

## PARADIGMS: THE PREVALENT DEEP STRUCTURES IN *OJAADILI*

**Ikechukwu Okodo**

Department of African and Asian Studies

Nnamdi Azikiwe University, Awka

ikeekodosons@yahoo.com

### ABSTRACT

Paradigms which are the structure of things in pairs to mark different patterns and their opposites can be used in expressing good and bad themes, love and hatred, big and small sizes, short and tall heights, ups and downs in life etc. But the use of paradigms in *Ojaadili* (an Igbo play), goes beyond the surface structures. Paradigms are used in the play to express male and female genders which refer to all and sundry, left and right or front and back which means all the places etc. The use of paradigms enabled the exploitation of universality. This refers to one another for globalisation and development of the world which is a joint venture. This paper x-rays the judicious use of paradigms from the abstract to the introduction, the body of the work and its conclusion. The method used in this paper is analytical. The data were sourced from library materials. This paper will go a long way in adding a lot to the knowledge of paradigms and paradigmatic structures.

### INTRODUCTION

Paradigm was derived from the Greek word, **paradeigma**, which means pattern. By this meaning, paradigm is a very clear or typical example of a thing. In this case one can exemplify evil with Holocaust. Should paradigm be seen from the technical point of view, it means how something works or how a thing is produced (Summers et al 1999:1026). When paradigm is observed from the technical aspect of grammar, it is concerned with the forms of words that develop from their respective roots. Allen et al (1994:934) define it by stating that paradigm in grammar is “a table of the inflected forms of a word serving as a pattern for words of the same declension or conjugation, the words showing a particular pattern” What is referred to is the group of words that are derived from one root. Examples are *eat, eats, eating, and ate* which are derived from the root, EAT; *walk, walks, walking, walked* that are derived from the root WALK etc, in the case of verbs. Where it concerns nouns and verbs, there are examples as *commerce, commercial, commercialise, commercialises, commercialising* derived from COMMERCE etc. The above idea is not different from Nelson Francis’ who in Tomori (1997:21) sees it as “the system of morphemic variations which is correlated with a parallel system of variations in environment.” It is this same view that Tonori (1997:21) describes as a series of changes in the shape of linguistic forms which matches a series of changes in position. All the above definitions are pointing at the same semantic contents of inflections of a particular word which can be a verb or a noun.

But the meaning of paradigm with respect to adjectives has a lot of difference. Instead of the sense of derivation, the adjectival meaning of paradigm is the belonging of some words that can occupy the same position in the sentence. It is this that Umera-Okeke (2008:39) describes as “a situation where all the members of the sets of semantically related terms can occur in the same contents. As she exemplifies, A red cap” and “A green cap” can occupy in paradigmatic relationship.

Another sense of paradigmatic relationship is where the two operate as one and the opposite. This is called the dual organisational structure. In addition to adjectival relationships, nouns also stand side by side and so are as well referred to as paradigms. The earliest to bring the structure of paradigms to bear on literature is Claude Levi-Strauss. This authority in folklore studies was the person that studied the American folklore and found out that there are paradigms like the respectful child and the insulting one.

## REVIEW OF STRUCTURE

It is very important to review what have been written before we can handle a new topic because they help the author to learn of the past and prepare him on how to handle the topic at hand. Many authorities have studied structure. One of them is Okodo (1992:63) who defines structure as “the arrangement of the parts in relationship to the whole”. For him structure is all about the arrangement, organization or pattern of the parts which could be the foundation, the wall, the roof, the ceiling, the window, the door etc in relationship to the whole building. Even societies have structures as Igbo (2003:77) in Ezeanya (2010:171) puts it, “structure in relationship to society refers to the pattern of relationship among individuals and institutions”. Where it concerns a story in literature, the structure will involve the positions of one character to another, one action to another, one place to another as well as one situation to another on the one hand as well as the relation of one motif to another like that of the character to the action, place and situation. Akporobaro (2001:443) believes that the narrative structure is not arbitrary and so seeks to find out what it looks like hence his question: “What is the nature of the combinatory logic by which the constituent ontological elements of a tale are welded into semiological system with a determinable meaning.

Originally, the study of structure had been in place without anyone taking note of that. This is because every object has a structure of parts into which the whole has been broken. This was observed by Culler (1975:3) who states that structuralism is known to be of “gestures with the seriousness and attention of scholarship as believed by Jean Piaget in his works. *Le Structuralisme*. According to Culler, Piaget “shows that mathematics, logic, physics, biology and all the social sciences have long been concerned with structure and thus were practising structuralism before the coming of Levi-Strauss”

Structuralism, which is a linguistic model, was seen as a relevant theory of literature by the Russian formalists at Prague. Their view was sharpened and sustained by Roman Jakobson who used “theoretical statements and practical analyses” as examples of structural texts to shape literature (Culler, 1975:55).

Various kinds of structure are already in use in literature. There are two outstanding structures: syntagmatic type and paradigmatic type. Maranda and Maranda (1971:xxiii) take note of the two types and state thus:

*In structural studies of folklore, two main trends can be distinguished. One from Levi-Strauss, the other from Propp (1958) that lays out the linear structure of Russian folk tales which stand to be immutable and uniform ... Levi-Strauss has proposed a canonical formula for the analysis of myth... but contrary to Propp, he finds the structure of a corpus in paradigms of minimal units (mythemes) as well as in their syntagmatic combinations to form sequences.*

But the one that concerns this paper is paradigmatic structure. Culler in Chukwuneke (2006:9 & 10) makes us to learn “that the structuralists followed Jakobson who claims that dualism underlines the human mind and the binary opposition is a child’s first logical operation”. Claude Levi-Strauss, is the person that was popularly known for the paradigmatic structure of literature. Anozie (1970:2) states that Alan Dundes criticized Levi-Strauss for his. Levi-Strauss interest in paradigm: ‘in contrast to Levi-Strauss, whom he has criticized partly for “equating” myth with language and partly for the use of a paradigm, Alan Dundes reverts to Propp’s method but substitutes the Propp’s *function* the term *mortifeme* which for practical and descriptive purposes has greater precision’.

Onwuejeogwu (1997:55) exploited the structure of the Igbo divination (*afa*). In the *afa* chaplet, he finds out that there exists the binary principle of the horizontal code which represents the disposition of the right hand and the vertical code that represents the disposition of the left hand. He also indicates binary similarity (S), binary dissimilarity (D) binary opposition (O), binary inversion (1) and binary inversion-opposition (1-0).

Chukwuneke (2016:48-79) discussed and analysed the paradigmatic structures of various folktales. The analyses include the paradigm of Odu (an ugly daughter) and Ona (a beautiful daughter) of the same parents, in The Story of the Stubborn Women, where Danda got married to a woman who disrespected him and refused to call him her husband until he trapped her with a charm before she changed and started to respect her husband and the story of “The Two Wives” about Anyanwu (the contented wife) and Mgboye (the envious wife). Other stories, she discussed and analysed are those of “Tortoise and Hare” in which slow moving Tortoise was steady and defeated fast running Hare that ran out and slept on the way only to continue when Tortoise was breasting the tape, and “The Singing Bone” that is the story of a king who has two sons: Ikechukwu (the successful son) and Ikenna (the jealous son).

## PARADIGMS IN OJAADILI

The paradigms in *Ojaadili* (an Igbo play) written by the Odunke Artists are many. They creat deep-seated images in the minds of the audience. Emenanjo (2010) exploited the paradigms that are profusely used by the artists because they create the sense of universality. Paradigms in *Ojaadili* are as follow:

1. Okoro na agboghò (Ime 2, p. 1).  
This paradigm internally means young men and young women. But meaningfully, it refers to everybody by this paradigm the speaker intends to refer to all and sundry.
2. Ma elu na ala buru soosò mmiri (Ime 15. p.1).  
The literal meaning is: both up and down are all water logged. The issue of both top and down does not necessarily mean that. It means everywhere. It is not limited to a particular place. It is universal.
3. Wee lee anya n’ugwu  
lee anya na ndagwurugwu (lines 11-13 p. 3).  
The translation is: so looked towards the mountain and looked down the valley. By the mountain and the valley, the expression means that all geographical

locations have been signified. So it means that everywhere has been looked at. Another expression of the one above is: Ugwu na ndịda, nịbọ n'ịbọ.

4. Dị ka aka nri na aka ekpe  
Aka nri na-arọ ete  
Aka ekpe ana ahịchị ahịcha (lines 14-16, p.5).  
Translation: As the right hand and the left hand  
The right hand squeezes the loop  
And the left hand tightens it.

The paradigm of the right hand and the left hand is used to demonstrate complementarity of two entities that play complementary roles. None of the two can complete the assignment of making the loop. This demonstrates the pairing of the things of the world which the expression of “nibo n’ibo (in pains) means.

5. O tūba atūba  
M mụọ amụọ (lines 17 P 18).  
Translation: He puts in a family way  
I give births to children.

This paradigm is similar to the one above. The role of one is to put the other in a family way whereas the other gives births to children.

6. Mgbe m ji jewe Oru, jewe Igbo  
Ahụbeghi m onye aha ya sere use  
Ka nke Ojaadịlị (lines 11-13, p. 6).

Translation: Since I started going to Oru, going to Igbo  
I've never seen the person whose name is as famous  
As Ojaadịlị's

Oru and Igbo are used by the Igbo people to refer to far and wide. The imagery of the paradigm is throughout the world. The paradigm is used in the following expressions below:

- i. O gbazugo mgba, n' Oru, gbaa n' Igbo  
Mana o nwegbeghi onye tūrū ya n'ala (lines 7 & 8, p. 9)  
Translation: He has wrestled throughout Oru, and has done so in Igbo

But no one has been able to floor him.  
This paradigm makes one to understand that he  
had wrestled throughout the whole world.

- ii. Ejeela m gbaara unu mgba n' Oru  
Jee gbaara unu mgba n' Igbo  
O nweela ebe m jere mechuo unu ihu? (lines 1-3, p. 31)

Translation: I've wrestled for you in Oru  
Wrestled far you in Igbo

Is there a place I brought you shame?

The above expression was made by Ojaadili who was counting his blessings in wrestling. His people that were listening to him answered his question by telling him that he had never brought them shame.

iii. Gbaa n'Oru, gbaa n'Igbo (line 11, p. 57)

Translation: Wrestled in Oru, Wrestled in Igbo.

This is the same in terms of wrestling all over the world.

7. Ibọ na ibọ kwu  
Ibọ na ibọ kwu (lines 1 & 2, p. 40)

Translation: In pairs  
In pairs

This expression belongs to Ozo (Chimpanzee). In the Igbo culture, the chimpanzee is said to have four fingers and so groups two up and the other two up too. This paradigm is repeated in lines, 6,7,8,10,11,13,&15, (p. 40). The Odunke Artists profusely portray the image of the binary principle with the above paradigm. Emenanjo (2010:6) states that God, in His wish, grace and love, created the parts of human beings in pairs so that one would be complementary to the other in order that man would be alright.

8. Ihe nile n'ibọ n'ibọ  
Nwoke na nwanyi n'ibọ n'ibọ  
Oke osisi na nwunye ya, n'ibọ n'ibọ (lines 5-7, p. 40)

Translation:  
Everything in pairs  
Man and woman in pairs  
The male tree and the female tree, in pairs

Here the paradigm refers to the gender of living things with the examples of human beings and trees. Emenanjo (2010:6) refers to the gender of the living things on earth and states that it is by the male and female that animals (human beings inclusive) and plants increase and multiple.

9. Anya naabọ na nti naabọ  
N'ibọ n'ibọ  
Ugwu na ndida, n'ibọ n'ibọ  
Elu igwe na elu ala  
N'ibọ n'ibọ  
Ihe di mma na ihe di njo  
N'ibọ n'ibọ (lines 9-15, p 40)

Translation:

Two eyes and two ears  
In pairs  
North and south, in pairs  
The sky and the earth  
In pairs  
A good thing and a bad thing  
In pairs

Here the artists, that is the playwrights are exploiting binary notation. They exemplify with two ears, the north and the south, the sky and the earth as well as the good thing and the bad thing.

10. Egbe bere ugo bere  
Nke na-ebi n'ime ọnụ  
Jee tọọ nke ya  
Nke na-ebi n'elu osisi  
Jee chọọ ebe ga-abata ya  
Ma, oke si na ọgụ na-agụ ya ya chọọ  
Okwu jee baa n'ọnụ nkakwụ (lines 5-11, p. 41)

Translation: Let Kite perch, let Eagle perch

Whichever lives in a hole  
Perk his own  
Whichever that lives on top of the tree  
Find where he would be accommodated  
That rat that wants to fight, let it  
Look for trouble in the hole of shrew

11. Onye gwara unu na ofeke na-abia  
N'ezi oke dibia nọ  
Na-abia ewere ọgwụ aja? (lines 18-20, p. 41).

Translation:

Who told you people that the simpleton goes  
Where the medicine man goes  
To collect medicine for sacrifices?

The paradigm of one and the opposite is implied with the simpleton that has no supernatural powers in contrast with the medicine man that has some diabolical capacity.

12. Enyi mmadu na ndu bu  
Enyi mmadu na mmuo  
O buru nnukwu mmuo  
Buru obere mmuo ji gi,  
Si ha na Ojaadili na-abia iju ha ase (lines 6-10 p. 42)

Translation: One's friend during the life time

Is one's friend in the land of spirits  
If it's big spirits  
Or little spirits that grip you,  
Tell them that Ojaadili is coming to question them.

The playwrights are portraying the friendships of people during their life time which continue after their lives, that is when they are dead and are spending their time in the land of spirits. The next paradigm of one and its opposite is the theme of sizes – big and small.

13. M kwute elu kwute ala,  
Ezeukwu asi m oha na eze si ... (lines 13 & 14, p. 42).

Translation: Whatever I say  
Ezeukwu would tell me that the public said....

There is the theme of up and down in the Igbo language which means anything. The real meaning in English does not contain the paradigmatic theme. Another portrayal of this paradigm is: Onye gbara mgba n'elu, gbaa n'ala (One who fought on top and fought on the ground). The real meaning is: He that fought everywhere. The paradigm is used to demonstrate universality.

14. Aga m agakwa ije gbaa osọ  
Wee (wee) malite dawa ada...

Translation: Shall I walk and run  
Before beginning to fall...

The paradigm of walk and run which is the one and opposite manner of movements is demonstrated here.

15. O buru taa, buru echi  
Ojaadili jeko mgba n'ala mmuo (lines 30 & 31, p. 48)

Translation: Whether today or tomorrow  
Ojaadili is going to fight in the land of spirits

In terms of the time of performing an action, one always wonders whether it would be today or tomorrow, so the playwrights used the two periods to mark a paradigm.

16. I korọ ji n'ebe ahụ?  
Mba!  
I korọ ede n'ala mmuo? (lines 8-10, p. 49)

Translation: Did you plant yams there?  
No!  
Did you plant cocoyams in the land of spirits?

Omeire is asking Ojaadili whether he planted yams or cocoyams in the land of spirits. And Ojaddili answered no. The playwrights are using the paradigm of yams and cocoyams which are male and female respectively to signify all crops. It is not only the two crops that are meant. The two symbolize all kinds of crops, so the real meaning of the question is whether he cultivated or planted crops in the land of spirits.

17. M chaatu nzu nzu  
M chaatu unyi unyii (lines 13 & 14, p. 55)

Translation: I' m white for sometime  
I will become black

The paradigm of white and black colours are only used to indicate the binary principle, otherwise people know that Ogwumagana (Chameleon) changes to other colours. However there is the idea of variety here. Variety, they say, is the spice of life.

18. M lee anya n' aka nri, lee anya n'aka ekpe  
Lee anya n'ihu lee anya n'azu  
M hu na ndi mgba agwula n'ala mmadu....

Translation: I looked at the right, looked at the left  
Looked forward, looked backward  
I found out that wrestlers in the land of man have finished

In this stanza, Ogwuagana, is highlighting the paradigm of the right and the left hand sides as well as that of forward and backward. Each of them signifies everywhere, that is the idea of universality.

19. A gbagoo agbagoo, aka m unu  
A gbada agbada, aka m unu (lines 9 & 10, p. 62)

Translation: Should we move upwards, I' m greater than you all  
If downwards, I'm greater than you all.

The theme of upwards and downwards are paradigmatic. They are universal in the sense that they signify everywhere.

## CONCLUSION

The usages of paradigms in Ojaadili are very profuse. They are used through out the play. The use is a demonstration of Igbo speech mannerisms. The paradigms are very stylistically used. Instead of stating everywhere, anywhere or all over the place, the playwrights adopted paradigms to create changes in their course of expressions.

The paradigms offer the sense of increasing and multiplying where they refer to the gender (male and female) of living things. This is clear where the paradigms refer to man and woman as well as the male and female groups of all other living things, that is animals and



plants. Paradigmatic relationships are used to portray the themes of universality. The use of the expressions like top and bottom, up and down, front and back, here and there etc. create the ideas of all places. The idea of universality is very essential these days that the world is highly interested in globalisation. The world as everybody knows has been reduced to a village as a result of internet.

Paradigmatic relationships are very much upheld as against individualism which does not make room for wider knowledge. The relationships are useful because one can learn from another. Knowledge is developed at a place before it circulates round the world, from one person to another. The development of knowledge is facilitated by paradigmatic relationships. Emenanjo (2010:31-35) asserts that paradigmatic relationships develop to multiple relationships that enable networking of ideas among people of the world at different places. Onwuka (1980:115) earlier made it known. The playwrights use a paradigm to advocate for peace. They did this with the paradigm of “Let Kite perch, let Eagle perch”. By Kite and Eagle, the authors are referring to everybody. They prayed that one would find a place to accommodate oneself.

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