

Stylistic Devices Used in Communicating Ethical Violation and Punishment in *Udo Ka Mma*

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Abstract

The study focuses on stylistic devices as reflected in Igbo drama. The objective of the study was to identify the stylistic devices used in communicating ethical violation and punishment in *Udo ka mma*. The research design used was descriptive survey. Document observation of the text related to the subject matter was used for the retrieval of the primary data for analysis. Secondary data was sourced through the internet and other sources. Expert purposive sampling technique was used to select *Udo ka mma* as sample for the study. The data were analysed using Maslow's expanded and modified hierarchical needs theory as theoretical framework. The study revealed that the playwright used linguistic devices like figures of speech, and non-linguistic devices like ominous signs to communicate ethical violation and punishment in the text. The study concluded that playwrights use linguistic and non-linguistic devices in their work of art to communicate various themes and subject matters. Ethical violation and punishment affect the culprit, non-culprit characters and the entire communities and needs to be appropriately communicated to people using stylistic devices for better effect. The study recommends that dramatic stylistic devices be used in addressing the challenges and survival strategies of the Igbo in the globalised world.

Introduction

Stylistic devices as portrayed in Igbo literature are used in reflecting the current realities in the society. Literature is a mirror of the society. It is an indispensable tool for handling the challenges and questions that characterised the globalised world, as well as for developing a sense of responsibility that cuts across national and cultural boundaries. Drama is a genre of literature that portrays fictional and non-fictional events through the performance of written dialogue. It is a very effective instrument for mass mobilisation by the government and private agencies. Playwrights make use of stylistic devices in communicating their themes and subject matters to the members of the society through their dramatic work of art.

Literature review

Style is a writer's characteristic way of saying things. In the views of Georges de Buffon cited by Asika (2015:94), "the style is the man himself." The definition suggests that a person's literary style reflects his or her character or personality. But a writer's style does not always entail the totality of a writer's personality because a writer writes in response to a particular issue in society and such issue will obviously demand a type of style of writing which does not in reality reflect what a writer believes in or does. Writers write in different ways that are suitable to them and however way a writer writes or tells his/her story is the writer's style.

Other components of style grow out of a writer's diction (choice of words), imagery, syntax/variety, and organisational structure among others. One cannot discuss style significantly without discussing language – that is the diction, the choice of words of a writer. A writer could choose to be simple, obscure or shuttle in between depending on his targeted audience or readers. Whatever the choice, however, an author's diction needs to be both clear

and appropriate to satisfy his aesthetic needs and communicate and convey his meaning to his readers or audience (Nwabueze, 2011).

While language is the choice of words, style involves both figurative language and other forms which a writer adopted to make his/her work interesting, peculiar, more effective, persuasive and impactful. In this research, style is defined as the distinctive and unique way a literary artist writes, to put his message across to the audience using different forms of figurative and other non-linguistic forms as his/her building block to beautify the work and communicate more clearly to the audience. The playwright of the selected play is motivated by the aesthetic needs to beautify his work with some stylistic devices that are both suitable and appropriate in showcasing ethical violation and punishment in his play. A stylistic or literary device is a writing technique that literary artists employ to express ideas, convey meaning and also highlight important themes in their artistic works. Stylistic devices are classified into linguistic and non-linguistic devices.

Lekin (2015) asserts that writing would be plain and shallow without figurative language. She lists the following 31 stylistic devices (figurative elements): admonition, allegory, alliteration, allusion, anaphora (epiphoras), antithesis, apostrophe, assonance (consonance), cataphora, climax (anticlimax), charactonym, ellipsis, euphemism, irony, metalepsis, metaphor, metonymy, onomatopoeia, oxymoron, parallelism (chiasmus), parenthesis, personification, pun, rhetorical question, simile, synecdoche, tautology and zeugma. The stylistic devices or figurative elements listed above are grouped as linguistic devices in the present study. Diction is also a linguistic device. The linguistic devices identified in the present study were classified into three groups: figures of speech (rhetoric question, repetition, parallelism, exhortation and apostrophe), figures of thought (proverb, personification, metaphor, metonymy, euphemism, hyperbole, simile, synecdoche, idiom, wellerism, allusion, irony, antithesis), figures of sound (alliteration and assonance). Non-linguistic devices that were identified in this study are: the structure of the play, symbol, adaptation from other great works, use of dreams/ominous signs, use of spiritual transcendence (use of native doctors, ritual), exile/movement.

Objective of the Study

The aim of the study is to portray how stylistic devices in literature reflect the current realities in the society. The specific objective of the study was to identify the stylistic devices used by A. B. Chukuezi in communicating ethical violation and punishment in his play, *Udo ka mma*.

Research Methodology

Research design

The research design that was used in this research study is descriptive survey. It is used to gather data about varying subjects to know the extent to which different conditions can be obtained among these subjects (Zumuehlin, 1981). Descriptive survey according to Ali (2006) and Nworgu (2015) is concerned with the collection and description of data from a given population in a systematic way. The design is appropriate for the study since it is concerned with collection, description and interpretation of data.

Sample and sampling technique

The sample for this study was made up of one Igbo plays selected purposively from the contemporary Igbo drama written from 1974 to 2002. Expert sampling as one of the purposive sampling techniques is more appropriate for the study. Expert sampling is a form of purposive sampling used when research requires one to capture knowledge rooted in a particular form of expertise (Patton, 2002). This will enable the researcher to collect

information about Igbo ethical violation and punishment in the Igbo plays, as well as facts and points relevant to the study.

Method of data collection

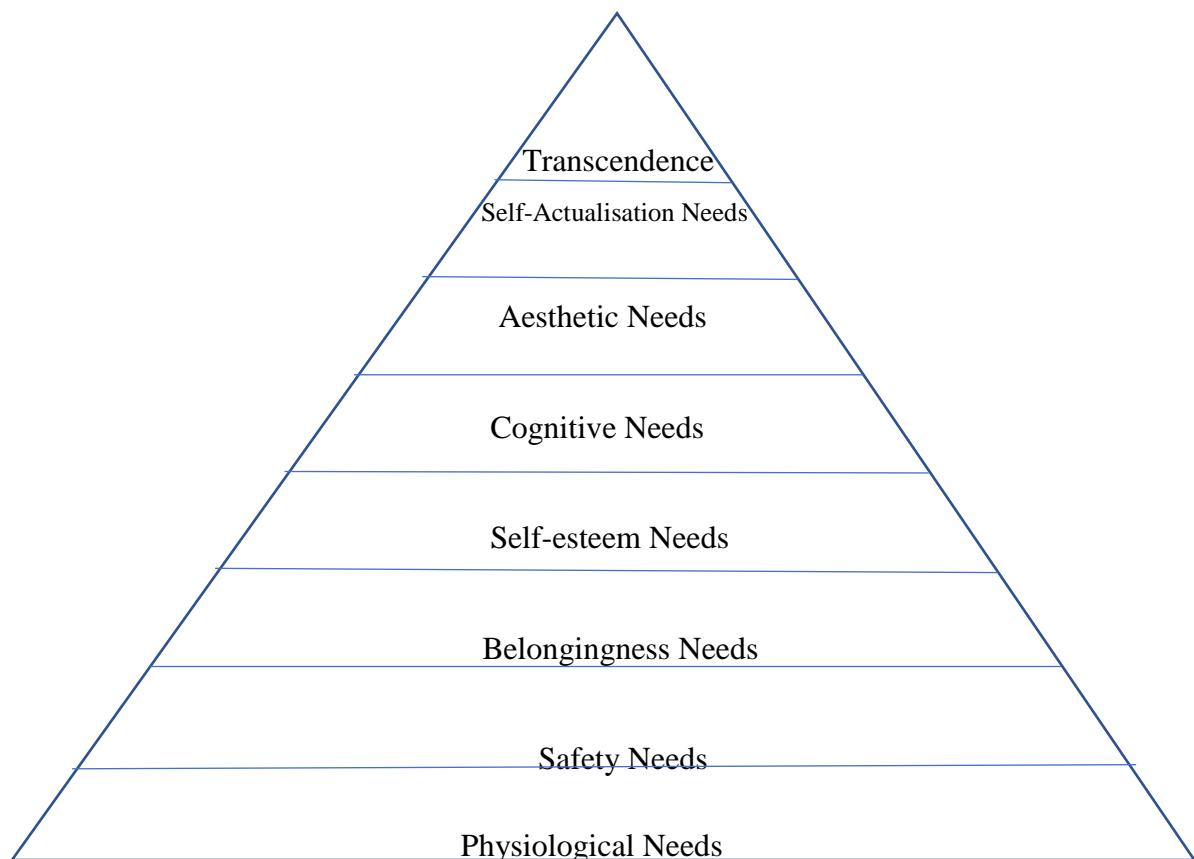
The primary data for the study were collected through document observation or intent reading of texts related to the topic under study for the retrieval of the primary data or corpus for the analysis. Secondary data were sourced from electronically-stored materials and from other literary materials like journals, research papers, seminar papers and relevant conference papers.

Method of data analysis

Maslow's expanded and modified hierarchical needs theory was used as theoretical framework for this study. He believes that people are always motivated to satisfy their needs. The theory is relevant to the study as the study is on stylistic devices used in communicating ethical violation and punishment in selected Igbo drama text. The text was properly read to identify the stylistic devices. Maslow's hierarchical needs theory comprises different levels of human needs.

Theoretical Framework

Hierarchical needs theory is accredited to Maslow (1943). He argues that human needs were arranged in hierarchy. He identifies five levels of needs which are; physiological need safety needs, love and belongingness need self-actualization needs. A five-stage model has been expanded to include cognitive and aesthetic needs in 1970 (Maslow 1970). Maslow (1970b) adds transcendence to the hierarchy of needs. Thus, the pyramid, instead of five needs may have eight needs.



Maslow's expanded and modified eight-tier hierarchy of needs is adopted because the needs are very relevant to the study of human growth needs. The theory fits into the study because people are motivated to violate the society ethics in their efforts to satisfy their needs.

Textual Analysis

Presentation and discussion of data

Data collected was classified into two groups: Linguistic and non- linguistic devices.

Linguistic devices

Linguistic devices are words, utterances or expressions that convey a meaning different from the literal one. A literary artist uses words as building block in forming out his style. He uses his description in choosing words (diction) that will be very accurate and appropriate in his type of writing in order to make his message clear and better for people to understand and appreciate his work. Playwright of the selected play made use of language in various forms to beautify his play. The figurative elements in the study are grouped into figures of speech, figures of thought, figures of sound and diction.

Figures of speech

A figure of speech is a deviation from the ordinary use of words in order to increase its effectiveness (Vedantu, n.d). They are devices or utterances that have no deep meaning or deep structure different from a surface structure of the utterances or devices.

Rhetorical question

Rhetorical question refers to question that does not necessarily demand an answer. Chukuezi (1974) used rhetorical questions in his work.

Otu olu: ...Ọ bụkwa gi?... Kedu onye gi na ya na-azọ ike?... Kedu onye ga-aturu gi aka? (page 55).	Is it you? Who is contending power with you? Who will challenge you? (page 55).
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Repetition is a rhythm enhancement device in literature. Repetition, like parallelism, is "more preponderantly used by poets than novelists and playwrights" (Nnabuihe, 2010). We have the following example in *UKM*.

Iwueke: ... I si ginị?... I si ginị?... (page 58, emume nke abuo)	...What did you say? What did you say?... (page 58, act two)
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Apostrophe

Apostrophe is a sudden exclamatory piece of dialogue addressed to someone or something especially in absentia. In Chukuezi's (1974) *UKM*, Okoroğu addresses the corpse of Okorie, a slain commander of Ndikpa. He was killed in the war between Ndikpa and Umuobija. Okoroğu laments Okorie's death thus:

Okoroğu: Kedu otu anyi ga-esi bere gi akwa, Okorie nwanne m. Kedu otu anyi ga-esi gbara gi mkpe, onye oma m?... Kedu ihe anyi ga-eji enwoghachi gi.... Ochiagha anyi huru n'anya (page 61, emume nke abuo).	How shall we weep for you, Okorie my sibling. How shall we mourn for you? My good one? With what shall we redeem you, our beloved warrior (page 61, act two).
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Okoroğu laments over the wastage of the life of Ndikpa's esteemed warrior, Okorie. His death is a great loss to the entire Ndikpa community. More so, he dies suddenly because of Obiekwe's ethical violation of the Uhu Umuzeukwu land which he appropriates wrongly.

Parallelism

Parallelism involves “the use of repeated phrases or sentences that are alike in structure or in meaning. Parallelisms are used in literature to show emphasis to thoughts being expressed, especially in poetry and persuasive writings” (Nnabuihe, 2010:273). In *UKM*, the following abound:

Qgamba used the following parallelism while advising Obiekwe, king of Ụmụọbia on his duty in his family and the entire community so that he will have a rethink about the land dispute he is embarking on against Maduka.

Qgamba: Ọ bụ ọrụ gị ịhụ na nwa gị lụrụ nwanyị.	It is your duty to ensure that your child gets married.
Ọ bụ ọrụ gị ịhụ na udo dị n'obodo gị.	
Ọ bụ ọrụ gị ime ka ndị ị na-achị sọpuru gị... (page, 74, emume nke atọ)	It is your duty to ensure that peace reigns in your domain.
	It is your duty to ensure that your subjects respect you ... (page 74, act three).

Chukuezi (1974) used another parallelism in pages 65

Ube Ego: Ka ogwu ghara idugbu m	Let thorn not wound me.
Ka ogwu ghara ikpogbu m	Let thorn not wound me.
... ebe anyị na-agba Udubere	...Where we dance Udubere.
Ebe anyị na-agba mgbà	Where we wrestle.
Obi m chọrọ ụda ekwe	My heart is yearning for the sound of wooden gong
Obi m chọrọ ụda oja (page 65, emume nke abụọ)	My heart is yearning for the sound of the whistle (page 65, act two).

Figures of thought

In rhetoric, a figure of thought is a figurative expression that depends less on the choice or arrangement of words for its effect than on the meaning(s) conveyed (Nordquist, 2019). Figures of thought have deep meaning different from the devices, medium or utterances used in expressing them.

Proverbs

Proverb according to Holman (1960:42) is a sentence or phrase which briefly and strikingly expresses some recognized truth or shrewd observation about practical life and which has been preserved through oral tradition.

Chukuezi (1974) used proverbs in his play.

Okpatu: Ihere anaghị eme onye ara, ka o si eme ụmụnna ya (page 16, emume nke mbụ).	A mad man does not feel shame as much as his kinsmen (page 16, act one).
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People of Ụmụọbia are tired about Obiekwe and his determination to reclaim the Uhu Ụmụezeukwu plot of land. They are ashamed of his actions but he does not listen to anybody. Okpatu used that proverb to advise Obiekwe concerning the land dispute between him and Maduka but he refused to listen because he has wrong sense of self actualisation need. The proverb cluster is pointing to the secret actions going on in the play

Personification

Personification is a figure of thought in which inanimate objects, ideas and abstractions are endowed with human attributes or qualities Chukuezi (1974) highlights personification in his play.

Okorogu: ... *Qdum na-achi agha ka ikuku* (page 61, emume nke abuo)

... A lion who commands war like wind (page 61, act two)

In the above phrase, we notice three figures of speech: metaphor, simile and personification. Okorie is *qdum* “a lion” is metaphor. That “*qdum na-achi agha*” a lion command war is personification. And that the lion “*na-achi agha ka ikuku*” “commands war like wind” is simile. Since *qdum* is an animal, ascribing to it an action that only a human being can perform is personification. Okorie, the esteemed warrior of Ndikpa was killed in the war between Ndikpa and Umuobja because of land. Okorogu laments about his death and likened him to a lion.

Metaphor

Abrams and Harpham (2005:102) defined metaphor as “a word or expression that in literal usage denotes one kind of thing applied to distinctly different kinds of thing, without asserting a comparison Chukuezi (1974) made use of metaphor in his play.

Okorogu: *Ndi iro egbula Omemma Ndikpa*....

Qdum na-achi agha ka ikuku (page 61, emume nke abuo).

... The enemies have slain Omemma

Ndikpa. A lion that commands war like air. (page 61, act two).

Okorogu refers to Okorie as a lion to show that he is self actualised in the society and bring out a comparison with the kind of bravery he exhibits as an esteemed warrior of Ndikpa.

Euphemism

Euphemism is the use of a word, phrase or an expression to substitute or replace another statement that would seem offensive, rude, unpleasant or harsh to make it mild, polite or harmless.

Chukuezi (1974) made use of euphemism in the following way:

Maduka: *Ya luo Ego, unu amara na esoola m okuko labaa* (page 52, emume nke abuo).

If he marries Ego, you just know that I have gone to roost with the fowls (page 52, act two).

In the above statement, going to sleep the same time with fowls means dying. In other words, Maduka is saying that Dike will marry his daughter Ego, over his dead body. This is because of the enmity between him and Dike’s father, Obiekwe over the land issue.

Hyperbole

Hyperbole is a deliberate or unintentional overstatement about living and non-living organisms or objects. It is an exaggerated statement used by writers to heighten literary effects. It is also used in our day to day conversations.). Chukuezi (1974) made use of hyperbole in his play.

Otu olu: ...*I meghe onu gi elo dike*.... (page 56, emume nke abuo)

One voice: ... If you open your mouth you swallow a hero (page 56, act two).

Otu olu uses that hyperbole in the interlude in page 56 to show how powerful Obiekwe is. To swallow a hero is definitely an exaggeration. Nobody can swallow another person just as snakes swallow others or big fishes swallow small fishes. Obiekwe as a self actualised person in the society is a very proud and powerful king. This attribute motivated him into reclaiming the Uhu Umuzeukwu land to showcase his self esteem thereby violating the ethics of land ownership.

Simile

Simile is a figure of thought in which one thing or phenomenon is compared to another. Simile is “a stated comparison between two things that are very different, but share

some common elements” Nnabuihe (2010:244). Chukuezi (1974) made use of simile in his creative work under study.

Otu olu: I dī ka ọnwụ na-atụ dike niile egwu.... I
dī ka mkpụrụ osisi dakwasara nwata n’etiti anyasi
(page 55, emume nke abụọ).

You are like death that every warrior
fears. You are like a fruit that falls on a
child at the middle of the night (page
55, act two).

In the examples above, Obiekwe is compared with death and fruit. In both instances, we know that Obiekwe is human while death and fruit are non-human. Two dissimilar things or objects compared in terms of resemblance. Obiekwe is very powerful and deadly. Everybody is afraid of him.

Synecdoche

Synecdoche is a figure of thought that uses the name or a part of something to represent the whole, or the whole to represent a part. Chukuezi (1974) made use of synecdoche in his play.

Ụjọ: Aka ka ibe ya emeela ihe (page 1, emume nke mbụ).

The hand that is greater than its opponent has done much (page 1, act one).

Aka here is used to represent the entire body *onye* ‘person’. The playwright used another synecdoche in page 70. Ụjọ is lamenting about injustice over the land him, but he decided to claim to show his powers. Many people lost their lives because of this unnecessary show of power.

Irony

Irony is a statement that when taken the context may actually mean something different from, or the opposite of, what is written literally. Chukuezi (1974) used irony in his play.

Okorọgu: ... Ụkwa adaala n’ukwu nkwa Breadfruit has fallen under palm tree
(page 62, emume nke abụọ) (page 62, act two)

This means that something unusual or abnormal has happened. Okorọgu is lamenting over the death of the Ndikpa warrior, Okorie. His death is a great loss to the entire community.

Idiom

Idiom is a manner of speaking, a mode of expression peculiar to a language, person, or group of people. It is an established expression whose meaning is not deducible from the literal meanings of its component words, often peculiar to a given language or culture.

Chukuezi (1974) made use of idiom in his play.

Okorọgu: Ha ewerela obi ọjọọ napụ anyị di mkpa They have used their wicked heart to
anyị (page 61, emume nke abụọ) deprive us of our able bodied young
man (page 61 act two)

Okorọgu used the idiom in his lamentation to refer to the bad attitude of Ụmuọbịa people over the death of Okorie, killed in the war between Ụmuọbịa and Ndikpa.

Wellerism

Wellerism is a form of humorous comparison in which a familiar saying or proverb is identified with something said by a person in a specific but inapposite situation (Dickens, 1836).

Chukuezi (1974) made use of wellerism in his play.

Ọgamba: Aturu sị na ya amaghị agba ọsọ ... The sheep says that if it does not
ma ijere biakwute ya, ya awuwa awuwa know how to run and soldier ants come

(page 68, emume nke atọ)

to him, he will start jumping (page 68, act three).

Ọgamba uses the above wellerism while appreciating Dike's aesthetic and cognitive effort in calling his father to order about the issue of land between him and Maduka.

Allusion

Chukuezi (1974) made use of allusion in his play. Akunna came to Maduka's house with the intention of asking for Ego's hand in marriage but met him in a very bad mood. Akunna enquired what the problem was and Maduka complained about Obiekwe and the land dispute between them. He advises Maduka to handle the issue carefully. He made reference to similar event in the past. He says:

Akunna: Okwu gbasara ala abughị ihe ntakiri. Otu a ka ndị Ụmuntu na ndị Ụmunam lụgidere ọgụ, okorobia niile alaa n'iyi maka ala a (page 31, emume nke abụọ).

Land issue is not a small matter. This was how Ụmuntu and Ụmunam fought to a stage that all able-bodied young men perished for this land (page 31, act two).

Akunna's cognitive reference to an event in history about the issue of land is to make Maduka to reason properly and consider the possible effects of land dispute on the communities involved in it.

Chukuezi (1974) used another allusion on page 7. Ọgamba gives instance in the past about the effect of war in his effort to advise Obiekwe to stop the issue about the land.

Ọgamba: ...Ihe dị otu a bụ ihe na-eri isi mmadụ. Nke Duruosimiri bụ nna nna a ha mere gbasara ala dị n'Owere riri isi mmadụ na-enweghị ịgụta agụta (page 71, emume nke atọ).

...Something like this claims someone's head. What Duruosimiri our forefather did concerning the land in Owere claimed uncountable heads (page 71, act three).

Akunna and Ọgamba respectively cognitively recounted similar issues about land in history to advise Maduka and Obiekwe respectively on different occasions to stop the land dispute they have involved their various communities in.

Figures of sound

A figure of sound is a figurative expression that relies primarily on the sound of a word or phrase (or the repetition of sounds) to convey a particular effect (Nordquit, 2017).

Alliteration and assonance

Alliteration is the repetition of consonant sounds at the beginning of two or more words immediately succeeding each other, or at short intervals. Leech (1969:99) in (Nnabuihe, 2010:272) observes that, "the peculiar richness of sound texture comes out of the interlacing of several kinds of phonological repetition." Assonance is the repetition of some vowel sounds in a line of poetry." There are some examples of alliteration and assonance in *UKM* to express and heighten emotion.

Ihegwu: ... Igigigi! Igigigi mkpamkpa mkpa (page 5, emume nke mbụ) (page 5, act one).

One can pin point the following consonants 'g', 'm' and 'kp' which are alliteration. There are also constant repetitions of the following vowels 'i' and 'a' which are assonance. However, alliteration is used only for special stylistic effects, such as to reinforce the meaning, to link related words or to provide tone, colour and enhance the capability of enunciating the words (Meludu, 2014). Ihegwu used the above alliteration and assonance in expressing the ominous sign he was seeing that day in relation with the issue of war over land issue between Ụmụọbịa and Ndịkpa communities.

Non-linguistic devices

Non-linguistic devices or representation is the expression of an idea in a way that goes beyond the use of words. Ideas are expressed through symbols, pictures or mental ideas.

The structure of the play

Dramatic structure is how the plot or story of a play is laid out, including a beginning, middle and end. In *Udo ka mma*, the play is structured into three parts. The first part dramatizes the situation in the past – *Na mgbe ochie*. It gives information about the land dispute of over twenty years caused by self actualisation and self esteem needs between Obiekwe and Maduka and the effects on the communities. The second part, *N'oge ugbu a*, dramatises what happens in the modern time over the situation. It is about the aesthetic need between Ego and Dike. Dike and Ego are in love and want to express their need for love and belongingness by getting married to each other, but their parents are in serious long term enmity over land issue. There is an immediate cause of war between Umuobia and Ndikpa, Ndikpa is victorious. In the third part, *maka oge na-abia*, for the future, Dike played a cognitive and aesthetic role and restored peace in the two communities. There is a rebirth. Dike and Ego married and the two communities are in peace and begin to relate cordially with each other.

Symbol

In the opinion of Meerloo (1952:220) cited in Igbokwe (2013:25), “symbol refers to a material object having cultural significance and as well as the capacity to attract a response upon which interaction can be organised.” s

Chukuezi (1974) used symbol in *UKM*. Obiekwe presented kola to his visitors, Ogamba and Okpatu before opening up discussion with them about the issue of land between him and Maduka. Okpatu and Ogamba advised him to be patient about the issue but he refused to listen to them.

Obiekwe: Ogamba, oji abiala (page 13, emume nke mbu).

Ogamba, kola has come (page 13, act one).

Mmanya is very symbolic in peace making in Igbo land. The land dispute of over twenty years between Obiekwe of Umuobia and Maduka of Ndikpa is finally settled in Maduka's house. As a sign of peace, the people of Umuobia and Ndikpa drank wine with one cup.

Umunnakwe: Ka anyi na Obiekwe jizie otu iko nu mmanya, ka e wee kwusi okwu ala a (page 88, emume nke ato).

Let us drink with one cup with Obiekwe, to put an end to this land dispute (page 88, act three).

Adaptation from other great works

Borrowing and adaptation are part of the features of literary creativity. Epuchie and Epuchie (2014:134) posited that the writer is a borrower because hosts of writers of all kinds have “lived off” on other people's work. original. Henshaw's (1979) *This is our chance* resembles the story in *UKM*. The theme is the same – ethical violation on the principles of land ownership. The characters resemble.

Use of ominous signs

Nature has a way of communicating to human beings through signs, signals and symbols. Nwadike (1999b:59) informs that “doubts, fears, worries, disappointments, failures, etc. are readings from the barometer of the spirit, good in themselves to make us engage in the right gear and adjust to the right speed for the journey.” Before the mishaps enumerated above get to us, the ominous gives a suggestion or warning about something bad that is about to happen.

Chukuezi (1974) in his play, *UKM* leads the audience or reader into the actions or signs when rain is about to fall heavily. The early morning thunder, lightning, strong wind and nightfall which have never been witnessed in that manner before in *Umuobija* evoked the emotion of fear in *Ujo* and *Ihegwu* who pondered in amazement. They attributed the unusual signs to the expected result or outcome of the land dispute between *Obiekwe* of *Umuobija* and *Maduka* of *Ndikpa*. The dispute gradually unfolds into a full-scale war between the two communities.

Ihegwu: ... *Ochichiri di ka nke a adibeghi n'Umuobija.... Chukwu Abiama O bu naani gi maara ihe ehihie jiri buru anyasi taa. O bu naani gi maara ihe Umuobija jiri gbaa ochichiri n'isi ututu. Chi achoghinnoo iboabo* (pages 5-6, *egwu mmalite*).

... Darkness such as this has never been witnessed in *Umuobija*. God Almighty ... It is only you who knows why the noon is night today. It is only you who knows why *Umuobija* experience darkness very early in the morning... The day is not getting dawn... (pages 5-6, prologue).

The gloomy dark morning of rain ushered the two communities into a gloomy dark era of war. *Umuobija* and *Ndikpa* fought a war that caused the two communities a lot of human lives that day. This confirms (in the people's belief) the ominous signs seen early that day.

Use of spiritual transcendence

Transcendence is the quality of being able to go beyond normal limits or boundaries, surpassing the ordinary (exceptional), example ritual.

Ritual is a set of actions or words performed in a regular, often as part of a religious ceremony (Cambridge University Press, 2021).

Chukuezi (1974) used kola for ritual in his play, *UKM*. *Ogamba* and *Okpata* visited *Obiekwe* and he welcomed them with kola and asked *Ogamba* to perform the usual ritual for the kola.

Ogamba: *Onye wetara oji wetara ndu. Egbe bere ugo bere nke si ibe ya ebela nku kwaa ya o. Onye muo, ya kuru. Ogologo ndu na uba diri anyi niile. Umunna m, emeela m ya. Werewenu o* (page 13, *emume nke mbu*).

He who brings kola brings life. Live and let live. Give birth and have your children alive. Long life and prosperity is our portion. My kinsmen, I have done it. Begin to collect o (page 13, act one).

Movement

Chukuezi (1974) made use of movement in his play to provide a neutral ground in *Uchenna's* house at *Umuala* for *Umuobija* and *Ndikpa* people to fight their last war. The people of *Ndikpa* and *Umuobija* have for a very long time been in such bitter enmity that whenever they meet, a fight is sure to ensue.

Conclusion

The study concluded that playwrights use linguistic devices like figures of speech and non-stylistic devices like ominous signs in their work of art to communicate various themes and subject matters. Ethical violation and punishment affects the culprit, non-culprit characters and the entire communities and needs to be appropriately communicated to the members of the society using dramatic stylistic devices for better effect.

Recommendation

Since drama is a very effective instrument for mass mobilisation, the study therefore recommends that dramatic stylistic devices should be used in addressing the challenges and survival strategies of the Igbo in the globalised world.

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