujobi believes that wealth is measured in terms of the number of children and wives one has. Thus, he says:

...A choro I kowari gi ...

I want to tell you

Na o nweghi uba ka nwa (p.10) That no wealth is greater than children

This is further revealed in Eke's speech with Onuoha, as the latter is surprised to hear that Akujobi despite the number of children he has still needs more. Eke says:

Akujobi sin a uba biri na nwa.
A
Akujobi says that wealth ends with children.

Na o naghi eju afo.(p.18)
T
That one never gets satisfied with them.

He, Akujobi, is very impatient and attaches so much importance to children that he sends his sixth wife away for the mere fact that she is childless despite the advice given to him by Eke and Onuoha. Akujobi is so arrogant and egoistic that he considers a man with many wives as a strong and agile man while a man with just one wife to him is the opposite. He says:

O bu nwoke ukwu ya di nko

Nwoke zara aha a kporo ya

Na-alu otutu ndinyom (p.24)

He, Akujobi, claims that this is the reason why Eke's father married just one wife.

Ndidi-(Patience/Endurance)

Ndidi believes that endurance is the only solution to hard situations, therefore, she consoles, Chimma's mother (Udo) and tells her to take things easy. Ndidi condemns Akujobi's action for sending away his childless wife due to lack of patience. He says:

Akujobi enweghi nno nke bu ndidi...(p.32). Akujobi could

Characterization by Allusion

In *Akwa nwa*, Chukuezi delineates Chimma, a major character in the play as a form of this mode. The name Chimma (Good God) refers to one who is in cordial relationship with her Chi (God) as illustrated in Aduba's address:

...Chimma nwa a gara be Chukwu wee muta. Chimma was born after special appeal to God

Onye mejoo ya, o mejoola agbara dum.

In this case, Chimma was a daughter give birth to after special appeal by her parent to Chukwu, on appreciation to God, they named her Chimma.

Messengers

The messengers in the two plays can conveniently fit into the allusive mode of characterization. Chukuezi says "I give old names to the messengers because of their roles". In the traditional Igbo society, messengers occupy a low, degrading status. They are people of little importance to the community. In the plays, they are "Ochanja" in *Udo ka mma and "Uga", "Aduba" in Akwa nwa*. This is not peculiar to Chukuezi, Akoma also uses the same method. For instance, in *Obidiya, the messenger answers Gogo. This name alludes to the beating of gong of a town crier.*

Characterization by Dramatic

Conflict

Is the man that answers to his name, in conflict with *Akujobi*. He never adheres to Akujobi's assertion, that wealth is measured in terms of number of wives and children one has. Eke is of the view that what matters is how many of them one brings up in a good way and not the number one brings into the world. He says:

Uwa nke ugbu a abughikwa uwa nke mbu - The world of today is no longer that of the old

O bughizi umu ole I mutara ka a na-ajuzi

The world has changed It is no longer a matter of how

many children you have

Ihe di mkpa bu

What is important is

Umu ole baara gi uru?

How many of them are useful to you?

Ole ka I zuputara..?

Anyone who maltreats her has offended all the gods. How many have you trained?

Onuoha

Onuoha's view of life is in conflict with that of the society. As a medical doctor he has a different view of life from the traditional society. He believes that it is unhealthy for two people to drink from the same cup which has been the practice in the traditional Igbo society. Thus, he tells Eke:

O dighi mma

It is not good

Mmadu abuo iji otu mpi anu mmai

For two people to drink from the same cup

O na-ebute oria di iche iche

Diseases are transmitted in this manner

Obiekwe and Akujobi

In these characters, Chukuezi portrays the conflict of ego which finally results in the conflict between him and the society. According to [17], egoism would appear to be synonymous with self love which is a legitimate human impulse each self wants to be great and perfect but finds itself despised and belittled and when this happens, the result is conflict. [19], were in conflict with the society because of their self love which is seen as selfish interest. These characters' excessive assertions of their egos result in reproach, alienation and condemnation.

Section B: Chukuezi's use of language in depicting his characters

The various elements in a work of art such as plot, theme, character, and ideas are realized and given form through the medium of language. This section discusses [6], creative use of imageries in the delineation of his characters.

Repetition

According to [20], "repetition is a rhetorical device reiterating a word or phrase or rewording the same idea to secure emphasis". It adds force and clarity to a statement. This device has been used in so many places by Chukuezi to portray the character's anger and annoyance. For example, Obiekwe who claims the ownership of the land (Uhu Umuezeukwu)

in the play repeats certain phrases, threatening what he will do to any person (Maduka) who ventures to claim the land. Thus he says:

Uhu Umuezeukwu bu ala nna m.-

Uhu Umuezeukwu is my father's land.

...Onye mekata zonye ukwu n'ala a.-
...If anybody ventures to step unto it

...Onye mekata zonye ukwu n'ala a.
(p.8) -...If anybody ventures to step unto it.

He emphasizes this again:

...Maduka zonye ukwu n'ala ahu

If Maduka steps unto that land

Maduka zonye ukwu n'Uhu
Umuezeukwu

If Maduka steps unto Uhu
Umuezeukwu land

O mara ihe igwe jiri kara ala.

He will know how the sky is greater than the land

Furthermore, Obiekwe insists that his son Dike will not marry Maduka's daughter, Ego. He threatens to kill Dike if he dares go to Maduka's house, and to his wife, he stresses that if she goes along with Dike, he will send them all out. He says:

Obidiya gi soro gaa

Obidiya if you dare go with him

Gi soro ya gaa (p.72)

If you dare go with him

Here, Obiekwe's threats are reinforced by the use of repetition. Also, Chukuezi uses repetition to reveal Maduka's degree of anger, Maduka says:

Unu ekwulanoo ihe a!

You people should not say this!

Dike agaghi alu Ego

Dike will not marry Ego

Dike enweghi ike ilu Ego Dike
will not marry Ego

Ya luo Ego...(p.52) If he
marries Ego...

In *Akwa nwa*, Akujobi out of annoyance did not give Onuoha the opportunity to tell him his purpose of visit because he sees Onuoha as Chimma's lover. In the process Akujobi quietens Onuoha by emphasizing in the following words:

Mu nu olu gi ozo

If I hear your voice again

Mu nu olu gi ozo

If I hear your voice again

I laa ka mmiri okochi
Yo

u will disappear like a seasonal stream.

In the above excerpt, Obiekwe and Akujobi use repetition to reinforce threats. Obiekwe and Akujobi are always identified in this manner of showing threats on their enemies.

Parallelism

According to the [21] parallelism is defined as "a state of correspondence between one phrase line or verse with another. Antithetical parallelism is where the second line contrasts the first. In *Akwa nwa*, Ndidi consoling Chimma's mother tells her that whatever the bad condition one finds himself or herself it does not mean that the world has ended for the person. This she states with a parallel proverb:

oku danyuo abughi na oku anyuola kpm kpm. ...that the flame subsided does not indicate that it is extinct.

Chukuezi uses this parallel structure to reveal more about the character, Ndidi, whose name reflects on the role she play in the action.

In *Udo ka mma*, Chukuezi antithetically delineates Obiekwe's character as follows:

...Onye kelee gi, njo ...If one greets you, it is evil

Ekelegi gi, njo...(Udo ka mma, p.55)

If one fails to greet you, it is evil...

We are here presented with the picture of a difficult human character, a particularly unpredictable individual Obiekwe, who may be seen by the Igbo as "amara emeta" (unpleasable character).

Figures of thought

Metaphor is a condensed verbal relation in which an idea, image or symbol may be the presence of one or more other ideas may be enhanced in vividness, complexity, or breath implication [21]. [5], uses metaphor in the delineation of his characters. For example, Obiekwe sees himself as a very strong man who has no rival. He says:

...Abu m oke ohia ruchiri
ulo...(p.14).

I am the mighty forest that envelope the hut.

In his self acclaimed praise, Obiekwe is clearly revealing the quality that is peculiar to him. Here, he over assesses himself due to his ego. In *Akwa nwa*, Eke sees Akujobi's decision to drive Chimma out of his house as a violation of the law of the land. In Eke's view, a woman is not chased out of her marital home just because she is childless. Thus, Eke uphold, umuada will not allow it to happen and he sums it up with a proverb saying:

...Ero anaghi akari nga o
puru...(Akwa nwa,p.5)

The mushroom never grows mightier than the land on which it stands

Akujobi here is the mushroom who Dike is of the opinion, will not outgrow his people (*umuada*). Here, *Akujobi's* stubbornness foe wanting to violate the law of the land is revealed. Eke is an epitome of peace maker who will not allow such a thing to happen for it will upset the gods.

Simile

According to [21], simile is defined as "a comparison of one thing with another explicitly announced by the word like or as. In his authorian intrusion, [6] describes [19] as:

...Igidigi mmadu di mkpa....a man's strength is important

Ike mmadu ha ka ogidi ala.(p.55).The man's strength is like that of a main road

Obiekwe's strength is here likened to the thickness of the main road where every vehicle plies yet nothing happens to it.

In *Akwa nwa*, Akujobi in discussing Chimma's childlessness compares her with fruitless tree in the following words:

Nwaanyi na-enweghi ike imuta nwa...A childless woman

Dika osisi anaghi ami mkpuru

O kwesiri ka e gbuda ya (Akwa nwa, p.5).

which deserves cutting down.

This statement not only refers to Chimma's childlessness but also reflects on Akujobi's heartless and selfish nature as a result of his ego.

Symbolism

In the opinion of [2], symbol is applied only to a word or phrase that signifies an object or event which in turn signifies something or has a range of reference beyond it. In *Udo ka mma*, Maduka has his kinsmen's support because he never does anything or takes any decision without them. When he had conflict with Obiekwe, he sent for his kinsmen. Umunakwe not aware of Maduka's invitation asks whether he (Maduka) sent for him. Maduka replies:

CONCLUSION

The study has examined [5] method of characterization in *Udo ka mma* and *Akwa nwa*. From the discussion made in this paper, we observe that [5] uses language profusely to delineate his characters in the two drama texts reviewed. He uses various imageries such as metaphor, simile,

A si n' achuo aja

said that if one offers a sacrifice

A hughi udele

vultures are not seen

A mara na ihe mere na be ndi mmuo

One knows that something has happened in the land of the spirits.

Is like a fruitless tree

In Igbo worldview the vulture symbolizes the spirits and any attempt to communicate with them in which the vulture is absent is a sign of the spirit world not being pleased with such contact. Maduka uses the image of vulture to project that kinsmen are indispensable to him. From the discussion so far made, we can see that [5], uses various imageries in the delineation of his characters in a unique way.

Findings of the study

The major findings of the study are that [5] delineates his characters in the two drama texts reviewed through characterization by allusion, naming, dramatic conflict and allegorical method. The study also reveals that [5], uses various imageries in delineating his characters in the two drama texts such as repetition, parallelism, metaphor, simile and symbolism.

symbolism and repetition to portray his characters. The paper also revealed that [5] uses allegorical characterization, characterization by allusion and characterization by dramatic conflict. Chukuezi's characters in the two texts reviewed are mostly flat.

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