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**Literary Communication of Igbo Culture in Nwadike's Novels: A Study of Adaeze and  
Ụwa Bụ Agha**

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**ABSTRACT**

*One of the aims of the Igbo novel is to celebrate, expose and communicate the Igbo culture and tradition. It is noticed that not all the Igbo novelists have succeeded in communicating the Igbo culture from the literary point of view. This is as a result of some faults in their technical use of language. Most of the Igbo novelists have the problem of grammatical ambiguity. This is mostly as a result of a consequence of phase shift from the oral art to the written art to be convinced about the communicative competence of such shift. The style of awkwardness and grammatical ambiguity are serious impediments to communication. If the form is faulty, then the content- Igbo culture- cannot be effectively transmitted. This work is concerned with the literal communication of Igbo culture in the Igbo novel. To realise the objectives of this study, two novels from I. U Nwadike Adaeze and Ụwa bụ agha are used. It is discovered that for effective communication of desired meaning to take place in a literary genre, the cultural effects must be fully anchored in the text. This can effectively be achieved through the employment of appropriate figurative languages which adds unalloyed flavour in them. We therefore, conclude that language is the only medium which serves as the vehicle for the expression and conveyance of themes of culture to the readers. It is discovered that for effective communication of desired meaning to take place in a literary genre the cultural effects must be fully anchored in the texts. This can effectively be achieved through the employment of appropriate figurative languages which adds unalloyed flavour in them.*

**KEYWORDS: Literary Communication, Igbo Culture, Nwadike's Novels, Adaeze and  
Ụwa Bụ Agha**

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**Introduction**

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

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

Apart from Tony Ubesie whom Emenyonu (1978) describes as doing for the Igbo literature in Igbo what Achebe did for Igbo literature in English, other Igbo novelists are seen not as competent and brilliant as Achebe in their presentations. Most of them according to Osundare (1987) have been observed to stuff their novels with more anthropological details than the narrative line requires. They do not make enough use of proverbs which in the Igbo society are deeply rooted in the Igbo oral tradition, reveal the wisdom of traditional people, given a compact picture of human and animal behaviour, plant life, values, attitudes and the belief system of the Igbo. The Igbo proverbial lore, being extensive and elastic, covers almost every aspect of Igbo life. Some of these proverbs when found in the novels, are not structurally integrated into the story but are watered down and in most cases like Ubesie's and Ofomaṅa's novels are padded with proverbs. A deficient use of proverbs in any novel portraying Igbo culture will miscommunicate and therefore impair meaning. It is against this background that this paper sets to investigate the literary communication of the essence of Igbo culture using two Igbo novels of Inno Uzoma Nwadike (1998 2005). Igbo novels in this context are novels whose medium of rendition is Igbo language.

## **LITERATURE REVIEW**

### **Conceptual Review**

#### **Communication**

The word communication comes from the Latin word "Communicare" which means "to show" to exchange" or "to have in common". Communication is therefore the process of exchanging information and ideas. It is a process which involves encoding, transmitting and decoding of intended message. Communication is judged effective and appropriate if the intended meaning is successfully conveyed Oweleke (2020:3).

There are different definitions and views about the word communication because it features in many fields of study. Several fields of study dedicated a portion of attention to communication. Definitions of communication therefore range widely: linguistics, psychology, mass communication, information technology, sociology etc. communication is not limited to humans or even primates. Charyk and Metzger (1989) define communication as 'a variety of behaviours, processes and technologies by which meaning is transmitted or derived from information'. The term is used to describe diverse activities such as conversations, data exchange between computers, courting behaviour of birds (attracting opposite sex for production), emotional impact of a work of art, and the network of nervous systems in the body.

From the linguistics point of view, Crystal (1997:72) sees communication as 'the transmission and reception of information (a 'message' between a source and a receiver using a signalling system'). In linguistics, content, source and receiver are interpreted in human terms; the system involved is language and the notion of response to the message is of crucial importance. Communication is, therefore, sharing or exchanging messages between human beings and the medium or system of communication is language.

In an ideal situation, communication is said to have taken place if the information received is same as that sent or the message is understood by the Receiver the same way the Sender conceived it. Other aspects of human communication are paralinguistic and non-linguistic, both make up the extra- linguistic features of communication. So effective communication is achieved through an interplay of linguistic and extra linguistic codes. Paralinguistic features include intonation, tone, stress, pitch, pause or hesitation, emphasis, speed or rate of flow of

speech etc. Non-linguistic aspects of communication include facial expressions, body movement, gestures and eye contact.

## **Language**

The concept 'language' can be defined from both the narrow and broad perspectives. From a broad point of view, it is described as a system of both human and non-human, using generally accepted signalling systems. On the other hand, the narrow definition of language limits it to only human communication. Edward Sapire (1928) cited in Yul-Ifode (2001:2) states that language is "a purely human and non-instinctive method of communicating ideas, emotions and desires, by means of voluntarily produced symbols". According to Sapire, language is purely human; it is the exclusive endowment of man. It is language that distinguishes man from other animals. Although animals can communicate with one another, their communication system is not language because it is limited to a few specific calls, signals, or gestures that merely convey greetings, threat, danger, mating, presence or absence of food etc. Palmer (1986:9) also notes that the outstanding achievement that sets apart from other animals is the use of language and argues that man should be better described as *homo loquens* "the speaking being" rather than *homo sapiens* "man with wisdom".

Many linguists Palmer (1986), Trask (1995), Yule (2006), Shaffer and Kpp (2007) Fromkin et al (2007) O'Grandy and Cho (2011) Yul-Ifode (2014) and others believe that the most remarkable endowment of man that distinguishes him from all other animal is the possession of language. Even though animals make specific sounds, the sounds cannot be organised into two layers of sound and meaning simultaneously, they cannot be used to express events or activities in the past or future, or can these sounds combine to create new expressions or novel sentences as found in the human language. Thus, animal language does not exhibit the unique features of duality of patterning, displacement or productivity respectively.

Language is a social medium for conveying information through the use of arbitrary and rule governed symbols. Each language uses its own unique symbols and language, and it is this generally shared knowledge that enables speakers, hearers, writers and listeners to share information. Igbo language is a unique language. It is the unique system through which cultural values, world view and belief of the people are transmitted. It may be expressed verbally or by writing or singing. The question at stake is whether the users of this language through written medium use it to communicate the intended values, world view and the belief system of the owners.

## **Culture**

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

Klamn (1931:6) sees the culture of a nation as the customs, informations and skills, domestic or public life in peace and war, religion, science and art manifest in the transmission of past existence to the new generation. Good (1959) defines culture as the aggregate of the social,

ethical, intellectual, artistic, governmental and industrial attainments characteristic of a group, state or nations, and by which it can be distinguished from and compared with other groups or nations. Cappalleti (1971:20) looks at culture as the awareness possessed by human community of its own historical evolution by reference of which it tends to assert continuity of its own being and to ensure its development. The distinction between one culture and the other lies in the ideas, concepts, usages, institutions, associations and material objects employed at any given place and time.

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

## **Data Presentation and Analysis**

### **Linguistic Mode of Communicating Igbo Culture**

Among the Igbo, like any other ethnic group in Nigeria and perhaps the entire Africa, literature is the embodiment of the people's Belief System, their understanding of their cosmic world and their world view. The discussion of literary communication of Igbo culture cannot be fully achieved without an examination of the linguistic mode of communication in the novels under study. This is done through the examination of the linguistic devices of communication in the study text, the style of language or the various ways the author employed figurative languages to generate the stories.

### **Figurative Language**

Figurative language or figures of speech are among the most important stylistic features employed in Igbo novels. It is the use of language in expressions that makes meanings not to be realized from the surface levels of such expressions. Figures of speech are integral parts of the functioning of language, besides they are indispensable in any work of fiction. A good literary work should project figurative expressions as well as successfully apply in the text-matters. Nwadike emphasized most of these expressions in (Adaeze, (1998) and *Uwa bu Agha* (2005).

**Proverb:** One of the most prominent features of Nwadike's work is that he is so vast in Igbo proverbs and also a very good story teller. His uniqueness in the appropriate usage of proverbs affords him the sense of creativity in manufacturing proverbs. The degree with which proverbs are used in his novels tend to equal the abundance the proverbs are found in the Igbo oral tales. This created the base for oral literature having a reference to the background for him in written literature as well as other modern Igbo writers like Ubesie.

According to Emenyonu (1978), the foundation of Igbo literature is the Igbo oral tradition ... contemporary Igbo novel, poetry or drama is the extension of Igbo oral literature. Also Chinweizu (1980) notes "... there was in precolonial Africa an abundance of oral narratives ... These narratives have made the metric technical and formal contributions to the African novel of which Igbo literature being one of the various African ethnic literatures shares the same characteristics with the oral narrative. This reminds us of the moment when a narrator addresses the Igbo traditional audience in proverbs which depict the mark of a man. The inability of an Igbo man in using proverbs very well gives rise to loss of respect and watery nature of his discourse. That is why the Igbo will say: *Onye Igbo o bu la a turo ilu kowaara*

*ya, i mara na ego ejiri luo nne ya lara n 'iyi* “Any Igbo person that needs an explanation of a proverb, should know that the mother’s bride price is a waste”.

The author of the texts under study makes use of proverbs in appropriate ways that give him the mastery of the Igbo language. The following excerpts are evidenced in Nwadike’s *Adaeze*

*Ikuku kuru, e wee hu ike okukof.* (AD: 31) The wind blew, and the anus of the fowl was seen

*Awof anaghị agba of of ehihie n’efu.* The toad does not run in the afternoon in vain

*A si na ura towa uf, e kwowe ya ekwowe.* (AD: 126) It is said that when sleep becomes enjoyable, snoring sets in

*E mee nwa ka e mere ibe ya, ufwo alaa.* (AD: 13) If a child is treated like others, he will feel the same.

*Adaeze (AD) illustrate:*

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

*Agwo otu onye huru na-aghof eke n’anya ya.* (UBA: 32) A snake that is seen by one person becomes a python in his eyes.

*Matakwa na ufochi a muru dike na mba ka a muru ibe ya na mba of of.* {UBA: 32} Remember that the day a hero is bom in one town, another is also bom in another town.

*Ejikwala uf of adara enwe n’elu.* (UBA: 33) Don’t out of fear fall from the tree because of the monkey.

*Nwata bulie nna ya elu, of of nna ya ayochie ya anya.* {UBA: 56} If a child lifts his father up, his father’s cloth covers his eyes.

The above proverbs portray communal and neighbourhood living for which the Igbo people are known for. The Igbo people are so much interested in the upkeep of their brothers and neighbours by showing love or hospitality to their guests. This type of living helps them a lot because they believe that they succeed in their daily life, endeavours through their relations and neighbours.

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

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

*i dorof gbii di ka nnukwu of of Maa mma dika onwa Na-amufesi di ka anyanwu* (AD: 46) You are like a big bowel and Beautiful like the moon, sparkling like the sun

*O bu chi kere Adaeze kaona- amufesi ka anyanwu* (AD: 45) It is God who created *Adaeze* to be sparkling like the sun.

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

The author also expresses Adaeze's wisdom and humility by comparing her with the lamb, as in *Anya ruru Adaeze al aka Ebule Ako* (AD: 59) – Adaeze is as wise as a lamb.

In *Uwa bu Agha*, Nwadike uses simile in many ways in order to create beauty in his write up. Below is the excerpts from the text.

- |  |   |
|--|---|
| Ọ na-eku ume ka onye gbara ọsọ maratọn n'egwuregwu olimpiik. ....(UBA:2)                             | He is breathing like one who ran a marathon race during an Olympic game.                |
| Ikuanya ya dị ka nke oke enwe. Anya ya na-egbu kerekere ka nke Nwaologbo...(UBA: 2)                  | His eyelid is like that of a male monkey. His eyes are sparkling like that of a cat ... |
| Ọgịgaraije ya dị ka nke Okonkwo... (UBA: 2)  | He walks like Okonkwo ...   |
| Ọ tokowere afọ ka ite mmiri, tipawa isi ka udele, velewe ntị ka ehi, Kporopu anya ka atani. (UBA: 8) | Big stomach like a pot of water, barbed head like vulture, big ear like a cow           |
| Ọdịlị, onye akaorụ ya na- egbu mara mara ka ọnwa. {UBA: 57)  | Ọdịlị, whose handwork is as clean as a moon.  |

## Metaphor

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

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

- |  |   |
|--|---|
| N' akwukwo, Adaeze bu azu eru ala. Uburu ya bu eso nke na-atugide umu Nnunu. (AD: 30)                                  | In academics, Adaeze's back does not touch the ground. Her brain is the latex that sticks the birds.                            |
| Opigwe bu egbe na-ebu okuku. (AD: 32)  | Opigwe is kite that steals the fowl/chicken.  |
| N' igba ọsọ, ọ bu ele. (AD: 38)  | In running, she is an antelope.   |
| ...Onye isi a bu okuku nke chefuru onye foro ya ọdu n'udu mmiri. Ọ bu ehi nke kwara ite e jiri nye ya Mmiri. (AD: 120) | ...This principal is the fowl that forgets who prunes its feathers in rainy season. He is the cow that breaks its drinking pot. |
| Ofowike bu nwaebule akọ (AD 144)   | Ofowike is a witty ram.   |

In *Uwa bu Agha*, Nwadike also uses metaphor in different ways in order to create beauty. The character of Chief Ohanuru, the registrar of the university is described as one

that behaves anyhow with nobody questioning him. The author describes him as a holy lamb which can neither be touched nor killed, thus

Nwoke a so buru otu na ndi bu ebuli anu nso      This man is one of those sacred lambs that  
a naghị akpa aka na Mahadam. (UBA: 41)      cannot be touched in the University.

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

### Hyperbole

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

Adaeze bekatara akwa,ọ fodu ihe ntakiri ka      Adaeze cried until her eyes wanted to fall out  
anya ya daputa n'elu ala. (AD: 31)      from their sockets.

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

Ihe o ga-eji gafee onye na eso ya n'azu ga-adi      The margin she uses to overtake the second  
egwu. (AD: 31)      will be so wide.

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

### Rhetoric Question

A rhetorical question simply means a question that requires no answer. Cuddon (1991:795) avers that rhetoric questions are basically questions not expecting an answer or one to which the answer is more or less self-evident. They are merely meant to express a heightened dramatic effect. The questions are asked purposely for its rehetoric effect and not for its responsive effect.

Rhetorical questions are employed in *Uwa bu Agha* in a padded manner by the author when Prof. Nnoromele was complaining to Prof. Ikwuako about unbecoming attitude of the new V.C, in the following manner,

Ebee ka ụmụ nkiriinka omume ndi a ga-eduru ya na ndu? O makwa na o gaghi eji okwa ochichi a uwatwa? O makwa na a na-anwu anwu? (84)

Where will all these bad behaviours lead him to in life? Does he know that this position is not forever? Does he know that one dies?

Mmadu gbawagodu isi akwara, o ga- agbaru ya n'amaala obodo ya? O ga-akwuru naani ya? O chefuru na n'ala Igbo na otu onye anaghi aka oha? ( 85)

If someone is stubborn, should it be up to his kinsmen? Is he an island unto himself? Has he forgotten that in Igbo land, the individual cannot prove bigger than the group.

Kedu ka onye oge ya zura ga-eji ju ula? O ziri ezi na a ga-akwu Mmadu ego na-erugiri ya?... Ebe chaaman kansul na-ako ihe a ga-ekpe n'ikpe, gini ka a ga-ekpe? O bughi okenye daa iwu, apiampia agwu n'ohia? (88)

How can one whose retirement is up refuses to retire? Is it proper to pay someone money that is not due to him?... where the council chairman is talking about what is to be judged, what is there to be judge? Is it not when the elder flouts authority canes disappear in the forest?

Also in *Adaeze*, rhetorical questions are used in many ways to portray beauty of ideas and events. For instance, when the Prime Minister of Alaocha is complaining about the bad effects of the European leadership in Alaocha, he makes use of rhetorical questions. Thus:

Aku na uba anyi, mmanu anyi, nta na imo anyi, o nwere nke foduru? (UBA: 10)

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

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

Uwa aburu ala ito ute! Gini bukwa nsogbu mmadu n'uwa? Anyi nwekwara ndokasi ahu? (UBA: 14)

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

## **Parallelism**

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

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



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

I chefuola na ha niile na-egbunye n'otu akpa?	Have you forgotten that they all are partners in crime?
1 chefuola na o bu otu onye na ndi umuazu ha?	Have you forgotten that it is one person and his disciples?
1 chefuola ka ha si akwado ya?	Have you forgotten how they use to support him
Ma na-eweputa ya n'ihe niile, naani ime ya ka o chaa n'ike? (UBA: 33)	And present him in all things just for him to be the head at all cost?

In the same manner, Nwadike in *Adaeze* uses structural parallelism during the campaign between the two groups that want to rule Alaocha people. During this campaign, the two groups were going round the whole town singing and claiming rulership. Below is the excerpt from the text.

Onye akpakwala agu aka n'odu Ma o di ndu Ma o nwuru anwu Onyc akpakwala agu aka n'odu (AD: 89)	Let no one touch the lion on the tail Whether alive or dead Let no one touch the lion's tail.
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The Igbo people are known for their sense of exhibiting pride and confidence in demonstrating solidarity to their fellows, especially when they believe strongly in them. Nwadike in his text presents the two parties in Alaocha, each claiming more powerful than the other. In order to show their unalloyed support no matter what. They sing war songs round the town. Also the singing and chanting communicated the Igbo attitude towards defeat. Defeat as it were, is not in the Igbo man's lexicon and that is why he always claim defeat rather than being defeated.

## **Repetition**

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

In the text under study, it is observed that the novelist in order to make his literary work worthwhile, makes use of repetition. In *Adaeze*, Nwadike makes use of repetition when describing both the beauty and behaviours of Adaeze, showing that everything about her is

excellent hence the repeated use of the expression *Ehi maa mma*, e were... “if the cow is beautiful, its.... For that he says thus:

Ehi maa mma, e were akpukpo ya dina Ala	If the cow is beautiful, its skin will be used in lying down
Ehi mma maa, e were odu ya tee egwu.	If the cow is beautiful, its tail will be used in dancing
Ehi mma mma, e were mpi ya nuo mmanya	If the cow is beautiful, its horn will be used in drinking wine

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

N’otu ntabianya, ndi mmadu ejuputa ebe niile, ya ana-ada:	In a twinkle of an eye, people filled everywhere, it was sounding:
Q o gini?	What is it?
Q o gini?	What is it?
Gini na-eme Uzumma?	What is happening to Uzumma?
Bia, umu a, gini na-eme nne unu?	Come, these children, what is happening to your mother?
Uzumma, o o gini ka i na-etiri n’isi ututu a? (AD: 141)	Uzumma, why are you shouting this early morning?
O nwere onye nwuru?	Is anybody dead or what?

The repetition of “what” severally is just to communicate the reaction of people when they gather together for a surprise happening. During such gathering, everybody will be asking and seeking to know what is happening around. The inquisitive nature of Igbo people, lends them to want to know and identify with what is happening around them and others. Hence the expression, *O nuru ube nwanne agbala oso* “He who hears the cry of his brother never runs away.

When Adaeze’s people gathered to discuss the issue of her going into the convent, the invocative language below was used by Adaeze’s uncle while he was praying way for the success of their meeting. Below is the excerpt from the text.

Chukwu Abjama, bia taa oji Ala Ndikpo, bia taa oji. Agbara ukwu na agbara nta, Bjanu taa oji {AD: 147)	The supreme Diety, come and eat kolanut The land of Ndikpo, come and eat kolanut The big and small deities, Come and eat kolanut.
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In the same way, repetition is used in *Uwa bu Agha* severally, when Prof. Nnoromele inquired from Prof. Ikwuako about the attitude of Prof. Udemba. During their discussion, Prof. Ikwuako uses repetition to express the negative attitude of Prof. Udemba towards people he meets in Odenigbo University. Thus:

Nnaa, o okwa ekwuola m ya na ihe obula riri elu ga-aridariri: ara kerechaa, o daa; utu	My friend, I have said that whatever goes up must come down: the breast after standing
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kelirichaa, o huda isi; ugboelu ferechaa, o up, must fall down; the penis after erection  
daa; nnunụ fejuruchaa, o fedata n'ala. (UBA: must fall down; the aeroplane after flying,  
85) must land; birds after flying without  
perching, must come down on the ground.

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

...A gwara Vii Sii ka o gaa zuo ike otu afo, noṛo n'elu ya kpobatarara MADO ... sool Administreto ka o bja mezie ihe ndi ghigbara aghigba, ka o bja kulite ndi a zodara n'ala.	... The V.C. was asked to rest for one year, upon that, a sole Administrator was appointed, to come and amend things that has been destroyed, to come and bring up the down trodden. To come and put right the wrong the Igbo have done to their place.
Ka o bja doziere ndi Igbo be ha, Ka o bja kpeziere onye Igbo na nwanne ya.	To come and reconcile Igbo brothers with each other.
Ka o bja kuziere ndi Igbo ka e si achi ochichi...	To come and teach the Igbo good governance.
Ka o bja burutu ego di n'ala Igbo ...	To come and steal some money in Igbo land.
Ka o bja gwa ndi Igbo ...	To come and tell the Igbo people ...
Ka o bja gwa ndi Igbo ...	To come and tell the Igbo people ...
Ka o bja gwa ndi Igbo ...	To come and tell the Igbo people ...
Ka o bja gwa ndi Igbo ... (UBA: 88)	To come and tell the Igbo people ...

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

However, one can see from the ongoing above that the author of the texts under study combined structural and semantic repetitions in a parallel manner to juxtapose ideas within the immediate and non-immediate Igbo environment for the purpose of constructive comparison.

### **Summary of Findings**

The analysis of the two novels under discussion reveals the linguistic mode of communication therein. The linguistic mode represents the verbal communication. That is, the spoken language. The author of the novels under discussion communicated Igbo culture by imbibing the Igbo method of using proverbs, rhetoric questions, similes, metaphors etc. in creating his stories.

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

### **Conclusion**

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

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