

Style and Characterization in Igbo Drama: The Aesthetics Study of *Nwata Rie Awọ* G. O. Onyekaoṅwu

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Abstract

The study explores the use of style and character to drive home the message in the Igbo Literary work under study. The character created in the work of art goes a long way to determine its beauty in line with its story line. In the Igbo Literary work under study, Onyekaoṅwu is able to combine style and character to achieve his aim in the work. The objective of the study is to draw the readers' attention to the author's command in the use of style and character in the work. It is the command in the use of style and character, help to give the work prominent position amongst Igbo Literary Works. Style and character when passionately waived by creative artist, have a way of creating lasting impression in the mind of readers. The researchers embark on this study to highlight on the use style and character in the selected Igbo drama. The literary theory adopted for analysis of the study is psychoanalytical theory. The sources of data for the study includes: library and internet sourced materials, which collectively formed the population of the study. At the end of the study, the researchers found out that principle of karma is at work in the drama text. The author achieved success in the use of style and character in the literary work. The study would be of great value to the public, teachers, students, as well as the upcoming researchers in style, character and literature.

Keywords: Style, Character, Drama, Literature and Aesthetics

Introduction

Aesthetic is one of the pillars of literary study, which revolves around the author's application of beauty in a work of art. Stylistics cannot be practiced and fully appreciated without some works of art upon which the author's created and recreated artistic works are explored and appreciated. In essence, stylistics anchors on aesthetic in order to appreciate the beauty in nature and creature, which makes it a double barrel study for both general and literary stylistics. The Igbo Literary work under study focused on style and character, hence it concerns itself in the study of both conventional and individual author's application of styles in the character building in the literary work.

Every writer is a god to his or her literary work. Like a clay in the hands of a potter so are characters in the hands of a creative writer. Onyekaoṅwu is able to create the protagonist in the Igbo Literary work under study to have outstanding personality. One of the ways to appreciate the study in line with its style and character building is from the point of view of karma. It is from this background that the characters interplay in the work, played major role in the whole dramatic piece. Literature, mostly prose and drama are stories that revolve around style and character. The study explores the use of style and character to drive home the message in the selected Igbo Literary Work. The character created by the author in the work of art goes a long way to determine the beauty of such work.

The objective of the study is to draw readers' attention to the author's command in the use style and character, which gives the work its prominent position amongst Igbo Literary Works. The researchers are embarking on this study to bring the Igbo drama text to limelight, from the point of view of the use of style and character.

The literary theory adopted for analysis of the study is psychoanalytical theory, which goes a long way to expose the inner feelings of the author. It is the inner feelings that determine the reason for character's actions. The sources of data for the study includes: library and internet sourced materials,

which collectively formed the population of the study. At the end of the study, the researchers find out that the principle of karma is at work in the foundation of the work, in line with its story line. The author has achieved success in the use of style and character from where the work sees the light of the day amongst Igbo Literary Works. The study would be of great value to the public, amongst the people to benefit from the study are: teachers, students, as well as would be researchers in literature, mostly in style and character. Hence the study would bridge the knowledge gap in this area of study, hence adding to the wealth of literature in the study of this nature.

Review of Related Literature

The literary theory adopted for analysis of this study is “Psychoanalytic Theory.” The theory was propounded by Sigmund Freud, with the aim to explore the inner thought of the people that helps them to act and live the way they do. Dobie (2012:55) in line with the above says that psychoanalytic theory was propounded by Sigmund Freud in 9th century, with its central message on the role of unconscious in what we do, feel, and say even when we are not aware of its presence or operation. The theory has it that some events in one’s life which are repressed in the unconscious mind find their expression in the form of dream. In the dream world the events appear in some specific symbols for identification. Sigmund Freud began to use the psychoanalytical theory in the dawn of 19th century to interpret works such as religion, mythology, art and literature with more emphasis in unconscious. The above exposition shows that human actions are as a result of forces we do not recognize and could not control. The fact about unconscious mind is that conscious mind is not aware of it, hence the mistake of the real cause of human behaviour.

In the same light with the above Kennedy and Gioia (2007: 1517) say that Freud’s greatest contribution to literary study is his elaborate demonstration of how much human mental process is unconscious. Hall and Lindzey (1967:30) in their view of this theory say that in the vast domain of unconscious are to be found the urges, the passion, the repressed ideas and feeling, which they call ‘the great underworld of vital unseen forces.’ The unconscious mind has overwhelmed control of the conscious thoughts and deed of man. Following the above background information of Sigmund Freud’s psychoanalytic theory, alongside the topic under study which revolves around character, the researchers find the theory quite at home for analysis of the study on “Style and Characterisation in Igbo Drama Text: The Aesthetics Study of *Nwata Rie Awọ*” The theory would help us to appreciate the literary work mostly the character created by the author and the style of building them from aesthetics point of view.

Style

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

Character

Character mostly mentioned and referred to in both real life situation and in the works of arts, such as drama, prose and poem is the being that performs, or plays some roles in line with author's story line. The character in the work of art has a way of reflecting the background of its sitting. Literary works are predominantly set in three places, such as land of human being, animals and spirits. Hence, character in the work of arts could take the form of human being, animals and spirits depending the author's choice of setting. Many scholars and authors have contributed to the definition and meaning of character, one of them is Okodo (1992:6). He defines character as an actor or actress in a story that performs various actions. The author further explains that character could be human or non-human. That character could be classified further into round and flat character. In same direction, Nze (2005:6) says that character is male and female that performs in works of art, whose fate is designed by the author. The author goes on to make two classifications of character to include flat and round, characters. That round character is difficult to understand and further explains that round character is dynamic in the sense that it changes in line with the current reality in the story. At same time he says that stock characters are where the author selects the characters to perform in the story or play.

Ker (2003:6) in his contribution in the role of character in the story development says, that characters are linked by numerous dramatic scenes and actions in which relationships are entangled. Kennedy and Gioia(2007:74) are of the view that a character is presumably an imagined person who inhabits a story. They further explain that although that simple definition may admit few exceptions, because imagine character could take any form which they are able to justify in George Stewart's novel *Storm*, where the protagonist is the wind; in Richard Adams's *Watership Down*, where the main characters are rabbits. But usually we recognize, in the main characters of story, human personalities that become familiar to us. If the story seems "true to life" we generally find that its characters act in a reasonably consistent manner and that the author has provided them with motivation: sufficient reason to behave as they do. Should a character behave in a sudden and unexpected way, seeming to deny what we have been told about his or her nature or personality, we trust that there was a reason for this behavior and that sooner or later we will discover it. This is not to claim that all authors insist that their characters behave with absolute consistency.

Other views about character sourced from e-books are: A character is a person in a story, whether the story is fiction or nonfiction. It can also be used to refer to a role in a play or film that an actor plays. It is a collection of features and traits that make a person's image and personality. If someone seems characterless, they don't have traits that stand out, although everyone has personality traits. It is the aggregate of features and traits that form the individual nature of some person or thing. One such feature or trait; characteristic is endowed with moral or ethical quality such as a man of fine, and honorable character. On the other hand, another source has it that character, individuality, personality are referred to the sum of the characteristics possessed by a person. Character refers especially to moral qualities, ethical standards, principles, and the like: a man of sterling character. Individuality refers to the distinctive qualities that make one recognizable as a person differentiated from others: a woman of strong individuality.

Drama

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

Drama as visual imagery and the means of understanding for school children has reflected in clarifying other area of human development necessary for individual growth. For instance, drama technique can make history come alive. It can communicate feeling, both to audience, through the medium of players, and to the players themselves, through identification with their roles. For example, an historical play can convey to an audience, not merely what people did but what they felt. To these players involvement with the role and with the particular historical situation can

give insight into the feelings and motivations of characters of the past. In essence, communication through drama adds to the passing on of factual information, the dimensions of feeling and motives associated with the facts. It is therefore used as clear observable representation of action of events, something the children can actually see and which in turn enhances their understanding of a particular situation in context.

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

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

Traditional Igbo drama deals with the Igbo philosophy which involved their life, way of life, creation, visible and invisible things e.t.c. It is a form of admonition against immoral acts; whereby good behaviours are commended while bad behaviour is totally condemned. Traditional dramas ascribe worship to gods; sometimes it is used to praise heroes, heroines for their great deeds. For example, 'the Uto Nsude' in Udi and Onoja Nwoboli in Ogurugu Nsukka.

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

Literature

Literature is the act of using language to achieve aesthetics. It goes beyond using every day language in its quest to engage the audience to think as well as to please them as it takes the cultural material of the society that creates it. It is a form of art-work that mirrors the society with the intention to entertain, as well as to correct some ills. Literature is a form of art where authors express with sense of pride what the society held at high esteem, at the same time wishing to acquire those they don't have. Scholars in both space and time have contributed in the definition of literature, one of them is Oruchalu, (1999:33), argues on the function of literature to the society thus; "literature plays a very important and strong role in the awareness of civilization." This means that literature grows along with the society and can point at the level of development in the society. This has ways of bringing social reform, as a result of unstatic nature of the society. Echeruo, (2001:16) states that literary artist mirrors the society by trying to present the societal facts of life to the people through literature. The author is of the view that literature is a reflection of the society, hence it has the capacity of presenting some facts in the society. Nwadike, (1992:27) is of the view that literature is a window for expression to individual author. This thought about literature goes a long way to show how literature enhances

freedom of expression alongside with its politics, for supporting one idea, as well as condemning the other. Literature explores the cultural materials such as politics and economic inclinations of the society. It is a kind of art usually written for entertainment of the audience and to teach some moral lessons.

Aesthetics

Aesthetics is branch of philosophy which deals with appreciation of nature and beauty of created and recreated things. This goes further to involve the function and value of the object of beauty. Like God's expression in the creation story that everything He created is good and pleasing to eyes. So it is with search and study of beauty in nature and creature, because the beauty of work of art and its appreciation revolves around its functional values to the people. Many scholars have contributed in the meaning of aesthetics. Okodo (1992:1) is one of them. He says that aesthetics is a branch of philosophy that concerns itself with the theory of fine arts or the beauty of things. Other scholarly views of aesthetics, sourced from e-books are: Aesthetics also spelled esthetics is the philosophical study of beauty and taste. It is closely related to the philosophy of art, which concerns with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.

Another source states that aesthetics is broader in scope than the philosophy of art, which comprises one of its branches. It deals not only with the nature and value of the arts but also with those responses to natural objects that find expression in the language of the beautiful and the ugly. A problem is encountered at the outset, however, for terms such as beautiful and ugly seem too vague in their application and too subjective in their meaning to divide the world successfully into those things that do, and those that do not, exemplify them. Almost anything might be seen as beautiful by someone or from some point of view, and different people apply the word to quite disparate objects for reasons that often seem to have little or nothing in common. It may be that there is single underlying belief that motivates all of their judgments. It may also be, however, that the term beautiful has no sense except as the expression of an attitude, which is in turn attached by different people to quite different states of affairs.

Kant in his contribution to the study of aesthetics is of the view that aesthetic is in the faculty of "judgment," whereby we take up a certain stance towards objects, separating them from our scientific interests and our practical concerns. The key to the aesthetic realm lies therefore in a certain "disinterested" attitude, which we may assume towards any object and which can be expressed in many contrasting ways.

The third approach to aesthetics does not require this concentration upon art. Even someone who considered art to be no more than one manifestation of aesthetic value—perhaps even a comparatively insignificant manifestation—may believe that the first concern of aesthetics is to study the objects of aesthetic experience and to find in them the true distinguishing features of the aesthetic realm. Unless we restrict the domain of aesthetic objects, however, it becomes extremely difficult to maintain that they have anything significant in common beyond the fact of inspiring a similar interest. It is true that almost anything can be seen from some point of view as beautiful. At the same time, however, our experience of beauty crucially depends upon a knowledge of the object in which beauty is seen.

Schiller, has it that "man is merely in earnest, but with beauty he plays" The simplest way of summarizing this approach to aesthetics is in terms of two fundamental propositions:

1. The aesthetic object is an object of sensory experience and enjoyed as such: it is heard, seen, or (in the limiting case) imagined in sensory form.
2. The aesthetic object is at the same time contemplated: its appearance is a matter of intrinsic interest and studied not merely as an object of sensory pleasure but also as the repository of significance and value.

Hegel in his study aesthetics says that our sensuous appreciation of art concentrates upon the given "appearance"—the "form." It is this that holds our attention and that gives to the work of art its peculiar individuality. Because it addresses itself to our sensory appreciation, the work of art is

essentially concrete, to be understood by an act of perception rather than by a process of discursive thought.

However, even when the works cited in this study, are marvelous in contents and contexts. There is still need to look into this research study, because those works used as reference points are quite different from this study. This is due to the fact that the study aims at establishing that the author is able to do justice to the style and character in the selected Igbo Drama text. The study would bridge the knowledge gap in the study of this nature, hence it is seeking for space in the corpus of literature in this direction.

Analysis of Style and Characterization in the Igbo Drama Text under Study

In this section of the study, short story of the drama text would serve as an introduction to the analysis of the story. This will be of great help for us to appreciate the author's style alongside his story line, which necessitated the creation of the protagonist in the work under study.

Summary of *Nwata Rie Awọ*

Nwata Rie Awọ is a story plotted to reflect the prominent position of the wrestling and wrestler in the Igbo society of long ago. The story revolves around the principle of karma which is exemplified in the character of Awọ, the protagonist in the play. He is projected by the author as possessing such a charming personality, indeed a man of valour and a wrestling champion. His prowess in the field of wrestling has been captured by the author who takes the readers to the lane memory of Awọ's wrestling exploits in his encounter with wrestlers such as Akatamkpo, Atakataagbuo, Udumootari and Otakaaguetc, prior to his encounter with Akatoosi. Awọ's victory over his opponent changed the cause of the event.

It is at this point that the author introduced Obioma in the story line, and how she refused to marry Anene. The story of Awọ's victory in his wrestling with Akatoosi, enters her head to the extent that she ran to Awọ's house for him to marry her. The role of Awọ's parents aided the plot as they accepted Obioma to be their son's wife. Their support for Obioma's marriage to their son is made known, even when it is not his will. They arranged for wine with which Awọ goes to Obioma's parents along with his friend. The marriage is consummated and the union produced a baby girl, as against Awọ's wish. This singular act escalated Awọ's hatred for Obioma, that he does everything humanly possible to trap her into serious scandals such as poisoning the food she served by him and raised false alarm that she has poisoned his food. As if is not enough, Awọ planned a way to abduct Obioma and her child Ođinchehu and sold them into slavery to a distant village.

Awọ stayed unmarried for about fifteen years, that when he wanted to marry, he married his daughter unknowingly. They have lived together for some years without giving birth to a child, which forced them to embark on the fact-finding mission to a diviner's house. It was the diviner who revealed the real cause of Awọ's inability to conceive his wife. The diviner told them that the cause of their problem revolves around the act of abducting and selling of a woman and her child into slavery.

Awọ admitted to have his hand in the above act, when the diviner asked him if he knew anything relating to that. The diviner gave him the direction on how to find the woman, whom he told him would find her daughter. He told him that many good things would happen to him and his family after he must have found the woman, but he warned him that great tragedy would come out of it.

Things begin to go well with Awọ and his family, which forced him to celebrate the return of Obioma his wife and many good things happening in his family. It is in the occasion that Obioma and Ođinchehu realized that they are both mother and daughter and co-wives. Their recognition, in that occasion is such that Awọ could not bear the shame, so he ran into the house, picked a knife and killed himself, hence, a child has eaten toad and rejected meat.

Style and Characterisation in *Nwata Rie Awọ*

One of the points of departure of the study is that principle of karma is at work in the life of the protagonist in the drama text under study. It is the principle of karma that forced Awọ to take such

deadly decision of conceiving the idea of adding food poison in the food his wife served him, as well as abducting and selling his wife and his daughter into slavery. The thing that happened in the development of story, is a process of unfolding a careful plot towards bringing him to such a tragic end. The above idea could be seen from the word pictures in the extracts below.

Awọrọ: GaakaaraEzenaanula m ozi o ziri, nansogbuadiḡhi
YazighachiriAkatoosinandịAmaudeleozisi ha na ha emeteelaagun'ufa
Ma onyechowayahụ
Ọ hụkwanyaaagbalaosọ
Na Awọrọga-agwa ha ihendimmuo
Jintiewueme. (Pg20)

Translation:

Awọrọ: Go and tell the king that I have heard the message he sent, there is no problem.
He should inform Akatoosi and Amaudele people that they have stirred sleeping lion into action. But whoever seeks shall find,
And shouldn't run away when he sees what he seeks.
That Awọrọ shall tell them what the spirits
Do with goat's ear. (Act 1, Scene 1, P: 20)

This is a pointer to show that Awọrọ is an arrogant fellow. This single flaw is capable of destroying him, as well as acting as the compass to the author, who is the god that created him. Awọrọ is portrayed as a strong man, and someone that believes in diabolical power could help him in his wrestling match as shown in the extract below.

Anufe: Awọrọ dike
Gaachikotaiheogwuna-eri
Nke obula i na-eme, na-emen'okun'oku
Taputammanyanyeonye o bula
Ngwabiaebe a sekpuruala
Obidike, kpoonwunyegi, unudumbiaebe a kaunusoronwaunugbaegwuagwu;
n'ihina o na-abu o metuimi o metuanya. Ejulakpuru, o kpurunkirikoya.
Ezukoatonuyuomamiri, yaagboofufu
Ngwa, Aworokulite! Unuatogbaranuegwuagwugafeimeuloaugboroato
Ogwumgbachoron'okun'oku
Ihedumn'okun'oku
Egwuagwu gam garadam
Osodiya, nsukwarachi
Ahuniile, gbaligbali... (Pg26-27)

Translation:

Anufe: The strong Awọrọ
Go and bring the food for charm.
Everything shall be quickly done.
Pour wine into cup and give everyone.
Then come here and knell down
Obidike, call your wife, all of you come here and join your son in the spirit of divination's dance, because when it touches nose it reach eye. Snail goes along with its shell. Foam of urine is much when it's collectively done.
Awọrọ rise up quickly! Three of you would dance across this house three times.
Wrestling charm needs fastness
Everything quickly.
Song of spirit of divination gam garadam.
Running is involved, nsukwarachi.
Every part of body, full of strength... (Act 1, Scene 2, P: 26 – 27)

It is not enough that Awọrọ is a strong man, he needs matured mind to control his emotions. In addition to his attribute of being strong, is the diabolical power that prepared him for the wrestling match. These two forces along with physical and spiritual exercises shown above is enough to stir some emotions that he is not capable of controlling himself as a young man.

Another dimension of style in character the author used effectively to drive and draw attention is the role of the wooden gong. The effect of this non-human character in the drama helped to add colour and tempo in the atmosphere as seen from the wooden gong below.

Ekwe: Zuzugbe, zuzugbe, zuzugbe
N'ogwumabirika o ga-abu
Echi, echi, echika o ga-abu
NgaAmangwunaAmaudele
Ga-akukoritam pingba
AkatoosiAmaudelena
AworonwaAmangwu
Ga-achipuya, chichieya... (Pg29)

Translation:

Ekwe: Zuzugbe, zuzugbe, zuzugbe;
At Ogwumbiri it will be
Tomorrow, tomorrow, tomorrow it will be,
Where Amangwu and Amaudele
Will engage in the wrestling match
Akatoosi of Amaudele and
Aworọ son of Amangwu
Would struggle and flex muscle.... (Act 2, Scene 1, P: 29)

The effect of the non-human character above has the capacity to charge human character into action. It has great communication power to the local people in the Igbo Traditional setting. One of the ways to understand a character whether in the real life situation and literary work is through interaction amongst characters. Obioma, helps to make the claim that Aworọ is not only arrogant but a deadly being in the following extract.

Obioma: Chi m ekwurugini?
Kemgbe m jirimuchaanwa a o dighinwoke a kaya were anyahu m.
Ugboroatoaka o gwagoro m bjaburukwanri m bunyereyana m tinyereyansinanri
Umunnayaamalitelakwuwenamuna-achojinsigbuya.
Otutun'ime ha adighikwaabataebe a
Onyechoromewenwunyennayaihe ,yameweya , ma yaasilana o
buruokugaayan'azu.
O ga-abununwanyị ochoroiluka o jiebo m jinaaja
Na -asonye m okwun'onu
Eri m ariri o hiehiehie.

Translation

Obioma: My God what have I said?
Since I put to bed this child, this man does not want to set his eyes on me.
He has asked me three times to carry the food I severed to him that it was
poisoned.
His family members have begun to say that I want to kill him with food poison.
Some of them don't come in here.
Whoever wants to sleep with his step mother should go ahead, but shouldn't
complain that she carried earthen ware to his back.

He must be treat me this way because the wife he wants to marry.
And want to put words in my mouth.
I have suffered in agony oh! Hiehiehie. (Act 4, Scene, P: 50 – 51)

One could recall with deep sense of regret what Obidike was battling with when Duru came to deliver the message of the wrestling match to Aworọ his son. The statement he made about Aworọ was clear indication that something about him is yet to be put in shape. In the same direction, Aworọ accused Obioma of food poison. In the above exposition, it is certain that Obioma's joy of marrying a hero after her heart is no longer there. This is captured in the line she states, 'since I put to bed, this man does not want to set his eyes on me.' She has been masticated that no iota of love or respect is left in her, thereby calling him 'this man.'

Aworọ has dried off Obioma's dream of good and happy family, when he conspires with the likes of Agwubike, another die hard fellow to sell his wife and his child into slavery. This goes a long way to make certain of the proverb that states 'show me who your friends are and I will tell you who you are'. Agwubike's expression below confirms that Aworọ is under heavy force that makes him to act and associate with the kind of people like Agwubike.

Agwubike: Ụmụnna m, ụnụga-amatana ọ dighịonu m tūnyeremgbe a na-
ekwuokwu a n'ihinaotutun'imeanyihapuruewuanyina-achugawaibonku.
Ọ na-abuanyuchaansi a kapighiyaonu ọ burunsjotoro.
Okwu a buokwugbaraakpuruoofu ma anyijerejideya aka bebebe. Ihenwanyị a
mere buruochankebunaahuhukwesiriyaabuyagbu ma ọ buirefuyaerefu.
Ọ dighimgbenna m ha jirikoro m na ọ bundiIsiamana-emerindiAmangwu.
Anumacharan'onyaanyiilan'ihinaanyinochammadummaduna-
ememmuommuo.
Ma ọ dibeghiheura mere anya.
Anyiga-ezigadimkpaise aka siriike be Okwukaogu'etitiabalitaaka ha
gaatoronwanyị a nanwayarefu. (Pg: 57)

Translation

Agwubike: My brothers, you should know that I have not spoken in this matter since we are deliberating on it, because some of us left what is the issue at stake and disgraced to some other thing.

When defecation has no pin mouth it becomes cholera.

This issue is very difficult one so we should know how to handle it. What the woman committed is serious abomination that her penalty should have been suicide or sell off into slavery.

My father has never told me that people of Isiamana are stronger than people of Amangwu.

Game escaped our trap because we are human beings acting like spirits.

But there is nothing sleep does to the eye.

We should send five strong men to Okwukaogu's house at the mid-might, tonight to kidnap this woman and her child and sell off. (Act 4, Scene 2, P: 57)

Such is the conspiracy against Obioma, even when she is in her father's house. Aworọ and his cohorts have perfected the plan on how to abduct and sell his wife and his child into slavery. Agwubike's intimidating voice about their desperate move to abduct them is captured in this statement:

Agwubike: ...Ọ dighimgbenna m ha jirikoro m na ọ bundiIsiamana-
emerindiAmangwu.
Anumacharan'onyaanyiilan'ihinaanyinochammadummaduna-
ememmuommuo.
Ma ọ dibeghiheura mere anya.

Anyịga-ezigadimkpaise aka siriike be Okwukaogun'etitiabalitaaka ha gaatoronwanyị a nanwayarefu. (Pg: 57)

Translation

Agwubike:....My father has never told me that people of Isiana are stronger than people of Amangwu. Game escaped our trap because we are human beings acting like spirits. But there is nothing sleep does to the eye. We should send five strong men to Okwukaogu's house at the mid-might, tonight to kidnap this woman and her child and sell off. (Act 4, Scene 2, P: 57)

Irrespective of the fact that Aworo is in chain over his actions as he is being haunted with karma, he kept making moves to liberate himself from the vivacious circle. It is his relentless efforts to free himself from the cases of his inability to conceive his wife and series of miscarriages forced him into consulting the diviner. His encounter with the diviner opens a long time closed door and wound about his past life and present, mostly his state of childless as depicted in the extract below:

Dibiaafa: O bughikanneburuka o na-etinwaya.
Ejeejealaala o buginibuya?
Orja, akwanderi, onwunamfu a tuo ma a mughị, a muo ma e jighi o buginibuya?
Hei, Hei, Hei, o buruogwuna o gaghi ere
Nwanyị, nwanyị, kpanwan'akana-ebeakwariri
Obara e burulaobarañu
Arụ, arụ ,arụ, onwunwumfumu. O nwerenwanyị e rereyananwa o
kun'akan'obodounuhedikaaforiabuogaraaga?

Translation

Dibiaafa: Mother doesn't beat her child with all her strength.
Not going, not coming what is the matter?
Sickness, night weeping, death, mourning, miscarriage, childless. What is the cause?
Hei, hei, hei if it is charm may it not be potent.
Woman, woman, with a child at hand is lamenting.
Blood has drank blood.
Abomination, abomination, abomination. Death, death, mourning, mourning. Is there woman sold along with her child at your community in about twenty years ago? (Act 5, Scene 2, P: 68)

Nothing is hidden under the sun. The diviner, x-rays the true situation of things about what Aworo is facing such as sickness, night weeping, death, mourning, miscarriage and childless. The diviner emphasized the abomination he committed long ago, from where he is foreseeing death, and mourning. This is as a result of a woman sold along with her child in Aworo's community about twenty years ago. The abomination is double barrel because not only that Aworo agreed to have hands in the abominable act of selling a woman and her child, he married his child also. The diviner made it known when he stated that blood has drank blood.

Aworo: Ka m chee, e e m, e em, anuru m na o nwerenwanyị e reren'obodoanyiafo ole na ole garaaga.

Translation

Aworo: Let me think, e e m, e em, I heard that a woman was sold in our community some years ago.

Dibiaafa: I nurunantika i hurun'anya?.....

Translation

Dibjiaafa: Did you hear or see with your eyes?.... (Act 5, Scene 2, P: 68)

Aworo: O di m ka o bunwanyị.

Translation

Aworo: I think she is a woman. (Act 5, Scene 2, P: 69)

From the above interaction between Aworo and diviner, one could see that Aworo is trying to be ignorant of his act of abduction and selling Obioma and her child into slavery. His statement that he thought she is a woman, is a clear indication that he is trying a cover up for his actions. It is as a result of this, that the diviner requested for spiritual diagnosis of his palm in the extract below.

Dibjiaafa: Nwokeka m huobu aka gi
Aka gibubaraobara.
Aruzurugiukwugboputaagboputa.
I ga-ahuna i chotaranwanyiahu e refuruerefu.
O buruna i chotayabunwanyikpolataya, o ga-eji aka yachotanwaya.
I ga-achotanwanyiahun'Isuala. O nwerelaonweyabirin'ulo aka ya.... (pg 69)

Translation

Dibjiaafa: Man show me your palm
Your hands are full of blood
Abomination is flowing all over you
You must find the woman sold into slavery
If you find her and take back, she will find her child.
You will find the woman at Isuala. She is free and lives in her house... (Act 5, Scene 2, P: 69)

The result of that diagnosis shows that Aworo's hands are full of blood, as well abomination is flowing all over him. It is at this juncture that he is mandated to find the woman sold into slavery and takes her back, that she will in turn finds her child. It is the outcome of the diviner's directive to Aworo, brings to fulfilment his earlier prophecy about death and mourning. The extract below bears witness to that, as Aworo's evil act and conspiracy backed up with the principle of karma has trapped him.

Aworo: O buginika m na-ahuihe a? O bunroka o bun'ihe? Chi m egbuo m,
efukweemu o.
O jingwerehaangwerena o bughianu!
M gaghiejianya m hunti m!
M gaghiejianya m hunke a.
O kari m. (pg 73)

Translation

Aworo: What is this thing I am seeing? Is it in dream or in the real life? My
God has killed me, I have lost.
Whoever holds lizard should leave it for it is not meat!
My eyes will not see my ears!
My eyes will not see this.
It is greater than I can bear. (Act 5, Scene 2, P: 73)

Awọrọ in his characteristic arrogance could not bear the shame of facing the public mockery of abomination he committed by becoming both a father and husband at the same time. It is as a result of this, that he ran into the house, picked a knife and killed himself.

Conclusion

In conclusion, the study explores style and character in *Nwata Rie Awọ* with focus on how the author is able to combine these two elements of literature greatly in the work. Literature in its entirety is a combination of style and character to achieve aesthetics. At the back of style is a desire and motivation to create and to recreate. This calls for acquisition of skills to create something thoughtfully beautiful using language as its tool. The work under study used language to create style, in the character development in artistic manner. The character of the protagonist and his interaction with other characters are guided by the principle of karma. It is the karma alongside the philosophy states, that whatever one sows, one reaps helped the author to create the protagonist- Awọrọ. His actions and inactions in the drama are guided by the principle of karma which steadily brought him closer to his tragic end as witnessed at the end of the drama. It is this style in character building adopted by the author in the work *Nwata Rie Awọ*, helped to make the work to be outstanding and ever green amongst Igbo Literary Works.

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