

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

In the contemporary world of science and technology, much attention is not given to the functions of the mind and how it affects behaviour of individuals. Dreams are phenomena that expose the unconscious state and thought of people. Dreams are highly meaningful reflections of unconscious mental functioning. They are streams of thought, images and sensations occurring in a person's mind during sleep. Research speculations say that dreaming is a state of unconsciousness that incorporates three temporal dimensions viz: experience of the present, processing of the past and preparation for the future. Dreams do not usually make explicit statements. They communicate obliquely or indirectly just like literature. That is, dream and literature avoid direct or open statement. They represent meaning through concrete embodiments of time, place or persons.

Most Igbo people naturally believe in dreams. They do not take the messages of dream for granted in real life contexts. Every dream conveys its message through symbols manifested in it. So, *Ndi Igbo* take most messages of dream serious. Probably, the utilitarian nature of dreams in the life of *Ndi Igbo* justifies its application or use by creative artists of Igbo extraction in their literary works.

Literary works are substitutes for life behaviour. With a closer look, one will find out that in literature, there are more complete images of behaviour than could be previously imagined. Using language as a medium, the literary men specialize in associating, disassociating or recombining whole out of elements. As such, they produce their historic or physical sense in a literary form. That is to say that the literary artists make use of their personal experiences to create literary works. They do not write in a vacuum.

In other to produce such works, the literary artists employ several techniques and devices. They structure their works to achieve effect on their readers or audience. Because literature is meant to be read or acted, the creative artist must have a style of organizing his work using a particular or different technique(s.) Literature is a creative work that needs skillful attention. Since it imitates or represents life, it must achieve the 'willing suspension of disbelief' or achieve 'verisimilitude'.

These literary works are of three categories namely drama (play), poetry and prose. All the genres of literature involve the life of its community. They have the ability to represent and challenge social, political, philosophical and aesthetic attitudes of the people. Literature has large portion of words spoken, written or electronically recorded.

Drama (play) amongst others is usually written to be performed. Poetry on the other hand could as well be performed. So, in performing drama, actors and actresses involved, act out human experiences. Therefore, in writing drama, the playwright see to it that all the elements required are physically, spiritually, consciously and unconsciously captured. Even the dream of the character is as well constructed as if the playwright joined the character in the dream and knew all that happened. Put the other way; the character's dream is well known to the playwright. The dream of Obioma in *Nwata Rie Awo* was constructed as if Onyekaonwu was present when it occurred.

Most Igbo drama accomplishes this imitation of life. It mimes the Igbo society and its world view. Igbo play uses words, sounds, gestures, facial expressions and body movement, including inner thoughts, to portray human life. The Igbo drama is an all round interpretative art; it is an interpretation of life in the Igbo society. In this regard, it synthesizes all aspects of Igbo life belief, philosophy, science, religion, art and other cultural practices. This could be one reason why most Igbo playwrights predominantly feature dream(s) in their works. Most Igbo plays are therefore replete with dreams.

Though, some prose in Igbo language also contain dream as narrated by the author and poetry is communicated as if the poet is dreaming.

In the course of doing so, one playwright after another imitates or adapts each other's form and as a result, employing dream in Igbo drama gradually becomes their style. And this style is usually applied to achieve the dramatic technique of foreshadowing since the belief sometimes is that dream reveals the future or predicts what is to happen later. The study observed that dream in Igbo play is not only a technique used to achieve the effect of foreshadowing, rather other literary techniques could as well be expressed using dream. These literary techniques include: flashback, exposition, climax, denouement, suspense, conflict, dramatic irony, soliloquy, monologue, play-within-a play, epilogue, dramatic parallelism, aside and catharsis. The manner or device in which these techniques are applied in literature (plays) achieve could form basis for the writer's style.

Curteman (2010) in a post on the internet on 29th July, explains that style is the author's primary writing form that he uses to disseminate information or communicate his thoughts. Thus;

the basic writing style of the author. It is not what an author writes, but the manner in which she writes it, it is an author's unique way of communicating ideas. It relates to an author's liberal or conservative use of sensory details that involve some of all five senses, use or non use of figurative language, metaphors and similes ... while every author has a personal style of writing, that style is not static. The author refines it through reading a variety of writers and through his own writing experiences...

The above statement suggests that style is regarded as the way a writer presents his work to mark or distinguish him from another. It also suggests that the author can do this through emulating other writers. This fact, explains why writers incorporate dream in

their works to achieve effect. With the philosophy and belief of Igbo at the back of Igbo playwright minds; they may likely adapt each other's style by making their characters have dream(s) in their play to achieve the effect of foreshadowing.

Duruaku (2003:76) also explains that "style refers to the relationship of the play to reality. It is the stance of features adopted in producing the play". He further enumerates different forms of styles used in producing play viz presentational styles. These include styles employed by classic Greece, Medieval period, Shakespearean period, Renaissance period (painted backgrounds, etc.); representational or illusionistic styles. This is typified in the following staging techniques, realism and naturalism. These include the approaches that challenged the representational styles – symbolism, expressionism, surrealism, formalism, epic theatre and absurd drama. Duruaku is trying to say that style is also evident in the production of play on stage. A play text is for the stage. A play is fully realised only in performance. That is, in composing play, the playwright must have in mind that one day; it will be acted on stage. As such, the playwright must take pains to create works that will be aesthetically appealing both as text to be read and as text to be performed.

It is obvious that literature differs sometimes from one country to another; like English literature, their scenes are commonly laid in England, they are usually about English men. African literature, is also designed to be read by Africans as its scenes depict Africans and their culture; particularly Igbo literature is also designed to be read by Igbo people and so on. With modern civilization works of all authors flow into a general pattern/mode of literature. That is to say that literature of different races reflects current social, cultural, and economic conditions of its society. Literature has shape, form and content. The Igbo playwrights selected in this study presented their plays as if it is life itself. That is, all emotions, fears, hopes and desires common to all men of life (*Ndi Igbo*)

are captured. And in reading these works and other literatures, one looks out for these values in real life. Reading literature demands attention from the reader, may be to be aware of what is fair, beautiful, ugly, etc. That is seeing things as never seen before.

One can always value any piece of literature by the number of genuine emotions or thoughts which it calls forth from the person; it demands new feelings, new understanding and perception. If not or otherwise, it must surely possess no real values in itself. Reiss (1967:5) argues that the way we respond to literary works should be intrinsically motivated.

when we look at a work through our response to it we are committing what W.K. Wimsalt, Jr. and Mouroe C. Beardsley have termed the “effective fallacy”. Rather than ask, “why has this work affected me as it has?” We should inquire, “what in this work has caused me to respond as I have?” The emphasis in the two questions is quite different; the first focuses on the person asking the question while the second on the work of art. The second question is the starting point of all real literary criticism.

It is this second question that has motivated the researcher to therefore examine the selected Igbo plays from this particular standpoint – the way it attempts to present dream as a medium of achieving different dramatic techniques. The reflections of dream in the play texts are seen as an attempt to apply a metaphorical device in literature into an entirely new context. By so doing, great literary art (Igbo drama) remains stable and alive.

1.2 Statement of the Problem

It has been observed that dream is replete in Igbo drama. Drama imitates human activities and life; most Igbo playwrights employ dream as a natural phenomenon and also as a technique of foreshadowing events ahead in the drama. With close and keen observations, dream in Igbo drama does much more than foreshadowing. It goes beyond

future prediction of events in the drama. Dream has become a common style of foreshadowing to most Igbo playwrights. As such, the aesthetic impacts of dream in Igbo drama need to be examined. The hub of this research therefore, is to establish that beyond foreshadowing; dream employed in most Igbo plays has so much aesthetic impact on the literary piece as such dramatic techniques are enhanced, expressed or achieved. It is also pertinent to note that most playwrights and readers or audience are not fully aware of the fact of the matter. They do not take cognizance of dream subtle effect on Igbo drama. However, previous works on dreams in Igbo literary scene are yet to prove why dreams are predominantly used in various Igbo plays; hence the need for this study. On this premise, the study posits that without looking at its surface meaning, dream is a veritable device playwrights employ to embellish or enrich their works. Dream is a royal road to understand what is on the unconscious mind.

1.3 Purpose of the Study

The purpose of this research is to discover the aesthetics of dream in some Igbo plays. The objective of this study is to:

- 1) establish that most Igbo playwrights employ dream to achieve foreshadowing, in their drama works
- 2) know the relationship between dream and drama
- 3) justify that beyond foreshadowing, dream is used to achieve other dramatic techniques
- 4) know how dream illuminates reality and
- 5) find out how dream can enhance the meaning of the entire literary works.

1.4 Significance of the Study

This research will help every scholar interested in the business of literary studies. Specifically, it will help Igbo scholars to appreciate the incorporation of dream in Igbo drama. It will offer fresh perspective on the significance of dream as in literature.

To the students, it will enable them to look indepth over elements and functions of dream in Igbo drama texts they are studying, so that they will throw more light on their values. The students will also benefit by recognizing the importance of using dream to achieve response of readers if well applied in literature as potential creative artists.

Teachers of Igbo drama will also gain from the study as it will widen their intellectual horizon in the knowledge of different devices applied in the writing of drama and how best they can be achieved especially through the use of dream. Playwrights are not left out because, the study will make them to know that dream in literature is a veritable tool for achieving so many literary techniques and if well applied will enhance their writing style.

The research also gives room for interdisciplinary study. This is because different fields such as; psychology, philosophy, religion and literature will inter-play in the course of the study. It will also enable both students and teachers of literature to know how best to apply the Freudian principles of psycho-analytic theory in the study of literature.

The study will also rekindle the importance of dream in people's lives, symbols associated with dreams and how best to interpret dreams. Finally, the research will compel one to know how much the unconscious state control the conscious state; what affects behaviour at times and as well as give meaning to life reality.

1.5 Scope of the Study

The scope centres on the aesthetics of dream as a literary style in selected contemporary Igbo dramas. The selected works include: *Obidiya* (Akoma, 1977); *Nwata Rie Awo* (Onyekanwa 1979), *Qkx Ghara Ite* (Onyekanwa 1983), *Adaakx* (Mogbogu, 1988), *Nwata Bulie Nna Ya Elu* (Nwadike, 1992); *Ogbu Mmadx Ndx na-Agx* (Igbokwe, 1995); *Ajqnwa a na-eku N'ikpere* (Igbokwe, 1999); *Nkiruka* (Echebima, 2001); *Qnqdx Ugo ad[gh] Egbe Mma* (Obidiebube, 2006) and *Ezindx* (Mbaegbu, Chukwudi and Umo 2008). These drama texts contain different dreams and the different literary techniques to enhance understanding of work.

Furthermore, the research work has been comprehensively organized from chapter one to five. Chapter one of this work looked into the background, purpose, significance, problems and research questions guiding the work. That is to say that the study was introduced in this chapter.

Chapter two of the research looked at the scholarly views on the concepts of aesthetics, dream, literature and drama; theoretical framework and empirical studies. That is; the review of literature was done in this order.

In chapter three, the study also looked into the synopsis of the texts selected: *Ogbu Mmadx Ndx na-Agx*, *Ajqnwa A na-Eku n'ikpere*, *Nwata Bulie Nna ya Elu*, *Ezindx*, *Qnqdx Ugo... ad[gh] Egbe Mma*, *Nkiruka*, *Obidiya*, *Adaakx*, *Nwata Rie Awq* and *Qkx Ghara Ite* while chapter four goes further to analyse the dreams in selected texts and make some findings and finally, in chapter five, summary, conclusion and recommendations were made.

1.6 Research Questions

The following research questions enabled or guided the study to achieve the purpose it set out to discuss:

1. Do most Igbo playwrights employ dream in their different works?
2. What is the relationship between dream and play?
3. Could dream be used to achieve any other dramatic technique beyond foreshadowing?
4. Does dream illuminate reality?
5. How can dream achieve the meaning of the entire play?

1.7 Research Methodology

The study adopted descriptive qualitative research design. There are so many Igbo drama texts that have dreams in them. Igbo literature comprises different forms like prose, poetry and drama. But the study concentrated on drama. Ten Igbo drama texts are chosen. Since the research is a textual analysis; it therefore took data from the selected texts and analysed the dream content in them. The researcher did this by reading and re-reading them severally to understand their contents and thus analysed same as regards to dream. The primary method of data collections in this research involved the selected drama text. The selected texts are: *Ogbu Mmadx Ndx na-Agx*, *Ajqnwa A na-Eku n'Ikpere*, *Nwata Bulie Nna ya Elu*, *Ezindx*, *Qnqdx Ugo... ad[gh] Egbe Mma*, *Nkiruka*, *Obidiya*, *Adaakx*, *Nwata Rie Awq* and *Qkx Ghara Ite*. The secondary source of data collection also involved interactions with some playwrights, students of Igbo literature excerpts from journal articles, textbooks, information from internet, interactions with the public, sources from the library, and personal observations and experiences.

CHAPTER TWO

LITERATURE REVIEW

The study looks at the conceptual/interpretative; theoretical and empirical framework on aesthetics, dream, and drama (play).

2.1 Conceptual Framework

Aesthetics

Aesthetic relates to the principles of beauty and taste and of art. Aesthetics is a branch of philosophy dealing with the nature of beauty. The word aesthetics was first used by German Philosopher Alexander Gottlieb Baumgarten who helped to establish the study of aesthetics as a separate philosophical field of study. Actions or behaviour can be said to have beauty beyond sensory appeal. Aesthetic and ethics often overlap to the degree that this is embodied in a moral or ethical code. The symbols in Igboland are one of the ethical codes of the society that projects its aesthetic value. The Igbo have what they value as beauty in art or expression.

Hornby Dictionary (1984:43) state that aesthetics is the creation or expression of what is beautiful especially in visual form, fine skill or aptitude in such expression.

Lending credence, Cole and Aniakor (1984:35) in Kanu (2008:11) believe that: “Every work of art is the product of social and historical conditions of its creation”. Once the work of art is created, it also begins to shape man’s social conditions as well as history.

Aesthetic in literature encompasses the authors’/poets’ use of a variety of techniques to appeal to our aesthetic value depending on the type of writing. An author may employ rhythm, illustrations, structure, time shifting, juxtaposition, dualism, imagery, fantasy, suspense, analysis, humour/cynicism and thinking aloud. In literary

aesthetics, the study creates an awareness of the deep structures of reading and receiving literary works. Such creations evoke effect feelings. By this, it refers to the emotional sense created in the reader or receiver of a literary work. These effects may be broadly grouped by their mode of writing and relationship the reader assumes with time.

The word aesthetics is synonymous to visual or artistic beauty and ugliness. Art is commonly referred to imitation of life and life itself is usually judged by its beauty or ugliness. Aesthetics therefore according to Alexander Gottlieb Baumgarten (1735) as quoted by Ighorodje (2006:118) is:

...the science of how things are known via the senses".
... a branch of philosophy; it is a type of value theory or axiology, which is the study of sensory or sensori-emotional values, sometimes called judgments of sentiment and taste. Aesthetics is closely associated with the philosophy of art. Aesthetics is sometimes called "the study of beauty", but that proposed definition will not do because some of the things that many people find aesthetically valuable or good or noteworthy are not beautiful in any usual or reasonable sense of the term "beautiful...

Works of art are known to have an "aesthetic surface". That is, an on the spot source of demand or appeal. But it requires one to go beyond that surface to find out the real beauty of the art's more subtle qualities. Doing so is a considerable pleasure for the fact that art influences the sense of the observer.

In creating or recreating art, an artist must work with materials that are related in some degrees; as such he has to establish orders of variation; mind the structural principles of combination and consider the materials of beauty because the senses take pleasure in sorting out all the rigours that made up the object. It is that way which an object is put together that one could consider as its aesthetics. Experiencing aesthetics is a spontaneous or instantaneous attitude to the work of art.

Omorie (1999:43) as cited by Ighoredje (2008:119) puts it that:

Aesthetic experiences can be grouped into two subdivisions, aesthetic perception and aesthetic appreciation. She further breaks the aesthetic experience into instrumental and non-instrumental experiences. In instrumental experience, the audience appreciate the object not just for its own sake, but also as a sign or symbol. The costume is a veritable guide for the viewers to the object it symbolizes...

A character's choral beaded golden, silver, game, or ladder design crown is a sign that he/she is portraying a royal figure. She continued that apart from having an organic unity a work of art must aesthetically display a varied form creating a balance and shunning monotony. As a visual art, costume must first perform its pure creative form before going to read as a sign. For a costume to possess aesthetic value it must possess some outstanding qualities

The Aesthetic theory of Art is based on the idea that art exists for the sake of its beauty alone. The work of art has to stand on its own as the expression of the artist's imagination and his/her communication with the audience. Supporting this view, Stolnitz (1969:23) explains that:

...focusing upon the object and acting in regard to it is not all that is meant by aesthetic attention. To savor fully the distinctive value of the object, we must be attentive to its frequently complex and subtle details. Acute awareness of these details is *discrimination*. People often make a good deal in the experience of art, not only because their attention lapses but because they fail to see all that is of significance in the work. Indeed, their attention frequently lapses for just this reason...

This is to say that they do not recognize the individuality of literary works. As such they generalize their contents making them boring as they cannot distinguish one from another. If you have had the good fortune to study literature with an able teacher, you know how a play or novel can become vital and engaging when you learn to look for details to which you were previously insensitive. But awareness of this kind is not always easily come by. It often requires about allusions or symbols which occur in the work, repeated experience of the work, and even, sometimes technical training in the art form.

Summarily, arts generally demands aesthetic value, therefore, creative artists should without fear or favour distinguish their work through elevated style of writing.

Dream:

Dreaming is an altered state of consciousness in which remembered images and fantasies are temporarily confused with external reality. Many people do not recall their dreams in the morning but evidence suggests that non-recallers as much dream as recallers. "I never dream" implies they cannot recall their dreams". If there is a distraction free waking period, dream of that morning is consolidated.

Hall (1966) as quoted by Chikezie (2008:101) defined dream as "a succession of images, predominantly visual in quality, which are experienced during sleep". It is very natural to dream. Dream is a natural phenomenon which occurs in most human beings. Dreams are indeed an integral part of human life. It is something associated with human beings. Supporting this claim Lindskoog (1977:7) says:

Dreams are occasionally related to astrology, reincarnation, the I Ching, auras, fasting, Yoga, out-of body experiences, spiritism, Tarot cards mandalas, and numerology, not to mention the traditional cheese-and-pickles connection. Through the fat years and the lean, one thing stays constant. Whether we like it or not, recall it or not, admit it or not we keep right on dreaming. Most of us dream at least a quarter of our lives away. God made us that way.

The statement above goes to tell us that dream is a natural phenomenon from God. He made humans to dream especially when sleeping. Dream is related to abstract concepts mentioned above. It happens in an unconscious state of ours. Ofor (2010:7) says; “God was the first dreamer in this life. He conceived man in his supernatural thought. From His Divine mind, He had a picture of a special creature different from other creatures. He quoted (Genesis 1:26) which reads “Let us create man in our image after our likeness, and let them have dominion over the fish of the sea and over the fowl of the air and every living thing that moved upon the earth”. So God dreamt about man and he accomplished his dream later by creating man. From the world of dream God brought man into reality. He saw man in the mental world and it took flesh in a physical world. Man is a dream of the Almighty God.

With this claim, there is no doubt why God speaks to his children most times through their dreams. Dreams are meant to serve as friendly arms if we know how to lean on them. Dreams are very necessary to life. They fill life with the necessities that make life meaningful. It has the capacity of changing lives. By bringing forward the hidden things in man’s live; dream can open a hidden door of life by allowing one see through the hidden part.

In the Bible, so many people had dreams, and it all came to fulfillment. The Bible is a classical great literature that recorded the highest number of dreams. That is to say that most number of messages in the bible were messages derived from dream. For instance, New International Version (NIV) (2010:44) recorded in (Genesis 28:12) that Jacob had a dream. He dreamt of a ladder set up on the earth reaching heaven with the angels of God ascending and descending and above it stood the Lord and he said:

I am the Lord the God of your father Abraham I will give you and your descendants the land on which you are lying. Your descendants will be like the dust of the earth, and you will spread out to west and to the east, to the North and to the South. All people on earth will be blessed through you and your offspring. I am with you and will watch over you

wherever you go, and I will bring you back to this land. I will not leave you until I have done what I have promised you.

With the dream, Jacob began a new life. He had series of dream; each foretelling what will be ahead. He realized the presence of God who totally transformed him for good. Jacob's dreams ended his anxiety. And all of his dreams came to fulfillment. God was with him all the years he served Laban his uncle, he got married to wives and had plenty children and flocks and God delivered him that he was not attacked by Laban his uncle and Esau his brother and brought him back to the land which he promised his fathers.

Joseph his son also dreamt and his dream triggered the jealousy of his brothers. They made plan to kill him and destroy his special coloured coat his father Jacob made for him, for he loved him so much. But he was saved and the dream came to fulfillment. He later became Lord in the land of Egypt by the order of Pharaoh because Joseph found favour with him after interpreting Pharaoh's dream. Joseph's dream in his father's house goes: "We were binding sheaves of grain out in the field when suddenly my sheaf rose and stood upright, while your sheaves gathered around mine and bowed down to it".

His second dream in verse 9 says "Listen he said; I had another dream, and this time the sun and moon and eleven stars were bowing down to me". His brothers called him the dreamer "Here comes that deamer!" they said to each other. At last, Joseph's dreams came to reality that during the famine his brothers went down to Egypt to get food and through this Joseph revealed himself to them and they all went down to Egypt and they bowed down to Joseph and served him. Daniel in the bible also had a dream in (Daniel 7:11-13). In the first year of Belthshezzar king of Babylon, Daniel had a dream and visions of his head upon his bed. Then he wrote the dream and told the summary of the matters. Daniel spoke and said:

I saw in my vision by night, and behold, the four winds of the heaven strove upon the great sea. And four great beasts came up from the sea, diverse one from another. One was

like... I saw in a night vision and behold, one like the son of man came with the clouds of heaven, and came to the ancient of days. And they brought him near by him

At this dream, Daniel did not relax or go to his normal activities. He took time to think over the dream to know exactly the meaning. He marked out quality time to see the true meaning of the dream. He went into spiritual search through prayer, until in prayer, he came near to one who stood near him and he asked him the truth of the dream. There, the one he met told him the truth of the matter (Daniel 7:16) (Ofor 2010:61/62).

So many people had dreams which were recorded in the bible. Their dreams were interpreted. Their dreams were fulfilled. People like Paul in (Acts 27:10/22-26), Elizabeth, Joseph, Mary, and Paul. These people received messages ahead from God through dreams.

Apart from the Bible, the Koran also contains excerpts of dream. The Muslim faith according to Fassasi a Muslim, on 5th July 2018 in an interview by the researcher; says that dream in their belief come in three forms. The first comes from the devil or satan, the second comes from God and the third comes from the worldly activities of the day. The nightmares and every other bad dream are assumed to come from the enemy the devil. This happens in order to take man away from what God wants. That is it is an indirect way of making the dreamer to consult the soothsayers, the diviners, the native priests in order to help him interpret his dreams and save him from impending doom. By doing so, the person has gone against the order of God not to serve other gods. This type of dream usually has negative influence on people. The second type of dream is what they called 'the Goodnews'.

The goodnews, Muslims believe, comes from God. It has positive influence on the person's life. As such they see it as message from Almighty God. The third one is the one that may come as a result of the days' activities or the worldly activities as the case may be. This type of dream they said have no influence on the person's life. Dreams like

playing, ridding a bike, shopping in the market etc. are not considered as a serious affair because they project no harm to the dreamer.

Going further, he said that when you dream, ideally, you should not tell it to another person. The best option is to keep it to yourself and pray that the bad one do not happen and the good one should come. Reason for not telling another is that the person might lead the dreamer astray if it is negative and can as well become jealous if it is positive. He cited example with what happened between Joseph and his brothers. They are therefore advised that if the dreamer must tell it to someone, he/she should tell it to someone he/she loves or loved ones alone so that they will help the person pray over the dreams.

In Igbo philosophy, dreams are signs to something; it could be a good or bad dream signifying something. Most Igbo believe in it and when they receive such signs, they do something about it. Some pray to see that the good one happens or they go to the native priests to find out how they will achieve it by making sacrifices. They also do the same thing if it is not a good one. They go to prayer houses to see that it does not happen or to the native doctors as well as pray that it does not come to past. In collaboration, Chidiebere (2008:4) says:

...all of mans aspiration is summed up in dreams. All men dream. Some dream at night and some dream during the day with eyes open... In the dark recesses of their mind, and with high sense of imagination they see abstract reality and with a burning desire and determination, surmounting all obstacles, temptations, setbacks and trials they bring forth their mental conception into reality...

There is another form of dream. This is the dream of aspiration, dream of hope; dream of achievement. This type of dream is the one that drive a person to action. It draws the person like a big magnet that pulls the person toward itself. It is the type of dream that takes place while someone is awake. That is; not sleeping. The person may be awake

while the mind wanders from one thought to another and before long, the individual's consciousness gradually goes into unconsciousness while still awake. Barnett (1982:2) says;

...everyone of us on planet earth was created by God to have a dream, a destiny and a reason for living... By dreams, I don't mean the nightly thoughts you experience as the brain sorts out the day's events. I am referring, rather to the goals and visions that fire your heart and saturate your soul with joy at the very thought of them. I mean those continuing visions of what you want your life to be at its highest level of fulfillment, what you want to do, how you want to do it, and what kind of person you want to become in the process...

Barnett is trying to suggest from the statement that this type of dream aspires one to achieve his life ambition. That is; a burning desire in the mind to hit target. The later according to Barnett, "contains your spiritual "DNA"; the very blue print for who you are". By this he means your dream is that idea, vision for your life that burns inside you, something you cannot tamp down or ignore for long. It keeps coming back to your mind because it is part of who you are; it will never leave you alone. This is also the type of sensation or dream that Achar (1996) records in his *They Had A Dream* text. A text that records the account of Fredrick Douglas, Marcus Garvey, Martin Luther King Jr. and Malcolm X, over civil rights struggle in the United States. These are men who were involved in fighting for the equal rights of the blacks in United States. It was this type of dream that Martin Luther King Jr. (1929-1968) had that led him to organize a powerful non-violent civil disobedience movement and he made his indelible dream speech; thus:

...I have a dream" that one day on the hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood. I have a dream that one day even the state of Mississippi, a state sweltering with people's injustices, with the heart of oppression will be transformed into an oasis of freedom and justice. I have a dream that my four little children will be judged not by the colour of their skin but by the content of their character ... (Achar 1996:15)

The above dreams of Luther King Jr. were not a night affair. They were the forceful words and prophesy that came out of his mind and he voiced them out as he was addressing about 250,000 listeners in the protest march on Washington on August 28, 1963. At the appointed time Luther's dream came to pass when Barrack Obama, the first African American (Black) became the President of America. This is not the type of dream the research is focusing on in this study. The study is interested in that type of dream that occurs during the night sleep. That is the experience encountered while asleep as the mind perceives sequence of non-randomly connected events bringing together both mundane facts and fantastic creations together. Put the other way, dream could be regarded as the unconscious state of the mind that produces images which lead in turn to caution.

Nevertheless, both type 'A' and type 'B' of dreams have to do with the conscious and unconscious state of man. Even though one may be awake but the mind creates abstractions to reality. It is a dream in the mind of an artist to create a beautiful work. It is the dream of most literary artist to be known as poets, narrators, authors or playwrights. By the time they are able to publish their works; they have achieved their dreams. This is to say that even the entire literary text is a product of the writer's dream. One can say that a work of art is a dream of the author. This is why Ofor (2010:7) is in tune with both experiences of dream. Thus he writes:

Life is a dream. Dream makes life what it is. Life started as a dream. It was a dream in the mind of God. Your life is a product of divine dream. To be really alive, you have to dream dreams... dreams make your real life and real life makes your dream. Dream gives birth to human actions and human activity will surely lead to dream.

From the above, both types of dream are complementary. One complements the other. With this therefore, dream is a product of the mind which directs our action consciously or unconsciously that in turn achieves effect in our lives. It spurs us to action and in turn

achieves effect in one's life. Dream in literature is a royal road to the understanding of what is on the unconscious mind. This is why the researcher wants to look at the nature of dreams in literary works especially in plays. That is the effect of dream in a literary piece like drama. Booth, Hunter and Mays (2010:226) say: "The dream is the theater where the dreamer is at once; scene, actor, prompter, stage manager, author, audience and critic". This implies that dream sometimes is like drama itself. Therefore one can say that dream in the text is drama inside drama. Booth, Hunter and May are trying to relate dream to drama. Their statement suggests that dreaming can as well involve acting. It is a drama-like situation. So when dream is involved in a play; the texts is already assuming two different plays in one text if properly analysed. As such, the selected texts may be regarded somewhat as dream plays. Okeke (2014:179/182) has it that:

Some dreams are known to come in opposites and some in metaphors. Dreams are purely personal... Every playwright is committed toward, the enlightenment of his society and thus pricks the conscience of the people through his works. In each play, the playwright set out to tackle a problem which directly affects his immediate environment. Such problems could be political, religious, cultural, social or psychological; in some instances, a play may deal with most if not all of these problems in various dimensions.

Dreaming comes in various natures. Some dreams are straightforward while some dreams are implied. They may be symbolic in nature, representing different things at a particular point in time.

Every phenomenon has its varied state. Dream is in different forms its occurrence varies from one person to another; hence, its different kind. Quoting Ezeocha (2001) in Epuchie (2012:158), dreams are categorized into two major types. They include natural dream and supernatural dream. He explained natural dream as "that type that is common to everyone". It can be spontaneous or induced. Natural dreams are products of emotion, motivation and perception. He concludes that natural dream is Freud interest that led to

his unique contribution in his “interpretation of dreams” as an expression of the unconscious revealing to the interpreter wishes, emotions, or tendencies of which the dreamer was himself unaware.

On supernatural dream, Epuchie (2012:159) quoted Ezeocha (2001) saying, “is a dream caused by either of the supernatural beings or powers”. He is of the view that it is produced by the spiritual powers like devil, angel or God, who operate mysteriously. In this regard, the supernatural dream could be divine or demonic. Divine in the sense that God and His Angels affect the individual through this way: revealing reality to man through this medium. It is sometimes seen as prophesy from God through the dreamer. Whereas, demonic dream is the one in which the devil and his agents terrify the dreamer causing havoc and panic to the dreamer. In some sense, this type of dream requires serious interpretation by powerful spiritualist.

Latent and Manifest content of dream:

Dreams often go with symbols. This means that its surface meaning might be different from what it is representing. Lindskoog (1979:32) said that Artemidorus, a Roman who wrote books on the study of dreams (*oneiro critica*) around 150AD, believed that dreams come to us for our advantage and instruction. He believed that most dreams are concerned with revealing the conditions of a dreamer’s mind and body and that other less common, dreams are of a deeper spiritual nature... Sometimes, he noticed, dreams represent just the opposite of their surface message. He observed that the meaning of dreams is often tied into word play and puns. He warned that dreams have to be interpreted according to the identity of the dreamer. Symbols are bound to sometimes meaning completely different things for different dreamers. When people dream, depending on who they are; the symbols in the dream content are interpreted according to their identity, culture, belief, religion, and etcetera. What a dream may mean to one may

be different to someone else. Nevertheless, symbols are universal and specific. Those universal symbols when encountered in a dream remain what they are everywhere but the specific is personal to the dreamer. Therefore it requires the dreamer to examine himself.

Literature

Literature is a form of creative writing. Creativity according to Ciardi in Girsch & Girsch (2003:2) “is the imaginatively gifted recombination of known elements into something new” and Harold Gardner in Girsch & Girsch also sees it as “something which one does unusually, but it also makes enough sense so that others take it seriously”. The two explanations of creativity qualify literature as a creative art. It is an imaginative fabrication of thoughts and experiences into writing; a medium of expressing an idea in the writers mind or teaching others what they do not know.

Literature according to Duruaku (2014:5) refers to “any written material that explains life and tries to give it meaning through the recreation of human experience within the framework of fiction... Literature is a work of the imagination, and can only come from a creative mind”. To him, literature is a fictional way of representing human experiences. It is based on the observation of the author about life. This is why some describe literatures as a “mirror of life”, “slice of life”, a “segment of life”. This is to say that literature is a mere representation of life but not the original life itself. It is the representation of how human beings interact with other nature and activities of life.

As an imaginary but plausible creation in form of writing, it dramatizes changes in human relationship. The materials for literature are drawn from the author’s experience and observation of life. Literature gives us a kind of satisfaction we get when we are presented with a delicious food or diet. This satisfaction enables one to see life as a meaningful entity. Through literature, one discovers the meaning of life. Events of everyday life are fashioned or fabricated to reflect human experiences. This is why most

people see literature as an “imitation of life”. Corroborating, Kirszner and Mandell (2007:34) discuss literature as purely imaginative writing:

Imaginative literature begins with a writer’s need to convey a personal vision to readers... Even when writers of imaginative literature use factual material – historical documents, newspapers stories, or personal experience, ... their primary purpose is to present their unique view of experience, one that has significance beyond the moment. To convey their views of experience, these writers often manipulate facts – changing dates, creating new characters, and inventing dialogue... It can help readers to understand their own experiences and the experiences of others.

Literature is preoccupied with the business of man in his society and how to represent it with symbols in such a way that it appears real. Its story may be very small or short but its meaning might metamorphose from dealing with an individual character to addressing the plight of a larger group or society. Literature uses language to convey its message. The language of literature depends on the choice of the writer. That is to say that the writer may decide to use his mother tongue/first language or his second language. The language could be indigenous or foreign.

Oripeloye (2017:12) says: “in literature, language shapes our perception of things. Language helps our understanding as it is the instrument by which we compare, analyze and understand what we read”. Supporting this statement Echeruo (1978:12) says “Literature is human utterance, formulated and structured. As utterance, literature is analogous to language itself being based on a system of codes and registers and having an intrinsic grammar which is itself part of a system of conventions in the society or the culture to which it belongs”. Hence, we know a literature the way we know a language, first by its internal characteristics and secondly by understanding the significance of meaning which the speakers of the language attach to these characters.

Nevertheless, whether literature is defined in form of imaginative writing or a peculiar use of language in narrating experience(s) one is sure that the imaginations come and revolve around the environment (society) and the special or the aesthetic communication conforms to the norms and values of a particular society. Therefore, literature mirrors the society either in form of drama (mimesis), poetry, or prose fiction.

Literature has different characteristics. It is orderly, fictional, mobile, written, and could be studied alone at leisure. It also has benefits which range from teaching, moralizing, sustaining vitalizing languages, entertaining and offering job opportunities.

Literature teaches the reader as it passes information that can increase the knowledge of the reader during the process of reading. That is; when a reader stumbles into a new idea that can improve his knowledge and understanding of things in life.

Through the reading of literary works; readers can improve their moral rectitude. Literature can enable one to examine oneself as the person comes across characters that reflect/resemble the person's life style. It will enable that person to carefully ponder on the literary characters as a way of understanding himself/herself better.

The language of a race will not go extinct when it is used to communicate especially in writing. Literature is one way of preserving the language of a people. Literature assists in the preservation of language, revitalizes it; the language develops and remains new as authors create and recreate the language in new forms as such the language thrives. It also preserve the whole human race as it continually reminds people of their social responsibilities and historical antecedents.

Another primary function of literature is to entertain. When we read literary works that describe or imitate actions of characters, we are exposed to spend time with fictional places, people and events. By so doing, we are amused by their behaviour as we willingly

suspend our belief and accept the existence of people at that moment. Literature therefore provides adequate entertainment.

Writing literature could be a fascinating experience. To such, we have different authors. Some are playwrights, poets or narrators. Their mode of writing gives room for the classifications of literature into three different genres namely drama, poetry and prose.

Prose could be described as literary genre which a literary artist uses in telling the real stories about people's lives. Most times, the artist hides at the back of his story to tell stories about his own race, family life, and himself as well. Prose could be in form of short story or long narrative (novel). Short stories are normally seen in magazines, newsletters or even in form of pamphlets. The novel is a long invented prose narrative which presents a number of characters at work or play, in public or private, in such a manner that their thoughts and circumstances of their lives are clearly revealed (Umegbolu 2009:82). In other words, prose is written with a style different from other genre of literature. Oripeloye (2017:32) defines the novel "as a long narrative in prose form, usually fictitious in the presentation of characters and events. The characters and events represent actual life experiences that are actual life experiences that are presented in a complex plot structure. The novel contains stories, events and experiences that are "new".

Poetry differs from other literary genres (prose and drama) in several ways. For one, both writer and reader tend to regard it differently. Poetry is essentially a higher aspect of literature. It is an imaginative writing, which involves rhythmic expression of the poets' world and others. One can also describe poetry as an art form in which words are used for their allusions, their sound, rhythm and meaning are all equally important, in contrast to prose, where the meaning usually predominate. This implies that poetry involves sounds that rhyme making it rhythmic.

According to Kennedy and Gioia (1999:1009-1010) poetry is seen by different poets as:

- “Things that are true expressed in words that are beautiful” (O. Dante)
- “The Art of uniting pleasure with truth by calling imagination to the help of reason” – (Samuel Taylor Coleridge)
- “The spontaneous overflow of powerful feelings” – (Williams Wordsworth)
- “Musical thought” (Thomas Carlyle)
- “Emotion put into measure” – (Thomas Hardy)
- “If I feel physically as if the top of my head were taken off, I know that it is poetry” (Emily Dickinson)
- “Speech frame... to be heard for its own sake and interest of meaning” (General Manley Hopkins)
- “A way of remembering what it will impoverish us to forget” (Robert Frost)
- “A revelation in words by means of the words” (William Stevens)
- “Poetry is prose bewitched” – (Mina Loy)
- “Poetry is life distilled” – (Gwendolyn Books)
- “Not the assertion that something is true, but the making of that truth more fully real to us” (T.S. Eliot)
- “The clear expression of mixed feelings” (W.H. Auden)
- “The body of linguistic constructions that men usually refer to as poems”. (J.U. Cunningham)
- “Hundreds of things coming together at the right moment”. (Elizabeth Bishop)
- “Anything said in such a way, or put on the page in such a way, as to invite from the hearer or the reader a certain kind of attention”. (William Stafford)

Poetry is a universal form of artistic self expression. Through it man articulates his thoughts and feelings for public sharing and experience. Poetic expressions are to be found in all societies irrespective of their social and economic conditions and levels of development.

In African world, poetry features in most aspects of social life – sometimes at work, during wars, herding, marriages, festivals, ritual ceremonies, initiations and burials. Whether in the form of songs, recitations or incantations, poetic expressions of varying degrees of artistic merit can be found.

Poetry is universal because it is most suitable for the expression of mood, thoughts and emotions in a concise and psychologically satisfying form. It is more often on how people feel than how they think. But although poetry is universal, the forms and conventions within and through which it manifests itself vary from society to society,

from period to period and from culture to culture. This situation gave rise to the different forms and categories of poetry.

Stephen (1995:43) in trying to explain the nature of poetry observes that poetry is often thought of as the most “difficult” of the three literary modes or genres. He asserts that this may be true of certain types of modern poetry, but it is not true of poetry as a whole. He continues that early ballads are very simple and vivid stories originally written for mass entertainment of a sometime unsophisticated audience. Some good poems are quite abstract, others quite specific. Any poem that helps us to articulate and clarify human feelings and ideas has a legitimate claim on us as readers.

Poems even when they are about things we have no experience of, connect to things we do know and order our memories, thoughts, and feelings in new and newly challenging ways. Poetry is full of surprises. Poems express anger or outrage just as effectively as love or sadness - knowing that poem is about some particular subject - love, for example, or death may give us a general idea of what to expect.

Poetry is notoriously difficult to translate from one language into another. This is because it emphasizes linguistic form rather than using language purely for its content. Poems tend to be so compact, so fully dependent on concise expressions of feeling. Ideas and feelings are packed tightly into just a few lines. What a poem says involves its theme, - a statement about its subject. How a poem makes that statement involves its tone - the poem's attitude or feelings towards its theme - the poem's attitude or feelings toward the theme. All these attributes of the poem make it difficult to translate it freely from one language to another. Dr. Okediadi in a lecture in Nov. 2010, states that “poetry may be written independently as discrete poems or may occur in conjunction with other arts as in poetic drama, hymns, lyrics or prose poetry. This is to say that poetry requires a special way of presentation. The poet does not just recite his poetry but acts it, uses variations of

pitch and aims at communicating his poem through the simulation of all the senses. He produces at one level a symphonic chant, at another drama and music. Poetry requires concentration on the part of the reader to understand the message of the poet. This is because its language appears to be connotative. That is, the words may not connote exactly the meaning, it could have diverse thoughts.

Poetry is rhythmic. This is the most vital element of sound in poetry. Often the rhythm of each line is arranged in a particular meter. It is because of this nature of poetry that made W.B Yeats in (Kanu 2010:1) define poetry as the art of articulating sweet sounds ... the sounds that is sweetly articulated must have value”. Most poems of more than a few lines are divided into stanzas - group of lines divided from other groups by wide space on the page. These stanzas have most often been organized by patterns of rhyme.

Poems are usually written in solitude by a single author but may be read in private moments or experienced in a great variety of communal settings in classrooms or theatres, or at poetry slams or public readings. Booth, Hunter & Mays (2006:639), states that “poems are personal. The thought and feeling expressed belong to a specific person; and however general or universal their sentiments seem to be, poems come to us as the expression of an individual human voice”. That voice is often the voice of the poet.

The language of poetry is most often visual and pictorial. Rather than depending primarily on abstract ideas and elaborate reasoning, poems depend mainly on concrete and specific words that create images in our minds. Poem thus helps us to see things afresh and anew or to feel them suggestively through our other physical senses, such as hearing or touch.

Play

Play may be regarded as a script/text written for performance in the theatre, television, or radio or something unusual or exciting that happens. According to Roberts and Jacobs (2004:1167) drama has much in common with other genres of literature. Like fiction drama focuses on one or few major characters who enjoy success or endure failure as they face challenges and deal with other characters. Performance is the unique aspect of drama. Drama is a unique genre because it can be presented and discussed both as literature – drama itself – and as performance. The production of plays in the theatre - the major literary aspects of drama are the text, language, characters, plot, structure, point of view, tone, symbolism, and theme or meaning. All these elements have remained constant throughout the history of drama.

Abrams & Harpham (2010:93) explain that drama is a “form of composition designed for performance in the theatre, in which actors take the roles of the characters, perform the indicated actions, and utter the written dialogue”. They further say that “the common alternative name for a dramatic composition is a play”. On this note, the use of drama and play will be interchangeable in this work. A play is a literature before it comes alive in a theatre; plays are meant to be seen on stage. That is to say that plays are written not to be read only in books but to be performed. If a play is rich and complex or if it dates from the remote past and contains difficulties of language and allusion, to read it on the page enables us to study it at our leisure and return to the parts that demand greater scrutiny.

Most plays, whatever the intentions of their authors, are destined to be read more often than they are acted. Such a play is sometimes called a (closet drama) closet meaning “a small private room”. When plays are read, some readers try to visualize a stage, imagining the characters in costume and under lights. Some readers find it enjoyable to

imagine the play taking place on a stage; others prefer to imagine the people and events that the play brings vividly to mind. A play takes the form of storytelling and the playwright's instructions to the actors and the director become a conventional mode of narrative that we accept much as we accept the methods of a novel; a short story. To Lawal (2010:7);

a play is an edited form of an artist's imagination. The full experience of a play is realized on stage when it is performed before an audience and not when read like a novel. It is an extract from true-life experience... It is the performance of play that graduated to drama.

The most important unique quality of a play stems from the fact that the genre is intended to be a live performance. This is why the playwright should be skillful enough in his composition so as to employ those devices that will enhance emotions/effect on the audience. According to Minot (1993:254) drama is "a dramatic art by definition. That is, it generally has an emotional impact or force". Dramatic impact, however, is hard to sustain. For this reason, most plays work up to a series of peaks, allowing the emotions of the audience to rest in between. The statement suggests that playwrights work very hard to see that the spectators have effect of their theme and these effects are achieved by employing a lot of devices or techniques of writing drama.

Because drama is continuous, flowing past the audience without pausing to allow for reflection, themes have to be stressed. There are certain techniques for doing this that lead themselves particularly well to drama. Like repetition, symbolic names of characters and places; as well as applying dreams to puncture the readers mind about what is to come and thereby reaching their emotions. Encountering drama as a text is reading a play. It is quite different from having a play performed. Goring, Hawthorn and Mitchel (2001:35) support this view by saying that; reading drama, it is implied, is the poor, illegitimate relation of the experience one gains at the theatre.

This is to say that a play is better performed on stage and it is more enjoyable than reading it from the text. Therefore, a drama text needs more emphasis on the theme and should be done using a good device of which drama is a medium. Play has always been associated with social statements and political protests. A variety of literary genres may be classified as species of allegory in that they all narrate one coherent set of circumstances which are intended to signify a second order of correlated meanings. This is to say that in writing a play as a literary genre, the playwright tries to arouse interest, and communicate meaning to the audience through the use of allegory, allusion, imagery and other figurative devices which help the reader or the audience to decipher meanings out of the story line. Without these figures employed, the messages of the play may get lost.

In conclusion, play is written primarily to be performed by actors, on a stage for an audience. Drama is a literary genre that imitates life of people as it is. Alfred Hitchcock in Booth, Hunter and Mays (2006:1056) describes drama “as but life with the dull bits cut out”. Since Drama has to do with life, it employs different elements to achieve effect. These elements include; plot, character, tone, style, imagery, allusion and the theatre. A loose definition to these elements helps the reader in the understanding and interpretation of the text.

Basic Elements of Drama

Aristotle’s *Poetics* is the most fundamental study of the art of drama. As such, the principles of play-making or the techniques have been constructed based on it. Aristotle, in his *Poetics* explained that the playwright “imitates action” through the characters, what they acted on a stage, what they do or say. “Aristotle thought that the only way to understand man, or his institutions, or his arts, was in their most fully developed, or “perfected” state. In the *Poetics*, he seeks the highest forms of the art and the

masterpieces within each form, in order to see in them, what poetry may be; and so he is led to tragedy” (Fergusson 1961:6).

Tragedy is Aristotle’s most desired form of art. Tragedy, in modern times, is what we classified as Drama. Aristotle’s analysis of the art of tragedy as quoted: (Fergusson 1961:7)

Tragedy, then, is an imitation of an action that is serious, complete, and of a certain, magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative through pity as fear effecting the proper purgation of these emotions.

Aristotle made us know that the cause of action (tragedy) springs from two natural causes – character and thought. A man’s character disposes him to act in certain ways, but he actually acts only in response to the changing circumstances of his life, and it is his thought (or perception) that shows him what to seek and what to avoid in each situation. Therefore, thought and character make the man’s actions. So in order to represent man and his actions, Aristotle prescribed basic elements in play making which include: plot, character/characterization, thought/ diction, spectacle, chorus (music), local setting, and theme.

In juxtaposition, Effiong (2000:29) says that; right from the beginning of the theatre, playwrights are known to have written to suit the taste and dictates of their belief! In this dispensation, there are no rules, regulations or conventions guiding the aesthetics of writing as they were in classical and neoclassical eras. This assertion points that in the very past, there are laid down conventions of writing drama/play. These conventional methods are captured as basic elements in playwriting while in recent times; playwrights have adopted several strategies and techniques which have gone beyond these basic elements.

Plot: According to Aristotle's *Poetics*, plot should have beginning, middle, and end in the play. Also reversal, recognition and pathos are inherent basic conception of the plot and they depend upon one another. Aristotle also suggests that plot-making should suit the actions which it seems to represent. As such, a plot could be complex in the sense that it includes reversal and recognition and a plot could also be simple which do not include the aforementioned elements. He also went further to say that since the play story must seem "probable", the plot should be divided into two viz, the complication, which extends from prologue to the turning point, and the unraveling or denouement, from the turning point to the end. The plot for him should have unity of actions. That is the various actions/parts should cohere in order to make one beautiful object. Therefore the most preferred plot according to Aristotle should represent the single plot and the single catastrophe.

Plot is a sequential arrangement of events in a play, Abrams and Harpham (2012:293) describe it as a bare synopsis of the temporal order of what happened and how what happened are organized so as to achieve their particular emotional effects. That is to say; plot is the unique arrangement of events that the author has made. Plot of a play is arranged in different forms. Some are organized to achieve tragic effects and others to achieve the effects of comedy, romance, satire or of some other genres. A good plot must exhibit cause and effect; that is causal relationship of events in the play. The plot of a play arouses expectations in the audience about the future course of actions and event and the characters' response to every situation.

Effiong (2000:44) recorded that the plot of a play is like a design – something akin to architecture, engineering, or mathematical graph. He said that it may have straight curves, contours and other embellishments while Okpi (2014:9) says that plot is the overall organization; the form of literary work. Okpi recorded the traditional (Aristotelian

principle) form of plotting as includes tragedy, comedy, melodrama, farce, tragicomedy, social drama, political drama, document drama, monodrama, and comedy of menace. Meanwhile Effiong believes that whatever can anchor the plot with desired strength and creatively push its course towards the attainment of a cause with appreciable aesthetics is worth the preference. In other words, he is of the view that the plot of a play must not follow the traditional methods e.g. beginning, middle and end or act & scenes rather a good playwright can construct his meaningfully, by employing any aspect he likes first as long as it achieves unity of action – an artistic structure of actions, directed toward the intended effect.

The Character/Characterization: In play-making, Aristotle suggest, that since tragedy is an imitation, (an action and of life) and not men per real, therefore character comes in as subsidiary to the actions. That is, the poet should see the action of the play to be first, then the plot and subsequently the character. Character is defined as “habitual action”, and it is formed by parents and other environmental influences out of the comparatively formless pathos (appetites, fears, and the like) which move the very young. As the growing person acquires habitual motives, he begins to understand them rationally, and so becomes ethically responsible; we say that he is a good or bad character (Fergusson 1961:22). The character and characterization should be probable and consistent. The protagonist should usually be a ruler or leader.

Characters in the drama refer to the personalities in the play. It is also called *dramatis personae*. Drama necessarily focuses on its characters, who are persons the playwright creates to embody the play’s actions, ideas, and attitudes. To understand them, we must listen to their words and watch and interpret how they react both to their circumstances and to the characters around them. They are also sometimes described and discussed by other characters, but primarily they are rendered dramatically.

In drama characters, life stories are not designed to be presented in full. Rather, the plots of drama bring out intense and highly focused oppositions or conflicts in which the characters are engaged. As a result of this, the major dramatic characters are considered as protagonists and antagonists.

The protagonist is the first or leading struggler or actor, usually, the central character is opposed by the antagonist – the one who struggles against. Drama presents us with both round and flat characters – a round character is dynamic, it develops from stage to stage, and possesses great motivation. The round character profits from experiences and undergoes a development in awareness, insight and understanding. It also has moral capacity and the ability to take/make decisions whereas a flat, static, fixed, and unchanging character does not undergo any change or growth. It does not necessarily mean that they must be dull. They can also be entertaining and funny or charming and vibrant.

By characterization, it implies distinguishing the role of one person (character) from the other. Effiong says: “it is the aggregate of qualities bestowed on the individual actor”. That is to say that a character must possess a particular moral, intellectual, and emotional qualities which the reader should be able to interpret to justify the characters distinct action from the other. There are round and flat characters. Animal characters may also be involved in a play. The characters develop from one stage to the other. This growth can be physical, psychological, educational, spiritual, emotional, etcetera. Okpi (2014:17-19) is of the view that:

...Characters are not human beings. Remember a play is man-made therefore artificial, so a writer makes characters up. He creates them; they are artificial, no matter how much they resemble people in life. To comprehend the principles of characterization, a playwright needs first to understand the physiological, psychological elements of human beings and their relationships to characters in drama...

With the above, Okpi is soliciting that no matter how a character in a play may be, it is still not the real person. Nevertheless, the character must have all it takes to resemble the character he is assigned to. That is, characters must have the quality of verisimilitude. He concludes his idea that “characters in a play must to some degree resemble human beings since a writer creates them, they are not human beings but man-made characters in a play.

Thoughts and Diction: These are both aspects of the language of the play. By Diction, Aristotle means “the art of delivery”. Diction or speech is one of the six parts of tragedy, for tragedy is by definition acted on a stage, and the actors must know how to handle its language. Thought is one of the causes of action. Thought defines all the objects of human motivation, whether they are dimly seen or clear and definite, illusory as dream, or objectively real. Aristotle says thought includes every effect which has to be produced by speech. The subdivision being – proof and refutation; the excitation of feelings, such as pity, fear, anger, and the like; the suggestion of importance or its opposite. He uses the Rhetoric as an analysis of the forms of “Thought and Diction” in tragedy. That is the way a public speaker in the act of persuading his audience to adopt his opinion applies different measures like his attitudes, his use of voice and gesture and his pauses should be the way an actor should use highly coloured language intended to move the feelings of the audience. The use of metaphors, analogy, chorus, and other forms of persuasive languages make up the character’s diction and thought.

A playwright uses language to communicate his ideas, thoughts or meaning of his work to his reader or audience. Language is very important in the construction or composition of a play to be precise; if the language the playwright forces on his characters are not communicating enough, the implication is that the reader/spectators/audience are bound to be confused. Therefore, Okpi (2014:29) suggests that the language of drama must be “clear, interesting and economical”. By so doing, the

impact of the events of the play will be felt. It is this expressive means that is referred to as “diction”. This choice of words or language gave birth to style in literary works. It gives the work its unique style; hence the applications of figures of speech like proverbs, simile, metaphor, anecdote, metonymy, personification and the rest. The language moves the work from an ordinary level to its sublime.

Song and Spectacle: These elements have to do with the production of the play. They are essential part to the art of tragedy; but concerns the playwright (poet) less directly than plot-making, character delineation, and thought-and-language. In the very act of making tragedy, the playwright had to be an actor; not by using his voice, diction, and bodily movement. Physically, but he must as he writes, imitate each character in his own inner being and “believe” the situations, just like a good actor does. The character should take the mold of the character to be portrayed and also respond to the situations of the play as they appear to that character. That is the only way the actor can achieve “lifelike reality”. Spectacle therefore implies all the props – costume, makeup, lighting, scenery, the business/movement of actors that create images moment to moment. It offers information about the play and enriches its aesthetic appeal of performance.

All the auditory aspects of the play especially sound effects and the tonal pattern of speech (i.e., pitch, rate, rhythm, volume, enunciation, articulation, etc) makes up the song or music in modern terms. Aristotle’s inclusion of music in the elements of drama is suggestive of the Greek theatre practice which began in the dithyrambic odes. These were chanted, and dancing was part of the performance. Present day practice subordinates music and so, it is hardly regarded as an essential element of drama (Duruaku 2011:21).

Locale/Setting: This is the particular geographical location in which the play is set. It could also be the historic and social circumstances in which the action of the play occurs. When it is applied to a theatrical production, “setting” according to Abrams & Harpham

(2012:364) is synonymous with *décor*, which is a French term denoting both the scenery and the properties or movable pieces of furniture, on the stage. Setting should not be cumbersome to avoid making it a difficult task when on stage. Therefore numerous or multiplicity of setting in a particular play may diminish the desired impact of the work. Effiong (2000:53) says: “A playwright has all the liberty in this world to locate his play on any preferred locale, except that, the occupants of such a locale must evince a commensurate degree of originality, identity and acceptability”.

Theme: The subject matter of a play is known as the theme. That is that thing/issue the play wants to address or examine. Effiong (2000:44) in his own view says that theme is a “dramatic style” which the play examines. It includes politics, love, hatred, revenge, marriage, cultism, polygamy, widowhood, funeral rites, coronation, festivals, (e.g. new yam), religion, corruption, tradition and modernity. He continues’ that the “subject; the particular play has chosen to dwell on becomes the “matter” of its concern within the play. That is why some refer to theme as the subject matter. Okpi (2014:25/26) sees theme as the thought (idea) in the mind of the playwright, the play itself and in the consciousness of the audience/reader. Drama is an exploration of the nature of man and the morality of life, therefore; meaning in drama proceeds from thought; he concluded.

There are predominantly treated themes by most playwrights more than other themes. Themes like love and wickedness are commonly communicated by most playwrights. Again, theme is synonymous with time of writing. Some themes may be obsolete depending on the locale of the play. That is to say that a playwright should always look at the current issues around living and beyond and consider them relevant as his subject matter/theme. By doing a thorough work about the theme of the play; the playwright justifies the essence of his work.

Techniques of Playwriting:

Most plays or drama, whether seen in a theatre or in print, employ some conventions; that is, a customary method of presenting an action, usual and recognizable devices that an audience is willing to accept. These conventions or techniques include: climax, conflict, chorus, defamiliarization, dramatic irony, dramatic parallelism, dramatic question, exposition, flashback, flashforward, foreshadowing, monologue, soliloquy, story-telling technique and suspense. Supporting the view, Yerima (2016:71) says:

idea to the playwright is not just a premise for finding suitable characters to create. Drama is not simply an illusion or the illustration of the playwright's idea. For a play to be meaningful both in its presentation of the characters and the subject matter, the play must go beyond a mere playing-out of the idea on stage. For a character that is nothing but the incarnation of an idea, has none of the living concreteness and the expressiveness that are inalienable attributes of the artistic typification in realistic terms. If a work of literature is nothing more but a set, or even a complex system, of embodied ideas, it loses all its socioeducational, artistic and aesthetic values.

The statement above suggests that writing a play or drama demands skillfulness, courage and discipline. It requires a dramatist to communicate in detail using elevated and colourful language. Such devotion to his work will distinguish the playwright as a genius in his field and his work will appeal to the senses of the audience.

Climax: Climax means a moment usually coming late in a play when tension reaches its greatest height. At such a moment, we sense that the play's dramatic question is about to be answered.

Chorus: A group of citizens who stand to one side of the action, conversing with the principal character and commenting.

Soliloquy: A dramatic monologue in which we seem to overhear the characters in most thoughts uttered aloud. Kanu (2008:88) describe it as a short speech by a single character

when he or she is alone in the stage. A soliloquy usually expresses the character's innermost thoughts and feelings, when he or she thinks no other characters can hear. In Igbo language it is called *ntákwú*. Duruaku (2008:50) concurs with Kanu when he explain soliloquy as:

...the speech or voiced thought of a character when he is alone. It reveals character because it is the character's thought that can be relied on. By exposing his inner-most thoughts, the character economises the exposition, perhaps by revealing secrets that would have taken a lot of time and space to unravel. Soliloquy is common in Elizabethan play but is not popular today...

In Igbo drama too, soliloquy is very common because it is in the nature of man or the Igbo man to talk to himself in a hidden manner expressing likes or dislikes. This is why since drama mimes people, the Igbo playwrights manifest soliloquy through dream.

Exposition: This is a vital part in most plays. The part in which we first meet the characters, learn what happened before the curtain rose, and find out what is happening now. Exposition is necessary to set the situation and to fill in the facts of the crime.

Foreshadowing: This means hint of what is to come. This device anticipates or suggests something, often unpleasant, that would happen later in the play. It could be in the form of a remark, a symbol or reference to a superstition and so on. By hinting on a future event, the playwright prepares the mind of the audience thereby eliminating the need for elaborate explanation. In Graft's *Through a Film Darkly*, 'cat' and 'dark red cloth' are symbols of tragedy; 'Fire' in Ibsen's *Ghosts* symbolizes cleansing; 'The Market' in Nwabueze's *Dragon's Funeral* symbolizes unity (Duruaku 2009:50).

Dramatic Question: Giving a sense that there is a problem to be solved, an uncertainty to be anticipated. The dramatic question keeps a reader reading or stay clamped to her theatre seats because the questions were expected to be answered.

Dramatic Irony: One of the most common methods playwrights employ to control the tone of the play is dramatic irony. This type of situation irony refers to circumstances in which characters have only a partial, incorrect, or misguided understanding of what is happening while both readers and other characters understand the situation completely. Readers hence become concerned about the characters and hope that they will develop understanding quickly enough to avoid the problems bedeviling them and the threats endangering them (Roberts and Jacobs 2004:1170)

Subplot (double plot): A secondary arrangement of incidents, involving not the protagonist but someone less important. The features of a subplot may impose another dramatic question.

Flashforward: Also called prolepsis, a scene that temporarily jumps the narrative forward in time. Flashforwards often represent events expected, projected, or imagined to occur in the future. They may also reveal significant parts of the story that have not yet occurred, but soon will in greater detail.

Defamiliarization: Taking an everyday object and presenting it in a way that is weirdly unfamiliar so that we see the object in a new way. Coined by the early 20th century, Russian literary critic Viktor Shklovsky in his article, “Art as Technique”.

Suspense: Our enjoyable anxiety. “An effect created by authors of various types of fiction and drama, especially adventure and mystery, to heighten interest in the story” Kanu (2008:88). Abrams & Harpham (2010:295) see suspense as “a lack of certainty on the part of a concerned reader about what is going to happen especially characters with whom the reader has established a bond of sympathy”. This means that in the course of reading a dramatic work, the audience or the reader could be unaware of what will happen to his love character and in that mood his or her feelings will be tensed. Such emotional

attitude implies suspense and cannot be overlooked unless the reader gets to the end of the drama.

Stage Business: Any non-verbal action that engages the attention of an audience. It gives us something to think about and watch. Some critics suggest, even in a plot can be arranged in the outline of a pyramid. A play begins with rising action - the part of the story including the exposition in which events start moving toward a climax; falling action - the subsequent events including the resolution. If it is a tragic play, the falling action is recognizable. The protagonist's fortunes proceed downhill to an inexorable end.

Unities: A play must represent a single series of interrelated actions that take place within twenty four hours in a single location. The unities may be divided into unity of action, unity of time, and unity of place.

Symbols: Things that hint at large meanings – for example, the broken bird cage and the dead canary, symbols in drama may be as big as a house, an image, person, place, or thing that is used to express the idea of something else.

Conflict: Conflict is one of the elements/devices used to achieve effect especially in drama. That is, the primary energizing force in drama. When we say that a work is “dramatic” or “powerful”, we are implying that dramatic conflict has been used convincingly. These conflicts evoke fear, excitement, anger, commitment. It pumps adrenalin. There are ways to apply these conflicts – create a network of related conflicts. The conflicts may lead an individual to dream. He may be emotionally tormented.

The playwright uses dream to display inner conflicts in characters. Minot (1993:283) describes inner-conflicts as “another effective method of achieving subtlety. Inner conflict is the very phrase with which we describe such indecision that suggests dramatic tension. A character is “of two minds” “struggling with himself” or even “at war with himself”. Such individuals are torn between love and fear, courage and timidity,

anger and affection, or they may be attracted to two different people, two opposing ethical positions, two sexual identical; inner conflict is a part of the human condition.

With this in mind, sometimes the playwright reveals the inner conflict of a character by making the character dream. This is one part of dream's usefulness in a literary work – revealing inner conflict of a character. Some playwrights may use monologues/soliloquies. An example of this type of monologue is revealed in Iloka's dream in Nwadike's *Nwata Bulie Nna Ya Elu*. The character expresses his inner conflict through his dream. In a contemporary, realistic play, that is intended to reflect more closely the behaviour and speech of daily life; the inner debate through a dream appears concrete. This is because man battles in his mind everyday of his life and most times his inner conflicts are revealed in his dreams. The inner conflicts or debates with oneself are almost always linked in some ways to outer conflicts.

2.2 Theoretical Framework:

There are a lot of critical theories used to analyse literary works. But this research study adopts the psychoanalytic theory propounded by Sigmund Freud in his quest for "understanding the ways we should look at ourselves". Psychoanalytic theory is a personality theory used to treat the neurotic (mentally ill). It gives insight into the unseen forces that are behind the behaviour of the mentally ill. Freud argued that dreams, humour, forgetting, and slips of the tongue (Freudian slips) all serve to relieve psychological tension by gratifying forbidden impulses or unfulfilled wishes.

Psychology can illuminate the creative process. Lowes (1984:89) records that "at the zenith of its power the creative energy is both conscious and unconscious; controlling consciously the throng of images which in the reservoir (the "well" of the unconscious) have undergone unconscious metamorphosis. Lowes is trying to say that the psychology

of authors can be a driving force in their creative process. So playwrights could be influenced by their own psychology in the process of creation.

Freud was a neurologist practicing in Vienna in the late nineteenth century. He was troubled that he could not account for the complaints of many of his patients by citing any physical cause. Diagnosing his patients as hysterics, he entered upon analyses of them and (himself) that led him to infer that their distress was caused by factors of which perhaps even they themselves were unable to admit.

Shaka and Ihemtuge (2008:178) explain psychoanalysis as a theory of personality and human developments; a method of investigating the unconscious and conscious forces governing human behaviour and a technique for treating neurotic disorders. It is concerned with emotional disturbances and therapy and not with the traditional areas of psychology. They continue that Freud's earlier and more valuable work was primarily concerned with the sexual instinct in man, its development and modifications under the influence of cultural, ethical and religious restrictions. According to Eagleton (2008:132), "what has dominated human history to date is the need to labour, and for Freud, that harsh necessity means that we must repress some of our tendencies to pleasure and gratification". The pleasure principle according to Freud means the act of repression which forces man to work for survival and forfeit the reality principle of sleeping or lying down. In the course of doing this, repression becomes too much which may lead to sickness called neurosis. Man is admittedly known as a neurotic. This is because his survival is mostly based on repressing some desires which in turn causes unhappiness to the person. Some of these desires are relegated to the unconscious state because man is unable to fulfill them.

According to Freud, the Oedipus complex is the beginning of morality, conscience, law and all forms of social and religious authority. Freud discovered the

various functions of the three instinct in man which are the *id*, the *ego* and the *superego*. He believed that human behaviour are irrationally rooted in basic biological drives such as sex and aggression and governed by unconscious motives. He is of the view that many childhood impulses are repressed but remain in the unconscious only to resurface in dreams, neurotic symptoms, slips of the tongue and nervous manifest

According to him, this tripartite psyche (*id*, *ego*, and *super ego*) made up the human personality. The *id* is the most primitive and the least accessible part. It is entirely unconscious and includes sexual urges and repressed motives seeking immediate satisfaction (tension reduction) regardless of prevailing circumstances. Dreams and other impulses and instincts that seem strange to the individual stem from the *id*. (Shaka and Ihemtuge 2008:179). The *superego* according to Freud represents conscience and encompasses moral and ethical principles that the individual acquires in life. It is referred to as the higher side of human life. Eagleton (2008:136) refers to it as “the awesome, punitive voice of conscience within an individual”. When the child passes through the Oedipal complex, he postpones his desires, accepts the authority of the family and society and in so doing, represses somewhat felt desires in order to belong. Then the *ego* is the individual identity. It is the reasoning and consciousness faculty of the individual that settles the dispute or rivalry between the *id* and the *superego*. Dobie (2012:57) explains that the *ego*'s function is “to make the *id*'s energies nondestructive by postponing them or diverting them into socially acceptable actions. Therefore, the *ego* is the reality psyche of every human being.

All of Freud's work depends upon the notion of the unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our actions. Psychoanalysis aims to uncover the hidden causes of the neurosis in order to relieve the patient of his/her conflicts, so dissolving the distressing symptoms. It is also

not only a theory of the human mind but a practice for curing those who are considered mentally ill or disturbed. It does not achieve this cure by merely telling or explaining to the patient what is wrong with him or revealing his conscious motivations, rather; the cure is obtained through terms like “transference”. It is a situation by which the analysée begins unconsciously to transfer on the figure of the analyst the psychological conflicts from which he or she suffers. Repeating sometimes compulsively what we cannot properly remember and we cannot remember it because it is unpleasant. Psychoanalysis was applied to the study of literature with the notion that literary artists are somewhat neurotic.

There are key terms (ideas) associated with psychic processes. That is Freud used these terms to express how the unconscious plays its decisive role in our lives. Such terms include **Repression** – Resolving the desire you are unable to fulfill or achieve. These desires are repressed to the unconscious mind. The dark zone tabularises and come up again in dream and sublimated. That is the act of forgetting or ignoring unresolved conflicts, unadmitted desires or traumatic events, in the sense that they are consciously eroded to the realm of unconscious. **Sublimation:** This is a way by which the repressed desire is taken over by something more noble, accepted for instance, avoiding sexual urge by intense religiosity. **Projection:** Is the act of ascribing especially our negative feelings and wishes to others; refusing to recognize them as part of ourselves. Through such means we develop defence mechanism to avoid painful admissions.

Freud was not alone in this postulation. Jacques Lacan, a French psychiatrist and psychoanalyst advancing the Freudian style comments that the unconscious is structured like a language. He had a new emphasis on the unconscious workings. He said “the unconscious is the nucleus of our being because the psychiatrist must find out the truth through the use of language so he insisted that the unconscious is not a chaotic or

tumultuous region inside us but an orderly network as complex as the structure of language. He argues that the two (the signified and the signifier) tally with the dreamwork mechanisms identified by Freud (condensation and displacement) corresponds to the basic poles of language identified by the linguist, Roman Jakobson. That is, metaphor and metonymy respectively. These are the two primary operations of human language metaphor, (condensing meaning together) and metonymy (displacing one meaning on to another).

The psychoanalytic critics give central importance to the distinction between the conscious and the unconscious. They pay close attention to unconscious motives and feelings of the author or the character depicted in the work and they also identify a psychic context for the literary work at the expense of social or historical context, privileging the individual psycho drama above the social drama of class conflict.

Nevertheless, Freudian work or psychoanalytic theory has some limitations. These limitations arise from its non-testability to individualistic thinking. In the first place it is not testable because there could be counter transference shaped by the analyst unconscious desires and distinctively his conscious ideological beliefs. It is also a medical practice that has a form of oppressive social control; labeling individuals and forcing them to conform to arbitrary definitions of normality. The theory records a common sensical impatience like asking “how can a little girl could desire her father’s baby”? Everything about the Freudian work is brought down to sex. Freud regarded sexuality as central enough to human life to provide a component of all our activities. The theory is also seen as an individualistic thinking; that is to say, that social and historical explanations are substituted with private psychological causes (Eagleton 2008:140-141).

The dream-work analysis is the aim of this study for using the psychological theory. Barry, (1995:97) records that dream work is a process by which real events or

desires are transferred into dream images. These include displacement, that is symbolic substitution and condensation which means representing a number of people or events by a single image in the dream.

2.3 Empirical Studies:

Dream is a natural phenomenon that occurs in every human being. It occurs in all races of the world in different ways, times, using different symbols or objects to represent something real.

Generally, in Igboland, some people believe in dreams while others discharge it with a wave of hand. A research conducted by Alioha (1995:7-19) on “dream as a prophetic motif in Igbo drama” came up with the findings that “dream is seen as a product of psychological state of the mind that is far from reality, resemblance of reality which infact cannot equate reality, fantasies and desires of the awake mind which is seen as visions of the unconscious”. Dream was also seen as unrealistic fancy, unreality and escapist disposition of the idle mind. Alioha analysed Obidiya’s dream in *Obidiya* by Akoma (1977). Based on the analysis; he went further to say that dream is an important aspect of humanity that cannot be dismissed irrespective of possible callous attitudes towards it. Psychologically, he found out that dream is the explanation of the relationship among the conscious, the subconscious and unconscious. He also explained dream from the spiritual dimension, which says it is a reflection of man, but an extension of this would be to reflect man’s relationship with the super natural.

Conclusively, Alioha said that since man receives insight into the otherwise unknown universe; therefore dreams are not just figments of the dreamers imagination but a mystical process by which man gets information from his creator about his future or sometimes about his past. As a psychological and mental process, dream has often been exploited by literary artists in the furtherance of their play’s reality. Alioha’s research

concentrated on one aspect of dream - value; the prophetic or vision significance. It did not look into other aspects or relevance of dream in literary work which is the focus of this study.

Epuchie looked at “Dream as a Prophetic Element in Igbo Drama. A study of *Adaaku*, *Ajqnwa a Na-Eku N’Ikpere*, *Obidiya*, *Kwaa M na Ndx*, and *Nwata Bulie Nna Ya Elu*. In his findings, Epuchie (2012:165) concludes that:

...dreams have provided creative solutions to intellectual and emotional problems. It has also offered ideas for artistic pursuits. Igbo playwrights have also used dreams extensively to foreshadow future occurrences in their plays. Dreams therefore are not just figments of the dreamer’s imagination which could be thrown off by a wave of the hand but rather a mystical process by which man gets information from his creator. Such information could be harnessed for the welfare of man and as a result, he is admonished to take dreams seriously for his own good...

Epuchie’s finding is in line with the objective of this study, yet he did not highlight all the aesthetic values of dreams in literary work which this research seeks to do.

Okafor (2014); in her research titled “The Ominous, Prophetic and Ritualistic Phenomena: Predominant Motifs in Selected Works of Igbo Contemporary Playwrights”; has it that omens, prophesies and ritual phenomena dominate most work by Igbo playwrights. She saw these motifs as what these playwrights use to distinguish their work from others. That is; it is their own literary style. She observed that people are not aware that most Igbo playwrights use these style to elucidate the theme of their work. She looked into the work of Onyekaonwu’s *Qkx Ghara Ite*, *Qkx Xzx Daa Ibube* and *Nwata Rie Awq*, Chukwuezi’s *Akwa Nwa* and *Akx Fechaa*; Akoma’s *Obidiya*; Anukwu’s *Eziokwu Bx Ndx*; and Okoro and Epuchie’s *O Ji Ihe Nwata*. In her research, she dwelt

more on omens, prophecies and rituals present in the plays. She did not dwell on dream only, rather she explained dream as one of the signs of omen.

According to Okafor (2014:96).

The ominous gives a suggestion or warning about something bad that is going to happen... It is discovered that the playwrights of the selected texts of this study applied some of the above mentioned forms to portray ominous events in their works...

She continued the writer of *Qkx Ghara Ite* uses some of these forms of ominous signs to portray the ominous in his work. Examples of the forms he used are; dream.

Quoting Groman, *et al* (1997:268), Okafor (2014:34) says

dream is another form of omen. It is of two types; good and bad dream. Good dream signifies good omen. For example, the dream of gold is a good one that signifies success in business while the dream of somebody losing a tooth is a bad one it signifies the death of a relation. That is to say, that bad dreams signify bad omens.

In her findings, Okafor said that omens and prophecies and rituals are prominent in the lives of both traditional and modern Igbo man which the playwrights are interested in projecting them for the preservation of the Igbo core values. She looked at the application of these motifs as a portrayal of Igbo culture and traditions which the writers seek to preserve and as well use them as a literary style to distinguish these works. Okafor's finding did not fill the gap this study observed, that motivated the study. The research is looking at dream from its aesthetic stance and how it promotes the technique of play writing. In as much as the playwrights of the selected works employed them in their work but most of them did not know actually the beauty of the application other than the cultural or natural motives foreshadowing.

An empirical study conducted by Onwumere and Stephen (2015) "Nnyocha Akanka Odee *Nwata Bulie Nna Ya Elu na Qkx Ghara Ite* Na Ka Ha Si Metxta

Mmxta” dealt specifically on the playwrights style of writing without including dream as a part of it. The researchers concentrated on the plot, language and figurative languages, background, character and characterization. They did a contrastive study of the playwrights style and came to the conclusion that both playwrights Nwadike and Onyekaonwu followed the conventional process of writing drama by applying all the elements of drama (plot, character, diction/language and theme) in their work. Their work did not identify the unique style or the aesthetic stance of dream that appeared in these texts.

Okoro, Okorie and Onuoha (2014) in their study of *Obidiya*, looked at it from the gender issue evidenced in the play. They emphasized on how the playwright manifests gender related role in the life of Obidiya (the chief character). They observed that the role of men and women were specified in the research through the text. Their study has this to say in pages forty six (46) and forty seven (47):

...Site na nchqcha a, any[chqpxtara qnqdx mxnwoke na mxnwany[n’ala Igbo na ka e si ahxta ha. D[ka omenala siri d[n’ala Igbo, nwoke bx isi ezinaxlq, a txrx anya na nwany[ga-anq n’okpuru nwoke ma rubere ya isi. N’otu aka ahxkwa qttx iwu machibodoro mxnwany[n’ime qttx ihe bx nke na-ebute akpamoke n’etiti mxnwoke na mxnwany[...

...Obidiya gosipxtara jenda n’akwxkwq ejije a bx *Obidiya* n’ihi na q kpagh[agwa ka nwany[, ihe q kpara bx agwa nwoke. O mere ihe xfqdx mxnwoke n’agagh[emeli. Nke a gosiri na ihe qbxla nwoke ga-eme, na nwany[ga-emekwa ha. Ihe nke a pxtara bx na ihe isiike, ihe ar[r[, nsogbu, ihe nwute na-adakwas[nwoke, na-adakwas[nwany[....

From this research, we found out the position of men and women in Igbo land and the way we see them. Like the Igbo tradition specified, the man is the head of the family that the woman is expected to be under him and respect him. There are also laws that prohibit the women in doing certain things that also create room for division between the role of men and women...

Obidiya exhibited gender in the play *Obidiya* because she did not behave like a woman, she behaved like a man. She did certain things men will not be able to do. This shows that whatever a man can do, a woman can also do it. This shows that hardship, trouble, agony, can befall a man as well as a woman.

From the above, it is seen that their study about the play *Obidiya* did not touch the relevance of dream in it.

So also, Okoli, Oko-ibe and Okoroafor who also did a research on the play *Obidiya*, in (2013), were also focusing on the role of women and its implications on education. Their focus was not on dream rather they emphasized that women are supposed to be trained in education for they play very vital role in the change and development of the society. They have this to say:

Site na nchqcha a, agwa Obidiya na-emetxta ndx nd[
mmadx qkacha xmxnwaany[ebe q d[ukwu qkacha
n'agwa ha maqbx n'omume ha, q gakwa ebute ntxghar[
xkwx egwu nyere nd[niile na-ebi ndx qjqq. N'ikpeazx
agwa Obidiya egosila qttx mmadx ike nwaany[nwere
n'ih na qttx mmadx nwere nkwenye na nwany[apxgh[
ime ihe qbxla. Xmxnwaany[na-egbo mkpa d[iche iche
site n'qnqdx ha n'obodo txmad[ebe ha nq n'isioche.
Agxmaakwxkwq xmxnwaany[egbochiela nkqcha na
nleda anya n'ebe xmxnwaany[nq n'ih na taa ebe d[

iche iche q bx xmxnwany[na-ekwu ihe a na-eme...
(page 54).

From the research, Obidiya's character affects the life of women in totality and will also be a change for those who live immoral life. At last, Obidiya's character has shown many the power of a woman, because many believe that a woman is not strong in doing anything. Women solve problem in the society especially through their position as leaders. Education of the women has reduced the neglect and criticism of women today because in so many places, women are availed the opportunity of saying what should be done... (page 54)

Okoli, Oko-ibe and Okorafor's work on Obidiya is not on dreams rather on gender. The empirical studies for this research prove that much have not actually been done specifically work on dream as a medium of highlighting some literary techniques; except Epuchie whose work concentrated on dream as a prophetic element or forshadowing in plays

2.4 Summary of Literature Review:

This research work has discussed extensively the views of scholars on the meaning of dream, its types, and the notion of play (drama), aesthetics and literature. The study now came to the conclusion that in literary discourse, the application of dream in most Igbo plays are done unconsciously or consciously by the playwrights to either fulfill the natural belief that man dreams; without knowing the aesthetic nature of their usage in the literary piece. Moreso, most studies, researches and analyses that have been conducted on the selected texts have not actually looked into dream content in them as a medium of distinction amongst playwrights in their different works and it is on this ground that the researcher embarked on this study.

Conclusively, the search for the aesthetic of dream in literary works (play) of Igbo should throw more light on different ways of achieving effect in the writing of plays. It will also elucidate the embellishment of plays using dream as an instrument.

CHAPTER THREE

DATA PRESENTATION

3.0 Introduction

In this section of the study, the researcher attempts to give the synopsis of each play selected to x-ray the aesthetics of dream in them. The summaries of these texts story-lines are presented here for easy understanding of the various plays.

1. Synopsis of *Nkiruka*

Eze Nnadozie is in need of a third wife. This need arose as a result of constant quarrels and nagging between his two wives – Akueze and Nmadiya. The rivalry between these women could not allow Eze Nnadozie; the Eze of Umueze to experience peace in his palace. He felt that getting a third wife will solve the problem. He now ordered the *Ndi Ichie* and the *Ndi Ozq* (the cabinet chiefs) to organize for young girls (virgins) who will contest for the position of the king's third wife.

The contest was slated to take place during the new yam festival. In view of this therefore, the cabinet chiefs made Eze's intention known to the villagers so that interested virgin girls will indicate interest before the time. Meanwhile, Chizoba, Anoruo's daughter had a dream; where she became Eze's wife and on the other hand where she was also taken away from that position into the dry land where she became so hungry; wandering in an unknown farm. When she narrated her dream to her mother; her mother (Anoruo) became uncomfortable. Chizoba's dream generated tension in the life of her mother. She was confused. In order to understand what the dream is all about, she began to nose

around to find out the current happenings and situations in the village. Fortunately for her, the period of the dream and the period of the hunt for Eze's third wife coincided. This made her move to lobby the *Ndf Ichie* to give her daughter concessional position to be the Eze's wife. She took steps to see that the dream did not come to pass that her daughter was not taken away from the position of the Eze's wife. Firstly, she went to attract the favour of the *ndf ichie* upon her daughter. When she saw that the *ndf ichie* (Njokx, Jideqfq, Qnwxuka and Amadi) could not be bribed; she went to the native doctor Okagbuo to make charms that will kill her daughter's opponent. The native doctor refused warning that he has stopped making charms that terminate people's life. On hearing this, Anoruo left in anger and made some deadly arrangements.

On the other hand, Nkeiruka is a fatherless poor girl in that Umueze village. She had no intention of contesting for the Eze's wife, but Ejuwa, Nkiru's mother's friend, had a soft spot for her. She decided to encourage Nkeiruka to join in the contest for the Eze's third wife. Nkeiruka's interest for the contest was unbearable for Chizoba and her mother. Her appearance in the contest was a big challenge to Anoruo. She taught that Nkeiruka will defeat her daughter. This pushed her into preparing concoction that will kill Nkeiruka on that day. On the appointed day, the contestants gathered; the stage was full of spectators. The girls danced to their best ability. At the heat of the contest, eliminations were made. Nkeiru, Chizoba and Eziaku were selected to do the final competition. At this point, they were asked to rest and had some drinks to enable them regain strength for the next level of the contest. Unfortunately, Anoruo had conspired with the waiters to poison the drink that will be given to Nkiruka; making sure that no other person could take her daughter's position as the third wife of the Eze. An adage says that "Man proposes, God disposes". In other words, the thought of man is not the thought of God. On this note therefore, Nkiru unknowingly did not collect the very drink that was poisoned to kill her

rather Eziaku; Chizoba's friend who is also one of the contestants, picked the very poisoned drink and on taking the content, gave up the ghost immediately.

The uproar at that resting corner attracted the king who sent out his guards to find out what caused the pandemonium. The report made the king to invite Anoruo and the waiter that plotted the evil. After their explanations of what happened; they were banished. Finally the king sent Chizoba away from the contest, since, her mother was the one who caused the trouble. The incidence that occurred gave Nkiruka the opportunity of becoming Eze Nnadozie's third wife.

2. Synopsis of *Adaaku*

Adaaku is a play whose chief protagonist is Adaaku. While in the university, Adaaku was friendly and in love with Chukwusolu. They promised to get married to each other after their graduation from the university. Unfortunately, Adaaku's father Mr. Emeribe is interested in her daughter getting married to one rich man by name Mr. Ibekwe. Mr. Ibekwe is not Adaaku's choice for marriage but her father insisted because he wanted his daughter to get married to a rich man. Adaaku's mother, reluctantly compromised since she could not change or boldly refuse her husband's wish. At their wish (Adaaku's parents), she got married to Mr. Ibekwe, a man that is not her choice.

On the other hand, Chukwusolu, Adaaku's fiancé took seriously ill because of Adaaku's disappointment. He was so down that he was almost dying. Obinna his friend advised him to pick up courage and continue life again. When the news of Chukwusolu's ill health got to Adaaku, she remembered her dream in (Act II Scene III); where she saw Chukwusolu shouting at her that she has killed him by breaking the vow they made to each other. Adaaku in that dream denied that she had no intention of doing the least of his fears. To Adaaku's surprise, the dream came to manifest in reality. Adaaku was not happy at all in her marital home. She didn't respect Mr. Ibekwe, her husband. No

appreciation for Ibekwe's gift and kind gestures to her. Infact, there is a total absence of love from Adaaku to Ibekwe. Ibekwe will always come back from work and try his best to cheer her wife Adaaku up, but Adaaku remains irritable. She never showed any sign of satisfaction in the marriage.

Secretly, Adaaku started dating Chukwusolu, again. This continued until one day, Njoku, Ibekwe's brother, visited him. Njoku revealed to Ibekwe some suspicious behaviours of Adaaku. He told Ibekwe how Adaaku mingles with Chukwusolu who would have been her husband. He even went as far as inciting Ibekwe to find out if the baby Adaaku gave birth to, is Ibekwe's biological child. On hearing this, Ibekwe decided to interview Adaaku his wife to ascertain the truth of the matter. In the process of doing so, a quarrel ensued between them. Both of them fought. Adaaku denied the allegation. After the fight; there was a kind of cold feud between Adaaku and the husband. But suddenly, Adaaku suspected that the husband might fish out the truth of the matter; she decided to poison Ibekwe's food so that he will die and the matter will be closed. On that premise, she turned around to embrace Ibekwe and show him love. This embrace aroused Ibekwe's suspicion again about her wife, but reluctantly he accommodated her gestures. This gave her the opportunity of poisoning the husband's food. She actually carried out her evil intention and unfortunately, Ibekwe died.

Nwekedu, Ibekwe's sister insisted that Ibekwe's death was suspicious. Her conviction came from the series of dreams she has always had about Ibekwe. This, she shared with the brother Ofobuike. Based on this they went to Ezedibia the diviner to confirm what killed Ibekwe. There they found out the truth that it was Adaku who killed Ibekwe. But they were warned not to apprehend her rather after two days, she will confess by herself. Actually few days later, she confessed to the entire community how she killed the husband. The punishment for such a taboo is banishment. Adaku was

banished from the village till the end of her life. This was how she left the husband's village with her child, in the company of two young men, who were assigned to take her away to their neighbouring village.

3 Synopsis of *Nwata Bulie Nna Ya Elu*

The play is written by Inno Uzoma Nwadike in 1992. The play is about a boy called Emuka who's behaviour replicates that of the prodigal son in the Bible. Infact, according to Nwadike the playwright, the play is an adaptation of the story of the prodigal son in the Bible.

The teacher Nmaezi observed with dismay Emuka's mischief in school; the way he lavishes money on other students and decided to report him to the parents. Nmaezi reported him saying that she found out that Emuka is very extravagant. Everyday, he spends money buying snacks and drinks. The amount he spends every month is greater than some teachers' salaries; she concluded.

The teacher's report got Emuka's parents to become disappointed with their son. Ahudiya (Emuka's mother) had on several occasions, counselled Emuka to behave very well yet, it fell on deaf ears. He is bent on living his reckless life without remorse; thus his reply to his mother's advice shows the type of crazy boy he is. Emuka's zeal to live rascally increased when he met his two friends, Okoroigwe and Madumere who live in the city. They told him how enjoyable life in the city was and reasons why he should leave the village life and find a place to spend the rest of his life in the city. They jeered him severally making him feel ashamed of himself. As a result of this, Emuka besieged the father Iloka asking for his own share of his inheritance so that he can live on his own and start life in the city. His father refused; tried to convince him why he should stay back in the village. This plea got him angry. He threatened to burn down the house but

Ntiwunka, Iloka's friend, encouraged him to settle Emuka. He told his friend Iloka that this is the behaviour of most youths of nowadays citing his son as an example. He cautioned him that not complying with his son's request might cost him his life. Mr. Iloka settled Emuka, his son with the sum of fifty thousand, five hundred naira only. He also blessed him after counselling him against the ills of wasteful living and having relationships with women.

After the settlement, Emuka went to the city of Ogbundioma to reside. He was very glad to be there. Emuka did not waste time to involve himself in the affairs of women. He started with Chichi, gave her thousands of naira; precisely five thousand naira as against the sum of one thousand naira she demanded. After her, he switched over to Egondu. From Egondu, his drinking mates visited him. Emuka declared assorted drinks for them to enjoy themselves. The "Senti Botulu" group (Emuka's drinking mates) were excited. They sing one music unto another; hailing him for lavishing money on them. Emuka became carried with the flamboyant praises. Apxnaanwu, another girl friend visited him. Emuka had no other business other than to drink, spend on others and lavish his money on girls.

Before long, his money got finished. Emuka became stranded. He could no longer feed himself; he could no longer spend on others, the girls deserted him; he became the talk of the town. At a point, he wanted to die of hunger. This situation prompted him to go and ask for a job at a rich man's house. Mr. Ibewuike had herds of sheep, goat and cow. When he saw Emuka, he offered him the job of getting hay, grasses and necessary food for the animals from the bush. Emuka had no option, other than to accept the job description.

As his condition was getting worse, he decided to go back to his father's house and ask for forgiveness. He lived in the hotel "de Umueluwa" for two years and finished

his money. Now, his father Iloka had a dream, where his son was running away looking so dejected. His father beckoned to him in that dream to come back. He was so tartered, thin and unhealthy. This dream made his father to begin to soliloquize concerning his son's misbehaviour. In the same vein, his mother Ahudiya was also uncomfortable, having series of bad dream about his son. She came to the husband and pleaded that they should do something about their son. At that moment, a message came that a mad man was looking for Mr. Iloka. But the irony was that Emuka was the said "mad man". Mr. Iloka embraced his son despite his condition. Emuka pleaded with the father to forgive him his trespasses. There and then he was forgiven and there was merriment. Their "lost" son was "found". Okoro his younger brother who had been very obedient to his father and had been working with him protested over the unkind treatment his father has given him over Emuka. On hearing this, Mr Iloka promised him that he is taken account of the whole thing. That his share is there for him when the time comes for sharing their inheritance.

4. Synopsis of *Qnqdx Ugo Ad[gh] Egbe Mma*

This is a play by Obidiebube Ifeoma Joyce in 2006. It is a contemporary play that portrays the general avarice seen amongst people of the same blood in an overwhelming magnitude or aspects in the areas of inheriting properties. Ngozichukwu is the protagonist of this play. She is the daughter of Mr. Okonkwo and Mrs. Chiamaka Mmaduka. Her parents had four children including her after many years of childlessness. Before her birth, her mother had a dream of giving birth to a baby. The dream woke her up and reminded her that she is childless. This necessitated her looking for solution in different prayer houses and churches. That was the situation that led her to Pastor Ben. The vision of her birth and status was given by Pastor Ben when he was consulted. Ngozi was born

and her siblings too. She has an only brother called Obiora. Later her parents died and the burden of her family fell squarely on her shoulders.

Her education was easy for she received several scholarship due to her performances socially and academically. Her high profile performances attracted the envy of so many people including Adaeze her schoolmate. Adaeze went even as far as making charms from Ogbunka (the Dibia) but her intention were cancelled because Ngozi Okonkwo was not found guilty before the gods and man. The jealousy encroached into her marriage status. When Chinedu Onwuka wanted to marry her and made his parents know about his intentions, the parents went consulting some elders like Ojukwu. The wife of Ojukwu made negative remarks about her. By so doing, the marriage could not materialize. Chinedu and the family could not continue with the arrangement of marrying Ngozi. And subsequently, she did not get married to any man.

Ngozi forged ahead in taking care of her father's family without seeing marriage as a barrier in her progress. She established her only brother Obiora who is by all ramifications a reckless individual. She built a house and married a wife for him. She spent so much on him as the only brother, making sure, he is not found wanting in their village.

As days went by, Ngozi became worried of her future state. She had worked tirelessly, making sure his father's house is not in ruins. She is not married now. What will be her position in the family? The thought of this gave her concern and she told his brother Obiora her mind of adopting a child. Obiora on hearing this became furious and asked Ngozi not to think about such again; that it will not be possible in the family. He never supported the idea because he had in his mind the intension that all Ngozi's properties must be willed to him and his household. His reaction concerning the proposed adoption made Ngozi to go further to seek the opinion of their kinsmen. Nze Chibueze

and Omenka were very happy to hear her decision and they encouraged her to go ahead and do what she intended doing because she has worked hard to deserve such.

Finally when she adopted the baby and named her Nkechi, Obiora came to her house and fought her insisting that she should send the child back. When their kinsmen heard about this ugly incident, they summoned them and emphatically warned Obiora to desist from such foolish act. With this intervention, Ngozi and Nkechi her daughter lived peacefully. With time, Ngozi became sick and drew the attention of her daughter and friend Nchedo. She counselled Nkechi to be very up and doing in her life. The daughter promised to be a very good child testifying to her foster mother that she has been very good to her. She also spoke to her friend Nchedo in a dying man's voice. She made all her wishes known to her. At last she died. Obiora in his wickedness tried to see that she was buried in his father's compound by insisting that the mortuary attendant do not release her corpse to their people. But Ngozi's good life style fought for her. Elders made sure they brought back her corpse and gave her a befitting burial. They also took care of her daughter by giving her scholarship. Obiora and his family were banished from the village

5. Synopsis of *Obidiya*

Obidiya is a play written by Enyinna Akoma. It is one of the classical Igbo plays; published in 1977 and has been reprinted severally in different years up to 2009.

The play concerns the attitude of most rich people over their poor neighbours. The theme of the drama amplifies, wickedness, greed, lack of contentment and vengeance.

Oriaku Dike is a wealthy man but hates the sight of poor Onuma. Onuma defeated him over a land he wanted to take from him by force. As a result of this, Oriaku hired the services of assassins to take away Onuma's life. Before the incident of Onuma's death the wife Obidiya had a terrible dream which she narrated to her husband. She told the husband that she saw him taking his bath, after that, he combed his hair. Then, three huge

men came in, lifted a club and hit him. He fell on the ground and started twitching. She shouted and people rallied round them. Onuma made her to understand that the dream is not a good one. Obidiya cautioned Onuma not to step out of the house. Sequel to her dream, Obidiya saw a snake by the corner of her house shouted and the husband came to her rescue. According to Onuma, the snake is beyond its superficial conception. He saw it as an omen and this led him to making incantations. After the invocations, the snake disappeared. Omeife, Diogu and Ogbuu were hired assassins from Oriaku to kill Onuma. They nefariously carried out this wicked act just like Obidiya dreamt about. They came to his house while he was combing his hair after having his bath, hit him on the neck, tied his mouth and whisked him away. Onuma did not step out of his house, yet death met him in his house.

Obidiya was bittered by the mysterious death of her husband Onuma and as such swore to revenge his death. She went to the native doctor Akakaka and requested that Oriaku's family be wiped away. Thus she made a firm promise before the native doctor to the spirit thus; *Agbara, q bxx na unu emechimaa kpamkpam ezi na xlq onye ahx ziri nd/ mmadx ka ha gbuo di m, unu were akx ya niile, m ga-eji kwa mgbxdx akwa na ewu kelee unu. (Emume nke abxq; nkiri nke abxq; ihu akwxkwq iri anq na asatq). (Spirits, if you will close up the family of that person that sent assassins to kill my husband, and take all his possessions, I will use a bundle of wrapper and goat and thank you). (Act 2; Scene 2; pg. 48)*

The above showed how bitter Obidiya was over her husband's death and her request was granted. Akakaka, arranged again with Ogbuu and Omeife to go and terminate Oriaku's life using poison. This plan was perfectly carried out during the coronation of *Qzq* title on Oriaku by the people of Umuegbu. This was what led to the mysterious death of Oriaku, and his children both home and abroad. Chima a third year

medical student overseas died without any physical cause; then the other three children got drowned in the river while on expedition. Because of the shameful death of Oriaku, the wives and servant were not allowed to touch his properties because Oriaku belonged to the spirits that killed him. So they left the house empty handed.

6. Synopsis of *Ezindu*

This is a single play by three authors. It portrays the filthy behaviours and anti-social behaviours prevalent in the universities and other higher institutions in Nigeria. The chief character is Ngozi, whose prayerful and righteous life style is worthy of emulation. Ngozi was challenged by her lecturer (Dkt. Ihuoma) to sleep with him before she will pass his course. Ngozi refused vehemently and continued to re-write the course, trusting God whose power no one can challenge. Even the mockery by her classmates did not make her change her decision

Ngozi was challenged again by a student named Ugochukwu. The boy was interested in Ngozi for a relationship. Ngozi was very diplomatic enough in her responses not even knowing that the boy was a cultist. When Ugochukwu saw that he could not deceive Ngozi into such a relationship, he reported the matter to his cult members and they planned to rape Ngozi. But God revealed what was to befall her through a dream even though she did not remember all that happened to her in that dream. When Uwaoma her friend visited, she did not hesitate to tell her. She expressed her fear over the dream. They prayed together, casting the devil and rebuked all the plans of the enemy. The cultists' plans were foiled and that took five of them to the prison. It was there that Ugochukwu had regrets and repented of his sins.

The students on the other hand revolted against Dkt. Ihuoma for his injustices in the award of marks. By this scandal he became a victim of the university management

and was reprimanded. The exam was cancelled and taken again; behold Ngozi had ‘A’ which has always been denied her by this lecturer.

In summary Ugochukwu and Dkt. Ihuoma simultaneously, wanted to rub Ngozi of her faithfulness but God of mercy whom she served rescued her. Thereafter, Dr. Ihuoma and Ugochukwu were in turn blessed and saved for repenting of their sins and accepting Christ as Saviour.

7. Synopsis of *Qkx Ghara Ite*

Onyekaonwu G.O. in 1988 published this play *Qkx Ghara Ite*. The theme centres on the consequences of belonging to a secret society or occult group.

Ukpabi is depressed with his present economic condition and decided to join a secret cult. His kinsmen Akuebuo convinced and led him into the Oduma cult. When he joined the cult, they demanded that he should kill his wife who was pregnant to enable him to get rich. Ugodiya had a terrifying dream which she narrated to the husband not knowing that he had plans to kill her. He connived with assassins to kidnap the wife and kill her. He sent out the woman on an errand; that was an indirect way of setting a trap for her so that the kidnappers will get her and do justice to what they have collected money for.

On her way, Ugodiya was captured by the assassins who dared to kill her. But she pleaded with them and they had mercy upon her, set her free and warned her to run to Kakanda. She fled to Kakanda and they killed an old woman who was in the bush picking snails in place of her. They packaged the parts Ukpabi demanded and sent to him.

When Ukpabi stayed many years and his condition did not get better, he decided to marry another wife and the woman gave birth to two baby girls. He got frustrated and decided to come out of the Oduma cult since his financial condition did not improve. The members of the Oduma cult sort to kill him. With the help of a seer, the plans were

revealed to him and he was advised to run to Kakanda where it would be difficult for them to trace him. Ukpabi ran to Kakanda with his two daughters and second wife.

In Kakanda, Ugodiya had already given birth to her son; the pregnancy she escaped with from the hands of assassins. Her son Akachukwu has grown to be an adult. Both of them were accommodated by Ichie Igirigi. Fortunately or unfortunately, Ukpabi was also accommodated by Dunu Okpokiri – Ichie Igirigi's kinsman. It happened that Ichie and Dunu had a land dispute and their kinsmen resolved that nobody from both families should visit each other until after one year because Dunu was meant to take an oath for Ichie.

This was the condition for both landlords of Ugodiya and Ukpabi and it affected both of them. But Akachukwu found favour before Ekeodu, his half sister without knowing the blood relationship. He met her after a dance performance in Kakanda. One morning, Ugodiya woke up not feeling too well. The dream she had, frightened her. She told her son about the dream she had twenty years ago. She told him how unfamiliar persons pursued him with machet and gave him a cut at the back. He fainted and nearly gave up when she came to his rescue. This was the type of dream she had when she was pregnant of him Akachukwu and it came to fulfillment.

Based on this, she warned the son not to go out for the day to avoid being hurt by enemies. But Akachukwu disobeyed the mother's instruction. He left the house and shortly met Ekeodu on the way. Both of them went back to Ekeodu's house that is Mr. Ukpabi's house. It was there that Akachukwu met his waterloo. Ukpabi and his landlord Dunuokpokiri met Akachukwu in their compound and pretended not to be his enemy. They encouraged him to relax and enjoy his pear which Ekeodu prepared for him. Later, they asked him to escort them to their farm to check the crops they planted. It was there

they nearly killed him. When they left him thinking that he was dead, he became conscious and started crying for help.

When Ugodiya started looking for Akachukwu, Ekene narrated their ordeal with Ukpabi. That was how Ugodiya knew that her husband Ukpabi is living at Kakanda. At this climax, Ekeodu wanted to commit suicide, as a result of her father's brutality to Akachukwu but she was stopped by Ugodiya and Ekene. At the same time, the good Samaritan who saved Akachukwu and also took him to the herbalist for treatment brought him back. There was a reunion of relationships at this point when it was revealed that Ekeodu and Akachukwu are from the same father.

Finally, at this same point, Ukpabi's corpse was brought reporting that the secret cult members from Amaebuna killed him. So the whole ill plans of Ukpabi was reversed. He became the victim.

8. Synopsis of *Nwata Rie Awq*

Nwata Rie Awq is another classic play from Onyekaonwu. Is a play about a great wrestler Aworo. Akatoosi is his antagonist. Aworo, the protagonist defeated Akatoosi in a wrestling match between the people of Amangwu and Amaudele. After the victory, Obioma became infatuated with Aworo. The love was so much that she rejected Anene her suitor. She ran to Aworo to marry her. Nevertheless, Aworo's parents convinced him to marry Obioma though it was not Aworo's desire to marry her.

When they started living together, Obioma became pregnant and gave birth to a baby girl. After the delivery, Aworo hated her; told everyone that his parents lured him into marrying her. Now, she could not even give birth to a son as her first issue rather she gave birth to a girl. He planned evil against her, accused her of poisoning his food and made sure she was sent away, kidnapped and sold off together with her daughter.

Obioma's daughter, Odinchefu was sold to a smith as a house girl. The blacksmith and his family came all the way from Utonkom to Amangwu to reside.

After fifteen years, Aworo wanted to remarry and unknowingly, he married Odinchefu, his own blood daughter. They lived for five years without child. Odinchefu became very sick and these two issues led Aworo to go to the soothsayer to find out the cause of the problems. The soothsayer told Aworo, come rain come sun, that he must go back and bring back his first wife whom he masterminded her kidnap and trafficking.

The soothsayer also told him where he will find Obioma and finding her will bring so many good things into his house. But he warned that there must be a sorrowful incident that will follow this reconciliation.

To find and to bring back Obioma took Aworo one year. When she finally came back, many good things started happening. So Aworo invited people for a party because of the good things that were happening in his family. During the party, Obioma and Odinchefu discovered that they were mother and child and at the same time co-wives. They started crying, the entire guest understood what happened and very many of them were shouting Arx! Arx! (taboo! taboo!). Shortly, they started dispersing. The party ended abruptly. Aworo was confused, he was dumbfounded. He did not know where to start. He committed suicide by stabbing himself with a knife.

Note that Obioma had a dream where she went plucking mushroom with her fellow women. On their way, they met an evil spirit with seven heads and one eye that blocked their way to the mountain where they would get the mushroom. They said that whoever was touched by the evil spirit would be doomed. Others ran away but unfortunately the evil spirit touched her. Others climbed to the top of the mountain but she was the only one touched before she got to the mountain. Again she missed her step

when she got to the top of the mountain and fell into the valley where several spirits were living and they beat her to death. Her dream confirmed all that happened to her.

9. Synopsis of *Ajq Nwa a na-eku n'Ikpere*

This is a tragicomic play by Igbokwe Ben in 1999 on the consequences of misbehaviour or ill manners. Ekwuluonu was the villain of this drama. She was more than a nagging woman. Right from her father's house, she was rude and uncivil. This made it almost difficult for her to marry. When Broda Ukaegbu came to seek her hand in marriage, Odoemelum, Ekwuluonu's father warned him about her daughter's unruly behaviour. Ukaegbu insisted on marrying her despite the complaints about her. As such, Ekwuluonu's father refused to collect a dime (bride price) from him; knowing that before long, her idiotic character will manifest and she may be sent packing because of her attitude.

Nevertheless, Ukaegbu married Ekwuluonu, whose behaviour could be termed "one day one trouble". She wreaked havoc here and there. She quarrelled with everyone around her especially her husband. There incessant fights together with destruction of properties annoyed their landlord (Mbadiwe). He sent them packing out of his house. When eventually they returned to the village, Ekwuluonu continued to harass the husband, husband's relatives, co-wives and even her step son, Onwumere. Ukaegbu could no longer admit her insolence and beckoned on his kinsmen Anabaraonye, Akukalia, Obodokwe to come and rescue him from the hands of his wife. All efforts made to send her packing were fruitless.

Ekwuluonu continued without remorse in her untamed manner to the extent that she sent her step son away from the house. At this point her sins came to a climax. She was attacked in the dream by her mother-in-law (Ukegbu's late mother) she had a rough edge with her. In that dream, her eyes were blinded by the old woman. She went to fight

her because she halted her from speaking vile against Onwumere. As she was in the same pain, Onwumere came running home. He also had a dream where his grand-mother told him to go home that he will no longer be insecure. So, Onwumere seeing Ekwuluonu in that pain, confirmed the reality of his dream. After narrating his story to his father Ukaegbu, Ekwuluonu died. Her troubles came to a halt.

10. Synopsis of *Ogbu Mmadu Ndu na-agu*

The theme of the play centres on daily life encounter in our society like marriage disappointment. Obioma disappointed his former fiancé, Amarachi, when he came to know Obiageri. The sudden change of attitude did not give Mama Obodo – Obioma's mother joy. Amarachi was very instrumental to Obioma's financial survival yet he did not marry her because of Obiageri who he later married. Obiageri's presence in Obioma's life turned every plan of Amarachi the other way round. Obioma married Obiageri in place of Amarachi. They started living together without the consent of Obioma's family.

Mama Obodo had a dream. A terrible dream for that matter. Her son, whom she was attending a wedding party with was attacked by a lion and taken away from her. The lion killed the child. All effort to rescue the child proved abortive. This dream became her fear. Mama Obodo's dream confirmed the sudden change of her son's attitude.

Obiageri tried her best and made sure Obioma's siblings left his house; she occupied the house with her own siblings and mother. Before then, she had used charm and concoctions to see that Obioma loves her unconditionally. Obioma's siblings were maltreated by Obiageri and her cohort. At last, she poisoned Obioma's food which led to his death. She has already prepared to leave and take the whole property of Obioma when Obioma's spirit came up from the grave and killed her and Osondu her brother.

Ogbenyealu, Obiageri's mother, ran mad when the news of the death of her children reached her. That is to say that Ogbenyealu reaped what she sowed.

CHAPTER FOUR

4.0 Data Analysis and Findings

Drama is the imaginative recreation of life using action, words, etcetera. It also thrives on imitation of life (*mimesis*). Abram & Harpharm (2012:171) say: "Aristotle in his *Poetics* defined poetry as mimesis; simply means imitation of human actions. By "imitation" he means something like 'representation" in its root sense...". In the composition of drama, order, coherence and clarity are very crucial. To achieve this, some formalities are applied. These artistic formalities could be employed using so many techniques. Dream has been observed as one of the devices that could be used to achieve several other dramatic techniques apart from foreshadowing. In this chapter, the research made attempt to examine the different dreams in the selected texts and the way they attempt to express different techniques to bring out the message of the play.

4.1 Dramatic Techniques in *Obidiya*:

Obidiya's dream:

Obidiya: "Q na-eme ka q bx na mmadx, ka q bx na nrq.
{ nq na-asa ahx, sachaa, na-abq isi.
Dimkpa mmadx atq abata ebe ahx, bulie okpiri kxq g[,
[daa n'ala na-agba s[kq s[kq.
Ha emie ala. E tiri m mkpu nd[mmadx aza."

(Emume nke mbx; nkiri nke atq; ihu akwxkwq nke isii)

“It appears to me like in life or in a dream.

You were bathing; after bathing, you were combing your hair and three hefty men came in there, lifted a club and hit it at you.

You failed and began to twitch.

They disappeared. I shouted and people came to my rescue”.

(Act i; scene iii; pg 6)

Several literary techniques were derived through this dream. Amongst them are:

a) Suspense:

From the dream, it suggests that Onuma may be attacked by the enemies. The enemies are unknown to them. Again, nobody will arrest them. At this point the reader or the audience have fear of what will happen to Onuma. Suspense was created. The tension started; what will be the fate of Onuma even though he had won Oriaku in the land dispute between two of them? The tension or suspense created at this moment took the mind of the reader back to what Oriaku said in the beginning scene. That is to say that the dream in its capacity is to create suspense at the same time draw the attention of the audience to Onuma’s opponent (Oriaku’s) comment. The suspense led to flashback.

b) Flashback:

The mind of the reader was directed back to what Oriaku earlier said about Onuma when he defeated him in a land dispute. Thus; Oriaku said:

“Xbxbx jam! Agagh[m ekwe! Xd[ahx agagh[eme
na ndx nke a any[nq n’ime ya. Onye kwe, chi ya ekwe.
Abxgh[m onye nwa alq ga-meri n’ikpe.
Nwata m ma oge nne ya ji txa ime ya.
Q chqqrq igosi m na ya e toputala; topxta n’elu isi m.
Txf[akwa! Aga m eji nkume tip[a ya, tip[a ya ririri,
... Lee nwa anxmanx ga-meri Oriakx na kqt
... Aga m ezi ya izu gwa kwa ya na mmadx ka ibe ya.
Onye bx Qnxma? Onye mxrx ya?
Agbxrx ya niile erugh[mkp[s[aka m.
Ya na nnanna ya akpatabegh[ego niile m nwere na bank[.

Olee ka a ga-esi kqq ya na nwa nk[ta Oriakx tagburu Oriakx
 Chukwu ekwela! Obere nwa merie m! ...
 ka Qnxma bata n'ala ahx, m tip[a isi m na nkume.
 Onye ziri ya na a na-enwe ala enwe? Nnanna ya bx ohu.
 A zrx ha azx. Ebe ha bi bx ala e nyetrx ha enyetx.
 Ebe q na-awa anya, aga m agwa agwx osisi e ji txa ya...
 Ebe nsi niile enwegh[ike gbuo ya, mma na egbe ga-egbu ya.
 Ebe q s[na ya bx nkume, aga m eji otu aka tirisie ya...
 (*Emume nke mbx; nkiri nke abxq; ihu akwxkwq nke abxq na nke atq*)

“Impossible! I will not agree! This cannot happen
 in this very life we are into. When one believes,
 his god will concur.
 I am not the type a kid will win in a case.
 A child I know when the mother got pregnant.
 He wanted to show me that he has grown;
 grown on top of my head. Txf[akwa!
 I will use stone to crush him, crush him to pieces...
 Look at an animal that will win Oriakx in court...
 I will teach him wisdom and tell him that
 man is superior to another. Who is Onuma?
 Who gave birth to him?
 All his generations are not up to my finger.
 How can you tell the story that Oriaku's dog
 bite Oriaku to death? God forbid!
 A little child to defeat me!... Let Onuma step into that land,
 I crush my head on the stone.
 Who told him that land is possessed by somebody?
 His grandfather was a slave. They were bought.
 Where they are living is a small portion given to them.
 Since he is showing bravery, I will tell “Agwu”
 the tree it was carved out from... Since poison
 could not kill him, machet and gun will kill him.

Since he said he is stone, I will smash it with one hand

(Act i; Scene ii, pages 2/3)

At the initial stage, the reader/audience may not take Oriaku's anger or words seriously. But the way Akoma constructed the dream gave an instant flashback of all that Oriaku spoke. The reader may flip back pages to confirm again what Oriaku said against Onuma. Therefore, flashback was carefully achieved using this same dream. The flashback enables the reader/audience to view into the type of character Oriaku must be and what transpired between him and Onuma. Through this flashback, the reader is now worried of Onuma's condition. A kind of internal conflict could be seen in the reader; Onuma and Oriaku who will kill the other?

Conflict:

Going further, analyzing the same dream of Obidiya, one will understand that an *internal conflict* arose between Onuma and his wife Obidiya immediately she finished narrating the story of her dream. Thus Onuma started:

Qnxma: Nrq a d[njq. Ma na onye e ji rqq nrq abxgh[onye ihe a rqrq na-eme.

Obidiya: Q bx ya, q bxgh[ya, Eny[any[ga-akpachara anya n'izu a.

Qnxma: Ana m apx apx? Enwere m nd[enyi?

Ka m lee otu qnwx ga-esi n'ezi chukuru m n'ime xlg.

Q bata, ya na dimkpa ga-agba mgba

Obidiya: Ka ya ghara [bata. Ka ero ghara ipu, nkata ad[gh[.

Qnxma: Emio! Chi lee qba aka m.

Obidiya: Ize bx nka

Qnxma: Qchx nwa qkxkq nwe ada.

Obidiya: Chineke aghagh[iche any[n'aka onye iro any[.

Qnxma: Mmamma, ka m laba. Ike gwrx m nke ukwu.

(Emume nke mbx; ihe nkiri nke atq)

Onuma: This dream is bad. But the person in the dream is not usually the person affected later.

Obidiya: Whether or not, my friend we will be very vigilant this week.

Onuma: Do I go out? Do I have friends?

Let me see how death will walk its way into the house to meet me.

If it comes in, he will wrestle with a strong man.

Obidiya: Let it not come in. Let the mushroom not grow, there is no basket to put them.

Onuma: Amen o! God see my palms.

Obidiya: To be cautious is long life

Onuma: It is well, let me go in. I am too tired.

(Act i; Scene iii)

Onuma lost balance at the knowledge of the dream. He classified it as a bad dream. He began to rationalize that the dream is not for him even though he was the victim in the dream. He prepared his mind to wrestle with death if peradventure it becomes so stubborn to visit him in his house. Again, he began to assess himself and his life style; thus, he was in doubt of himself if he was in the habit of going out and if he has friends. In fact the internal conflict he had within himself advanced him to asking God to justify him by lifting his palms unto heaven and before you know what was happening, he was already tired and chose to go to bed. He abruptly ended the discussion with the wife. On the other hand, Obidiya was very conscious of the meaning of the dream. She was sure that they have enemies and that the husband was the target. She does not want to give chances to the enemy. She warned the husband earlier on, not to step out. To her, she

was optimistic that God will not allow their enemies to overcome them. He will protect them from their evil enterprise. In all, the content of the dream changed their mood and their discussions. It gave them worry.

So, one can see that the dream triggered an internal conflict both in Onuma and Obidiya. And as the scenes unfold, the conflict kept increasing until it burst out to the external when actually Oriaku sent assassins to exterminate Onuma's life. At this juncture, the conflict rose to climax when Obidiya swore that she must revenge the husband's death which she did by also killing Oriaku. The conflict sustained the reader/audience till the end of the drama. The dream was used to increase impact on the audience and made relevant the meaning of the play.

d) Foreshadowing:

Foreshadowing cannot be exempted from the literary technique portrayed by the dream sequence. In *Obidiya*, the dream suggested that something unpleasant would happen later in the play. It is a mark that the future scene could be tragic. The playwright (Akoma) prepared the mind of the reader to check out for what will happen later. It is a way of avoiding elaborate explanation. Thus in the same act one in Onuma's house, Obidiya woke up with feelings of weakness. As she was stretching out complaining of the sleepless nights she had, she mentioned that the soldier ants and bees flooded the compound. She sighted at a corner and saw a very long snake. When the husband came to kill the snake, the snake disappeared. After this incidence, Onuma was killed in his house by assassins (Omeife, Diogu and Ogbuu). They came in while he was backing the road from his house and was combing his hair. The explanation of the attack confirmed the entire dream of Obidiya earlier on. Thus:

Qnxma nq n'xlq ya na-abq isi; chepx azx n'ezi.

Nd[ogbu isi abata kxq ya okpiri n'olu,

were akwa kechie ya qnx, buru ya pxq...

(Emume nke mbx; nkiri nke asatq; ihu akwxkwq iri abxq)

Onuma was in his house combing his hair while backing the compound.
 Three hitmen came in, hit him on the neck with a club;
 Gagged his mouth with cloth and whisked him away...

(Act I; Scene VIII)

In all, the dream of Obidiya was confirmed exactly. The researcher is saying that the playwright used this dream to achieve the following literary technique vis-à-vis suspense, flash back, conflict, and foreshadowing. It is also good to note that the dream created tension, conflict and expressed danger. And in actuality, the dream came to pass. One may also say that the meaning of the play centres on the reality of the dream.

4.2 Dramatic Techniques in *Nwata Rie Awq*

Obioma's dream:

...Otu a ka mx na xmx nwaany[ibe m siri gawa [hqta ero
 n'elu otu ugwu qjqq ahx. Ka any[na-erute nso ugwu ahx,
 otu mmxq nwere isi asaa na otu anya nqchibidoro
 xzq any[ga-esi rigo ugwu ahx.
 A s[r[na onye mmxq ahx metxrx aka, xwa echulahx ya.
 Nd[mx na ha yi gbanahxchara mmxq a,
 wee rigoro elu ugwu ahx
 ma naan[m bx onye o metxrx aka tutu m soro ibe m
 were rigowe ugwu ahx. Ka any[rigotara n'qnx ugwu ahx
 malite na-achq ero, azqhiqrq m xkwx
 wee si n'elu ugwu ahx wee dakas[r[ruo n'ezigbo ndagwurugwu
 d[n'ike ugwu ahx, ebe qtxtx nd[mmxq d[ka nke ahx any[
 hxrq mbx gbakqzuru wee kugide m ihe wee ganye na mx anwxq...
*(Emume nke abụọ; ihe nkiri nke mbụ, ihu akwxkwq iri ise na ise ruo iri
 ise na isii)*

It is just like this that I went with other women in search of mushroom on top of a dangerous mountain. As we were getting close to the mountain, an evil spirit with seven heads and one eye

blocked our way to that mountain.

They said that whoever that evil spirit touched; is doomed for life.

Those people with me were able to escape from the evil spirit

and got to the mountain but I was the only one the spirit

touched before I joined others in climbing the mountain.

When we got to the mountain top; and began searching

for mushroom, I missed my step and fell from the

mountain to the valley below the mountain; where many

other spirits like that one surrounded me and beat me until I die...

(Act II; Scene I; Pages 55-56)

In *Nwata Rie Awq*, Onyekaonwu used dream to achieve some literary techniques.

From the dream, several dramatic techniques were portrayed.

Flashback:

Before Obioma married Aworo; her parents were skeptical. Aworo was not the man who was supposed to marry Obioma. Anene was disappointed by Obioma as she got infatuated with Aworo after he defeated his opponent Akatoosi in a wrestling match.

Through Obioma's dream, the reader and the audience will remember Ekemma and Obioma's conversation before her marriage with Aworo and picture back that the circumstance of the marriage was not an orderly one. This is evidenced in Obioma's statement during the discussion.

Obioma: Akxkq! Mmanyanya onye ka q na-ebute?
Di bxxr maka nke Anene, A nqrq m anxgh[di,
Onye ga-eri awq ga-eri nke mara abxba.
E ji anya ama qka chara acha.

Ekemma: Obioma i bidokwa. Qgba nhq di aghagh[[lxta eke qgba.
{ jxla Obi, chxq Chika, gbanahx Oti, hapx Eke,
ugbu a Anene eluwela g[ilu.
A gbaa mbx q txq n'ogwe, a gbaa abxq q txq n'ogwe,
q bx ogwe ka a p[[r[akx?

Obiqma: ... ka m gwa g[, kemgbe m jiri hxchaa ike Aworo
 kpara xnyaahx, amagh[m etu q d[m ad[.
 Obi na-atxwa m ma m cheta Anene;
 txmadox n'ije a q na-akwado [b[a na be any[taa.
 Agagh[m ad[ndx lxq Anene.
 Nwa qkxkq, nwa xch[cha, nwa mbe, n'ebe Awqrq nq. Txf[a!
 Ngwqrq mmadox agagh[alx m; q bx Aworo ga-alx m.
 .. Aga m agbalakwu ya n'abal[taa.
 Ya ka m s[r[ka m b[a gwa g[.
(Emume nke abxq; nkiri nke abxq; ihu akwxkwq iri atq na isii)

Obioma: Story, whose wine is he carrying?
 If marriage is that of Anene, I rather stay unmarried.
 He who will eat toad should eat a fatty one.
 A ripe maize is known by just a mere look.

Ekemma: Obioma you have started again. He who is in the habit of refusing suitors
 must marry the python.
 You have refused Obi, sent away Chike, escaped Oti, left Eke,
 now Anene is bitter in your mouth.
 First arrow shooting and second arrow shooting hit the trunk,
 is the arrow meant for the trunk?
 ... let me tell you, since I saw the type of strength in Aworo
 yesterday, my feelings have changed.
 My heart breaks when I remember Anene
 especially his arrangements to visit our house.
 Over my dead body will I marry Anene.
 Chicken, cockroach, tortoise, compared to Aworo. God forbid!
 A lame will not marry me.
 Is Aworo that will marry me...
 I will run to him tonight.
 That is what I have come to tell you.

(Act II; Scene II; Page 36)

The above statement from Obioma indicates that she was attracted by Aworo's masculinity; and decided to force herself on the man. The dreams gave someone thought and reminded the reader how the marriage started. Not only Ekemma cautioned Obioma about the marriage. The parents too were also against her decision not to marry Anene. A flashback on the parents feelings about her decision is also purported through the dream. The parents of Obioma expressed their feelings in one of their discussions, thus:

Uduehi: ...nd[hxr x ya s[r[na q gbagara na be Obidike,
na a hxr x ya na Aworo n'xzq taa
ebe o bu nkata wee soro Aworo gaa igbu akwx.
Na o gwabuolar[nd[otu ya na ya ga-agbakwuru Aworo ka q lxwa ya
na ka Aworo siri gbaa Akatqqs[mgba mebiri ya isi
nke mere na q d[kwagh[nwoke qzq d[ya ka mmadx n'anya

Okwukqgx: G[n[ka a ga-akpq ihe nke a? Onye kqqrq ya
na orimiri na-ehughachi azx; na nwany[
ga-agbakwuru nwoke ka q lxwa ya?
Q bx ka nne ya siri mee wee mxta ya?
Ya gawanx. Ya bx onye a na-agwq ibi q na-eto afq
ga-ewetar[r[ihe q tqgbqrq n'ajq qh[a.
(*Emume nke atq; nkiri nke mbx; ihu akwxkwq iri anq*)

Uduehi: People who saw her said she ran to Obidike's house,
that she was seen with Aworo on the road today
where she was carrying basket on her head and
joined Aworo to harvest palm fruits.
She had earlier on told her friends (group) that she would run to
Aworo to marry her that the way Aworo wrestled
Akatoosi spoilt her head that no other man meant anything to her.

Okwukogu: What shall we call this? Who told her
that the river flows backwards, that a woman
should run to a man to marry her?
Let her go. That person that is being treated of
was that what her mother did to beget her?
hydrocele and he protrudes the abdomen
Must go and pick what he kept in the evil forest
(Act II; Scene I; Page 40)

Obioma's manner towards her marriage was not a reputable one. She did not allow Aworo to be the one chasing her about rather she is the one who forced her way through to be married by Aworo. This is not the right way to contract marriage in Igbo land. Aworo also exhibited his indifference to Obioma's approach to him when he visited Okwukaogu and Uduehi (Obioma's parents) with his friends Otikpq to make up that they want to marry Obioma.

Aworo: ... Eze Onyekqta, nna any[ndewo.
A s[r[na xlq ad[gh[adawa ghara uko.
Tutu a maa mbx, a ga-ezo ya n'igwe.
Q d[xzq ihe axbq butere m be g[n'xtxtx a;
nke mbx bx [kqrq g[na nwa g[nwaany[bx
Obioma gbatara qsq na be any[. Nke abxq bx [gwa g[
na nne na nna m ekwetago na mx ga-alx ya.
Ha wee zie m ka m b[a gwa unu wee mata ihe bx uche unu gbasara
okwu a...

Okwukqgx: { s[r[na Obiqma gbatara qsq be unu?

Awqrq: Nna any[, q bx ihe m kwuru

Okwukqgx: G[na Obiqma, unu ekwekqr[tago na unu ga-alx di na nwunye?

Awqrq: Ebe q bx na Obiqma ekwetago, q bx ka m mee g[n[kar[a ikwere nke m n'ihhi na onye kwere ihe otu kwuru, q laa n'oge.

Okwukqgx: Nke a [na-asx nsxsx n'okwu a, q pxtara na a na-eme g[mmanyee?

Awqrq: Nna any[, q bxgh[ihe m kwuru kama a na m akqwa na xda egbe-nduru Dakar[r[xda egbe cham

(Emume nke atq, nkiri nke mbx; ihu akwxkwq iri anq na ise)

Aworo: Eze Onyekota, our father I greet you.

They said the house will not fall without the roof

Before you strike the arrow, you will lift it up to the sky

Two things brought me to your house this morning;

First, is to tell you that your daughter

Obioma fled into our house;

Second, is to tell you that my parents

have accepted that I will marry her and

they asked me to come and tell you

and to know your mind concerning this.

Okwukogu: Did you say Obioma fled into your house?

Aworo: Our father, that is just what I said.

Okwukogu: Have you and Obioma, agreed to marry each other?

Aworo: Since Obioma has agreed, what can I do, if not to accept as well because if you agree to comply with Otu's demand you leave the market scene on time.

Okwukogu: This one, you are stammering, does it mean that you are being persuaded to do so?

Aworo: Our father, is not what I said rather I mean that the sound of cannon shot is heavier than the sound of a musket. (*Act III; Scene I; Page 45*)

In fact, Obioma's dream in act III; scene I, is a serious flashback to how she step into the house of Aworo. Had it been that Aworo was actually in love with her, he would have shown evidence of it in his discussion with Obioma's father. Rather he indirectly made them to understand that it was not really his mind to marry her but since she insisted, he has no choice than to obey his parents. The author used the dream as a device to achieve flashback in the play.

b) Conflict:

Obioma's situation after the marriage and her first baby was not palatable to her husband. This Obioma confirmed with her mouth, when she was discussing with her friend Nwamgbq. She was having an internal conflict with herself.

Obiqma: (*maa qsqq, welie ihu lee onye b[ara be ya*)

Nwa nne m, b[a leenx m. Ihe m na-ahx n'ezinaxlq a

ejula m afq ma nke na-ar[a m ugbu a

bx xjq na-atx m n'ihl nrq m rqrq n'abal[

Nwamgbq: Nrq? G[n[ka [rqrq

(*Emume nke anq; nkiri nke mbx ihu akwxkwq iri ise na ise*)

Obioma: (*sighed, looked up to see who came to her house*)

My sister, look at me o! I am tired with my experiences in this family.

What I am suffering now

is fear about the dream I had last night.

Nwamgbo: Dream? What did you dream about?

(Act IV; Scene I, Page 55)

From the above discussion, a reader or the audience would notice that Obioma is having trouble within herself. She was very confused of her state in Aworo's house. She was filled up with fear and trembling; especially the dream content and images spoke volumes. This internal conflict within Obioma as expressed by her affects the audience too. Even her friend Nwamgbo who visited here was also battling with herself, eager to know the nature of the dream. Onyekaonwu elucidated inner-conflict through Obioma's dream.

c) **Suspense**

So, the dream of Obioma took the reader or audience back to the activities that preceded her marriage with Aworo. The dream increased suspense in the reader. The suspense sustained the drama till the end. It kept the reader/audience in a tensed mood because no one knows what is going to happen to Obioma in her marriage. The tension from the dream generated uncomfortable mood in the reader/audience. The mood even heightened when Obioma finished narrating her dream to her friend Nwamgbo. In reply her friend said:

Nwamgbo: *(Bodo ya anya n'ihu, malie na-agba n'aka)*

Nrq a [kqrq ugbu a metxtara otu ihe

n'ime ihe nd[m jiri b[a [hx g].

Xnyaahx ka m gara [zrxr ogiri na be Nwxban[

wee nxchate ihe xmx okorob[a nq n'ihu ebe ahx
a]x mmany na-ekwu: Na di g[na-ekwu
na ya agagh[alxkwa g[qzq, na [gbasoro ya agbaso,
na o nwegh[mgbe o jiri bxxr uche ya [lx g[.
Na [gara [mx nwa mbx mxq nwaany[.
Na q bxzi mkpi na-agbara qha ewu; q gaa be nwaany[a n'abal[taa,
q gaa be nke qzq n'abal[echi; na q s[r[na ya agagh[
alxkwa nwaany[qzq wee ruo ihe d[ka afq iri na ise.
Q ga-abx ya bx elu ugwu a i siri na ya wee daa.
Nke [nwx anwx bx ihe m na-aghqtagh[isi ya.
(Emume nke anq; nkiri nke mbx, ihu akwxkwq iri ise na isii)

(stared at her face, and started twisting her fingers)

This dream you shared now is one of the things that brought me to see you. Yesterday when I went to buy ogiri (*local soup flavor*) at Nwubani's house, I overheard young boys who were sitting in front of the house drinking as they discussed; that your husband said he would not marry you again; that you forced yourself on him; that he never intended marrying you. That you gave birth to a baby girl as your first issue. That he has now turned to a sex maniac; going from one woman to another every night. That he would not marry again until fifteen years. It could be the mountain you fall from. That of dying is what I cannot understand. (Act IV; Scene I; Page 56)

So, the dream of Obioma kept the reader in suspense and Nwamgbo's reply confirmed it and from there (the dream), the future of Obioma in that marriage is at brink of collapse.

d) Storey-telling technique:

In order to narrate the dream, the playwright made his character Obioma to become a narrator (story teller). Onyekaonwu constructed the dream as if it was a

narrative – (folktale). The story had beginning, middle and end. It appeared like a folktale and Obioma narrated it as if she was a folktale narrator. The scenes and the images, and symbols associated with the dream gave credence to this claim.

Again, Nwamgbo, in her reply, was also telling Obioma a story. Her presentation of what she overheard people said about Obioma and Aworo took the pattern of narrative. It is pertinent to note that written literature evolved from story telling – folktale and the playwright is still a part of the Igbo society where he grew up. Therefore, it is not out of order when the playwright incorporates elements of oral literature in his work. This Onyekaonwu has tried to achieve using dream. This made the play to retain the optional qualities of reality vividly in the drama.

e) Foreshadowing:

The dream as well foretold what may be Obioma's future condition in the marriage.

It is not going to be rosy with her in time to come. Onyekaonwu, the playwright, in his ingenuity, constructed the dream in a way that it summarizes the expectations of the audience about the drama. At last, Obioma's misfortune of being kidnapped with her baby, sold off to different persons, Odinchefu being married by Aworo, the father unknowingly, thereby committing the sin of incest and Aworo's suicide all together, revolve around the same dream. The symbols and images of the dream predicted bad things to happen in future. It convinced a reader that probably, the drama would be tragic. If one is to interpret the dream; there is nothing good about it. The symbols range as follows:

- i) Climbing the mountain in search of mushroom – this is difficult way of going to get something good. The road would not be an easy way for Obioma.
- ii) Meeting an seven head/one eye monster (evil spirit) – meaning dangerous obstacle on her way.

- iii) The touch of the monster – Being attacked by a deadly specie or being caused, stained; patched; not remaining the same.
- iv) Falling from height (mountain) – implies failure in a bid to attain a goal.
- v) Beaten to death by other monsters – signifies death from the attack of evil people.

So, the dream is structured so as to achieve tragedy which eventually happened. The drama is very tragic because nothing good came out of it both on the side of the protagonist and the antagonist. To put it the other way, the dream gave meaning to the drama.

4.3 Dramatic Techniques portrayed in *Nwata Bulie Nna Ya Elu* using the dream below:

Iloka's dream: (*Act III; Scene II; Pages 84-85*)

Iloka : (*Na nrq*)
 Emuka, Emuka, Emuka a a a.
 Q bx qsq ka [na-agba?
 { gbarachaa, [lqta. A na-agbalah[otule
 n'qsq? Ma ka m jxqkwa g[: Kedx nke
 [dizi etu a? Kedx nke [tachara ahx etu a,
 taba n'qkpxkpx? { na-erikwa nri?
 Uwe q gwxla n'ah[a? Ncha q gwxla n'ah[a"?
 Qq g[n[? Ego m bunyere g[, q gwxla?
 Ya gwx, lqtawanx, maka na mmehie ad[gh[,
 mgbaghara anagh[ad[. A na-ajx nwa ajx?
 Ya ka nd[ala any[ji aza aha.
 Ajxnwa. E jirichaa otu aka tie nwata ihe,
 e jiri aka nke qzq dubata ya, hichaa ya anya.
 Lotawa Ejikwala anya ihere anwx,
 q bxrx na [mxrxla akq, lqtawa b[a baara
 onwe g[uru. Ezinaxlq m bx nke g[. Lqtawa
 maka na gidigidi bx ugwu Eze.

(O teta, chakas[a anya, chqpxta na ya nq n'xra).

(In a dream)

Emuka, Emuka, Emuka aa!, Are you running or what? After running you will come back. Can you outrun your shadow? But wait let me ask you! Why are you like this? Why are you so skinny uptill your bones? Do you eat? Are dresses finished in the market? Are soaps finished in the market? What is it? The money I gave you, is it finished? If it is finished, come back, because if there is no sin there will be no forgiveness. Can one reject his own child? That is why our people answer the name Ajunwa. When a child is beaten with one hand; you bring him back with the other hand and cleanse his eyes. Come back. Do not die out of shame. If you have learnt your lesson come back; because crowd is the pride of the king. (He woke up, looked around and found out that it was a dream)

In *Nwata Bulie Nna Ya Elu*, Nwadike applied dream in his work as a medium for achieving some dramatic techniques.

a) Dramatic Parallelism

In this play, the playwright's mode of constructing the dream was quite different from others. It was as if another scene was taking place at the same time in the same play. Unlike others, the playwrights would make the character to report what he or she dreamt of. That is to say that the character would narrate it as a reported speech using the third person point of view. As the reader is reading the dream in the play, it is as if there is

another scene where Iloka and Emuka were acting in another scene. That is, two scenes are taking place at the same time. The dream also led to this when Emuka finally came back. This happened at the same time Ahudiya was reporting to her husband all the bad and ill conditions.

b) Soliloquy/Dramatic Monologue

This is another dramatic technique the playwright portrayed through dream. Immediately after the dream, Mr. Iloka began to soliloquize. He began to thank God that it was all a dream. He remembered how he obeyed and served his father. He even went further to assure the son that if he repents, that the family will accept him back but if he does not repent he can go to hell. The playwright used dream to reveal the thought of the character over his son Emuka. It made him to reveal secrets of how he served his own father and why his son should do so to him. Thus he said:

Iloka : ... ihe mgbawaobi Emuka mere m,
 emegh[kwa m ya nna m. Nna m, Uchendx,
 [na-egekwa nt[? Agagideere m g[ozi ruo x bqch[
 i duru m xlq. Q bxlad[ka m birichaala xlq nke aka m,
 agagideere m g[qrx Nkwq ruo na [lakwuru nd[
 nna nna any[ha. Qq kwa a s[onye fee eze,
 eze efee ya? Òkè, q ga-eru any[n'aka, e keghar[a
 ya?...

*(emume nke atq; nkiri nke abxq; ihu akwxkwq iri asatq na asaa
 ruo na isi asatq na asatq)*

The heart break Emuka caused me,
 I did not do it to my father
 My father Uchendu, are you listening?
 I ran errands for you until you settled me
 Even when I have lived on my own,
 I did farming on Nkwo days for

you until you joined our ancestors
Did they not say that if one serves
a king, kingship will get to him
will share get to our turn
and it will be shared again

(Act III; Scene III; Pages 87-88)

The playwright uses Iloka's dream to achieve dramatic monologue expressing the private thoughts of the character. The monologue was the only act in that scene. Infact it could be as well called dramatic lyric. The monologue was uttered by Iloka in an identifiable situation. Thus the monologue by Iloka after the dream goes thus:

Chei! Chukwu daalx
ka q bx na nrq. Xd[ihe a m hxr x bxr na
mmadx, nsogbu ad[Txf[akwa! Qbas[d[n'elu
Onye maara ihe niile, nara ekele. Biko,
ekwekwala anya any[hx nt[any[
kar[a ma any[eji enyo Ekwekwala ka
mp[r[kqtq maara any[n'qnya maka na
a nagh[eri mkp[r[lqtq eri. Biko, ekwekwala
ka e jiri ezinaxlq Iloka mawa atx ihe qjqj
na nd[qjqj. Onye enwegh[ihe o bu
enwegh[ihe q na-akxwa. Kama nwa m
mxr x amx ga-egbu m, egbe burukwa ya.
Emuka nwa m s[na ya ga-egbu m
mana aka apxgh[ya. Aka, q na-apx ya,
q bx etu m mere nna m? Txf[akwa.
Nwata, q na-ebuli nna ya elu?
Ya nwaa anwaanx ka amx yqchie ya anya.
Az[taa, Any[jikwaara xnx qfq, jidere unu
ogu. Onye s[na ndx ezinaxlq mxr x ya
ad[gh[ya mma, xkwx pxq ya ama, ya hapxkwa
xzq sowe qh[a. (*Q gaa bupxta akpa Agwx ya,
wepxta qfq gqwa, kxwa n'ala*)

Chukwu Ab[ama, ekwekwala m fuo nga ihe m furu.
Ekwekwala obi nwambaash[gbuo nke m.
Ekwekwala m daa nga ihe m dara. Kama m ga-anwx,
ala ad[mma, Q ka mma ka ala rxq, m d[ndx, mezie ala...
*(Emume nke atq; nkiri nke abxq; ihu akwxkwq iri asatq na isii
ruo na iri asatq na asaa).*

Chei! God thank you; is all a dream. If this type of
thing happens in reality there will be trouble.
Txf[akwa! The God of heavens. He who knows
all, accept our thanks, please do not let our eyes to
see our ears unless we use the mirror. Do not allow
mp[r[kqtq to be killed in our trap because no one
eats mp[r[kqtq. Please, do not allow Iloka's family
to be known with evil things. He who has nothing
on his head will break nothing. Instead my own
child will kill me, let the hawk carry him. Emuka
my child said he will kill me, but it is not possible.
Will his thoughts flourish; is that the way I treated
my father?...

God forbid.

Can 1 child lift his father up?

Let him try it and see how the pennis will cover his eyes

Children of today, we are holding the *ofọ* and *ogu*

If one says that his family's lifestyle is not pleasing to him,

let him leave the road and follow the bush. *(He went and brought
out his "Agwu" bag , brought out his ofọ and starts incantation ;
striking it on the ground).*

All knowing God, do not allow me

to get lost because of my lost item.

Do not allow the little boy's conscience to kill my own.

Do not allow me to fall where my thing felled.
 Instead I will die and the land will become organized,
 it is better abomination take over the land and I live to appease the
 land... (Act III; Scene II; Pages 86-87)

c) **Flashback:**

Iloka's dream and that of the wife Ahudiya both directed the mind of the reader over to the advice and counsellings Iloka gave to his son before he left for the town of Ogbundioma. But Emuka did not heed to this advice. He foolishly carried on with his idiosyncrasies and finally got into trouble. The dream automatically reminded the audience the advice Iloka gave Emuka before he left the house:

...mxnwaany[na-akpx mmadx isi
 mkpxkpq kpxrx abxzx.
 Mgbe g[na ha na-eri ma na-a]x
 { bxx qga kpatakpata;
 'Nna any[ukwu',
 Qkaa o mee,
 ma mgbe ha hxx na q gwyla g[n'aka,
 nke hx g[n'xzq, o lefu any, gbxx asq.
 Nwa m,
 [mara asx, sxq n'ikwe, ma [magh[
 Asx, sxq na mbara ala.
 Gaa nke qma...
 Ala any[duo g[
 ka [lqta n'udo...

(Emume nke mbx; nkiri nke isii; ihu akwxkwq nke iri atq na isii)

...women can barb a man's hair like
 the cricket barbed the cricket
 when you eat and wine with them,
 you will become "The final master"
 "Our Big Master" "The one who cannot fail
 But when they see that it is finished in your
 Hands, they look the other way, when they
 see you on the road, they spite,...

My son,
If you know how to pound,
Pound in the mortar, if you do not know how to pound,
pound on bare ground.
Go well.
May our Land lead you well so
that you come back in peace
(Act I; Scene VI; Page 36)

Apart from this, the dream also took back the reader's mind to the confession of Emuka when he realized himself after he had wasted his money and time; frustration set in.

Emuka: Chei!
Ike xwa agwxla m.
Onye nwrx anwx ka m bx ugbu a
G[n[ka m nq ebe a eme?
Q bx ndx ka m d[ihe a ka q bx ihe d[ka ndx ka m d[?
Leenx m!
Xnyaahx,
ad[m ndx, na-ekwu ihe ga-eme eme,
ma taa
aghqqla m onye nwrx anwx.
Olee nd[eny[m niile mx na ha na-etinye nkwx n'isi?
Ahapxla ha m
n'ihl na q gwx dike n'akpa,
nwunye ya agwa ya ebe q ga-aga buru nri ya.
Olee nd[enyi m nwaany[niile, nd[na-
arachasibx m ike?
Ha alaala; nke hx m, o lefuo anya, mee ka
a ga-as[na m ahxbegh[ebe q nyxrx?
*(Emume nke abuo; nkiri nke ise; ihu akwxkwq iri asaa ruo na
iri asaa na otu)*

Emuka: Chei!

I am tired of this world.
 I am just a dead man now.
 What am I doing here
 Am I alive or am I a living dead?
 Look at me!
 Yesterday, I was alive, giving order what should happen,
 But today, I am a dead person.
 Where are those friends I drink recklessly with?
 They have deserted me
 Because when a man lacks money in his pocket,
 The wife will tell him where to go and carry his food.
 Where are my girl friends who lick my anus?
 They have all gone; when any sees me, she looks away and
 Pretend as if I have not seen her urinating.

(Act II; Scene V Pages; 70-71)

Nwadike's use of dream to recapture past events in Emuka's life and to co-relate it with the present state is amazing. He gave the reader/audience a way to pause and reflect on the earlier scenes thereby intensifying intention of the play's storyline. So the dream in the text served as a flashback. Through the smooth integration of the dream, the play offers a structure that vivifies the theme of the play.

d) Foreshadowing

He used Iloka's dream to project or foretell the condition of Emuka. His dream and fear were as well confirmed by Ahudiya's (his wife's) dream in Act IV Scene I. Ahudiya had a dream where Emuka was squatting under a tree while it was raining and was pleading with the father to forgive him.

Ahudiya: Naan[nrq qjqk ka m na-arq gbasara ya
 bx nwata. N'abal[, arqrq m ya na nrq ebe q
 tukwu n'ukwu osisi, mmiri ana-ama ya.

Q kwxs[gh[ebe ahx. Q nqkwa na-ar[q ar[r[q
nri na-ebeku g[bx nna ya...

It is only bad dreams that I have been dreaming about that child. Last night, I dreamt about him where he was squatting under a tree and the rain was beating him. It did not stop there. He was also begging for food crying out to you, his father.

Iloka consoled the wife that she should not be afraid of her dream that very soon, the son will be back; he may even bring back a lady's motor-bike for her. So the playwright made Iloka, the reader and the audience to foresee what could be Emuka's condition through the dream he and the wife had. Thus he made the following affirmative statements:

Iloka: Nrq qjqq anagh[abx ihe qjqq n`ihè. Ikekwe,
Nlqta ya atxnyela n`xkwx. Ya bx, nwee nkasiobi
na olileanya; na mgbe na-ad[gh[anya, q ga-alqta.
O nwekwara ike ibulatara g[lqv x nwant[nt[maka
na q d[la anya o jiri zxwa ah[a... (Emume nke anq; nkiri nke
mbx)

Bad dreams are not usually bad in reality. Perhaps his coming back is around the corner. That is, have patience and hope; in no distant time, he may bring back "love nwant[nt[" because he has engaged in trading for long...

(Act IV; Scene I)

Iloka: Gawa xjq atxla g[, mgbe izu a na
-agafela, mmiri nwere ike zoo...

Go don't be afraid, before
this week runs out, it may
rain.

The above dialogue was as a result of the dream both of them had. So, in this play, Nwadike achieved the technique of foreshadowing using dream.

At last, Emuka came back, looking dejected to the extent that he was addressed as a “mad man” by his younger brother Eze.

Eze saw Emuka at the gate and ran to his master to report that a “mad man” is about to come into their house.

Eze: Nnaa! Nnaa!
O nwere otu onye ara m hrx
n'ama any[; q d[ka q na-abata ebe a...

Father! Father!
There is a mad man I saw at our gate
it seems he is coming in here...

Iloka: Onye ara q bx, q s[nga a bx ebe
a na-agwq nd[ara?
(o let[px anya, kwuo n'olu d[elu)
B[a, onye ahx, o yikwara Emuka nwa m?
Did the mad man say that
here is a psychiatric hospital?
(he looked up, and said in a loud voice)
Come, that person looks like my son Emuka?

Emuka: Nnaa, q bx mx o...
Father, it is me o... *(Act IV; Scene I)*

From the foregoing, one will agree that dream foreshadows event. The gradual unfolding of events in Act IV; Scene I through dreams gave Iloka, Ahudiya and even the audience clue that Emuka will come back to the house; That he is not yet dead.

4.4 Dramatic Techniques in *Nkeiruka*:

Chizoba's dream:

Chizoba: Anq m na nrq e chie m eze nwany[
 Anq m na nrq wee gara biaruo n'otu ebe a na-
 eme mmemme. Nd[ichie, nd[Nze na nd[
 Amaala nqcha n'ebe ahx d[ka ha na-eche m.
 Mgbe m ji b[aruo ha niile kulie, kelee m. Ngwa
 ngwa, ha akpxpxta otu [ny[nya qcha qma ahx e
 jiri akwa d[oke qnx ah[a chqq mma. Ha ekuru
 m kukwas[n'elu [ny[nya ahx. Any[wee gawa.
 Nd[ichie na nd[Amaala na-eso m n'azx. Nd[
 egwu na-etikwa. Any[ruru ebe ahx ha kutuo m
 Eze ahx kpqrq m, m nqrq n'akxkx ya. Aka akxq
 gba gba gba, opi gbuo. Nd[ichie bikwee tiiho!
 Tiiho!! ... N'otu oge ahx qzq, n'otu ntabi anya
 ahx, [ny[nya felie elu. Ee [ny[nya felie elu.
 Onye q bsla efeela m aka. Mx efeekwara ha
 aka... Ee, any[fegide gafee ma ugwu nta ma
 ugwu nnukwu, gafee osimiri nta ma osimiri
 ukwu; qh[a nta na okeoh[a. Any[fegidere – o o
 chi jie, qch[ch[r[gbaa... Ebe any[fedara bx
 n'ime ugbo ebe e gwucharala ji d[m'ime ya. Ma
 n'oge a agxx ji m aka nke qjqq. M wee na-
 awaghar[s[n'qh[a ahx na-achq ebe m ga-ahx
 qbxlad[mkpxrxosisi q bsla ka m ghqrq ya taa.
 Otu a ka m gaghar[gidere n'ugbo ahx wee saa
 anya m. O wee bxx na nrq. (*Emume nke mbx,*

nkiri nke abxq; ihu akwxkwq iri na ise ruo iri na isii)

I was in a dream and I was crowned the Queen”
I was in a dream when I came to a place where celebration was on. The elders, the titled men and the traditionalists were as if they were waiting for me. When I came, they all stood up and greeted me. Immediately, they brought out one beautiful white horse that was decorated with expensive cloth. They lifted me up and sat me on top of that horse. And we started moving. The elders and the traditionalists were following behind me. Then musicians were playing. When we got there, they brought me down. The king called me to stay by his side. There was a serious applause, trumpets sounded. The elders shouted Tiiho! Tiiho!... At the same time, in just a moment, the horse flew up... Yes the horse flew. Everybody waved at me and I waved back at them. Yes we flew and crossed small and big mountains, crossed big and small rivers, small and big bushes. We flew till night fall, it was dark. Where we landed was in a farm where all the yams had been harvested. But at this time I was very hungry. I was wandering in the bush looking for where to see at least fruit that I will pluck and eat. This was how I was wandering in that bush and I opened my eyes. Behold, it was in a dream.

(Act I, Scene II, page 15-16)

The playwright Echebima used the dream above to structure the following dramatic techniques:

a) Conflict:

The dream of Chizoba in the play generated conflict both on the side of her mother and herself. The conflict was an inner one. There was chaos in their feelings. The sensation in their attitude changed immediately and threw them into confusion.

Anoruo: Nrq ahx d[omimi nwa m. I lee ya anya n'otu aka, ya ad[ka nrq qma. I lee ya anya n'aka nke qzq, q d[ka nrq qjq. Agxx ijide eze nwaany[aka n'etiti abal[txrx m n'anya (q nqrq duu chee echiche). Ama m ihe m ga-eme. Aga m eje chqpxta ma eze any[q chqqla [lx nwaany[qzq ma q bx na diqkpara ya q chqqla [lx nwaany[
(Emume nke mbx, nkiri nke abxq, ihu akwxkwq iri na isii ruo iri na asaa)

The dream is mysterious my child. From one angle, it looked like a good dream. From the other side, it looked like a bad one. For the queen to be hungry at in the middle of the night was a surprise. (She kept quiet and thought) I know what I will do. I will go and find out if the king want to marry another wife or maybe the son wants to marry.

(Act I, Scene II; Pages 16-17)

From the moment Anoruo listened to the daughter's dream she had an internal conflict. The conflict intensified. She moves from one person to another, trying all her best to see that her daughter does not loose out of the game if there should be such a contest for the king's new wife. She met the Ichie's (Jideofo and Onwuka).

Anoruo: Biko, nd[nwe m xnu ewela iwe. O nwere ihe kpqtara m ije

Jideqfq: Ee, ama m na awq anagh[agba qsq chihie n'efu

Anoruo: Ab[ara m maka ekwe eze kxx
 Ab[ara m ka m gwa unu na ada m ga-apxta maka ya
 Eji m aka na unu maara ada m ahx nke qma, Chizoba bx aha ya
 Obi d[m xtq na xnx maara ya,
 Biko, chetanx, nyere ya aka.
 Emechazia any[a]xwa mmanya nq n'elu ya.

Qnwxka: Ihe ahx ga-esi ike o

Anoruo: Bikonx nd[nwe m, gbal[anx ike unu.
 Xnx bx nd[qnx ha na-eru n'okwu n'obodo.
*(Emume nke mbx; nkiri nke atq; ihu akwxkwq iri abxq na atq ruo
 iri abxq na anq)*

Anoruo: Please my people, do not be angry. I have reason for my visit.

Jidefofo: Yes I know, because toad does not run in the afternoon for nothing

Anoruo: I came because of the king's drum that was beaten
 I came to tell you that my daughter will contest for it.
 I know you know that my daughter very well.
 Her name is Chizoba.
 I am happy that you know her, please
 remember to help her. After we will drink because of it.

Onwuka: That thing will be difficult o o!

Anoruo: Please my people, try your best, you
 people are the ones who have the authority to speak in this kingdom
(Act I; Scene III; Pages 23-24)

The dream fostered the play's development till the end. The dream created **suspense** in the readers/audience. The dream secured and maintained the interest of the reader until the end of the play. Chizoba joined the contests the mother continued to seek for ways that will grant her daughter the opportunity to be the Eze's queen. She went out again to seek help from the native doctor who insisted that he no longer engage in harmful charms because she did not see the elders helping her to achieve her ambition over her daughter. She became more desperate.

Qkagbuo: Ngwa, nwaany[debe na[ra iri qzq n'ala
ka m gwa g[ihe m hrx.

(Anqruo tqgbq ego ya n'ala, Qkagbuo chighar[a okwe ya qzq).

Lee nwa g[, ahxla m ya. O kuliela n'оче eze ahx.

Lee nwada qzq ahx ewerela oche ya.

Nd[mmadx akxqrq ya aka, gbara, gbara, gbara.

Anqruo: *(N'iwe)*. Chineke ekwela ihe qjqq.

Biko, e wela iwe, nna any[Qkagbuo,

onye bx nwada a nqchiri n'оче eze ahx?

Qkagbuo: nwany[, okwu a siri ike.

Anoruo: Ihe q bxlā I kwuru aga m eme ya.

Qkagbuo: Ada any[okwu ahx siri ike. Ahxla m ya.

Anqruo: O siri ike kar[a g[? Qkagbuo a ma n'ala Igbo niile.

Q bx na [gagh[egbochili ya, ma q bx wepx ndx ya?

Qkagbuo: Wepx ndx ya? Txf[akwa!

Aka m ad[gh[n'xd[r[ihe ahx qzq.

Anoruo: Agagh[m anq na mmiri ncha abaa m anya.
 Onye q bx jikere, masie akwa ya ike.
(Anoruo were iwe pxq...)
(Emume nke abxq; nkiri nke mbx, ihu akwxkwq iri abxq na itolu ruo na iri atq na otu).

Okagbuo: Quickly, woman place another ten naira on the floor
 let me tell you what I saw.
(Anoruo placed money on the floor, Okagbuo Reshuffles his divination beads).
 See your daughter, I have seen her. She has stood up from the throne
 see another lady has taken over her throne
 people applauded her, *gbara, gbara, gbara*

Anoruo: (In annoyance) God forbid bad thing.
 Please, don't be offended, our father Okagbuo,
 Who is this lady who took over that throne?

Okagbuo: Woman, this issue is difficult

Anoruo: Whatever you said, I will do it

Okagbuo: Our daughter, the issue is difficult. I have seen it

Anoruo: Is it more difficult than you? Okagbuo, that is known all over Igbo land.
 Can't you prevent it, or terminate her life?

Okagbuo: Terminate her life? Tufiakwa!
 Count me not in that type of thing again.

Anoruo: I will not fold my hands
 Let the person get ready and tie her wrapper strongly
(Anoruo left in annoyance...)
(Act II; Scene I; Pages 29 - 31)

She desperately continued until she finally arranged with the waiters/service ladies and poisoned the drink of Nkiruka who was her daughter's rivalry. Anoruo's internal conflict was driven by the dream of her daughter.

c) Story telling Technique

It is also evident that the dream also fostered story telling technique. That is, the character Chizoba in her dialogue with her mother over her dream turned to a story-teller with her mother as the recipient/audience. In spite of the fact that it was a dream; one of the features of story-telling was retained (question and answer features) Chizoba played the role of a narrator in her bid to explain her dream.

(Act I, Scene II pages 14, 15, 16, and 17).

d) Foreshadowing:

As common with dreams, it foreshadows future event. The writer used the dream to convey information of what the reader should expect later in the drama. The utilitarian concept of dream was achieved in the play as scenes gradually unfold sequentially with the dream. As Chizoba contested, she was one of the best three selected; which probably, she would have won the contest if not for her mother's desperate action that caused the death of Eziaku (*another contestant*). At the end, Nkiru took the seat of the queen. Chizoba was sent away because of her mother's silly attitude. The dream foreshadows all that happen to Chizoba in the play. The playwright used the dream to convey messages of event to come in subsequent scenes. That is, used the device to prepare the heart of the audience for future scenerios

4.5 Dramatic Techniques in *Qkx Ghara Ite*:

Ugodiya's dream:

Ugodiya: Ka m nq n'xra amosu dagidere m ugboro abxq. N'ih
 nke a nnukwu xjq maliere txwa m. M wee site n'ime xlg
 pxta wee buru ute dinaa na mpxta ihu xlg. Ka m na-
 emechilata anya, Anxrx m ka ikiri xkwx qtxtx mmadx
 na-ada, ka ebe qsq suru n'ah[a, m wee welie anya, wee
 hx na q bx otu anx qjqq ahx d[ka eke qgba ma nwekwa
 mpi abxq na-achx ha. Mgbe q bxta anx ahx saghere qnx,
 qkx na-enwu enwu esi n'qnx ya na-agxs[s]. Ka nd[a na-
 agba qsq gbaara rute ebe m nq, m chqq ka m gbaso ha,
 ma enwegh[m ike, ha dum wee gbafechaa. Ka m nq na-
 agbali, anx ahx b[ara bagide m n'ike wee meghee qnx ka
 o loo m. Ma m mxchiziri anya wee chebiri ihe gaje ime.
 Anxrx m nnukwu xda. Mgbe m chetxrx nwa ntak[r[oge
 wee hx na anx ahx elokwagh[m, m wee saghee anya m,
 wee chqpxta na q bx mgbagbu ka a gbagburu anx qjqq
 ahx. M wee jisie ike kulite, wee lezuo onwe m anya, hx
 ka qbara si n'ebe q gatara m mbq wee na-agxs[s]. Ka m
 tetara wee chqpxta na q bx na nrq. Ike wee gwax m. G[n[
 ka a ga-akpq ajq nrq d[otu a?

*(Emume nke mbx; nkiri nke anq ihu akwxkwq iri atq na
 atq na iri atq na anq)*

While I was sleeping, the witch (Amosu) bounced on me twice. Because of this, I became very afraid. I carried the mat from the room to the corridor. As I was closing my eyes, I heard the footsteps of people like in the market in pandemonium, and I looked up and saw that it was one dangerous animal like a python with two horns; pursuing them. Whenever the animal opens its mouth, a flaming fire comes out from it. While these people were running and came close to me, I wanted to join them in the run, but I could not and all of them ran away. As I was trying, that animal came and pounced on me and opened its mouth to

swallow me. But I closed my eyes and waited for what will happen next, I heard a heavy sound. When I waited a little while and saw that the animal did not swallow me, I opened my eyes and saw that the dangerous animal was shot dead. I managed to wake up and observed myself and saw that blood was dropping from where it gave me a scratch, as I was cleaning the blood on my body, I woke up and saw that it was in a dream. I became tired. What should this type of bad dream be called?

(Act I; Scene IV; Pages 33/34)

Dream II *(Act II Scene V; Pg. 69)*

Ugodiya: Nrq m rqrq n'abal[na-echetara m nro m rqrq
afq iri abxq na xma gara aga, mgbe m d[ime g[.
Ma ya bx nrq mechara mezu. Na nke a m rqrq n'abal[,
q d[nd[jicha mma na-achx g[,
[na-agba na-eti nne muo, nne muo.
Mgbe m nxrx mkpu a wee mata na q bx olu g[,
ma tutu m na-apxta, nd[na-achx g[egbuola g[mma n'azx.
{ daa, tobiri na-ekwo qnwx.
Agbataziri m dagide g[na-ebe akwa.
Tutu na mx eteta wee mata na q bx na nrq.

The dream I had last night reminded me of the dream
I had over twenty years ago, when I was pregnant of you.
But that dream came to reality. But this one I had last night;
there were people who were pursuing you with matchet,
you were running and shouting “my mother, my mother”.
When I had the shout and realized that it was your voice,
but before I could come out; those pursuing you had
already cut your back with the knife.
You fell down and was gasping for breath.
I ran to you and fell on top of you and was crying

before I woke up and realized that it was in a dream.

Onyekonwu, used the two dreams in *Qkx Ghara Ite* to achieve some dramatic techniques. They are as follows:

a) Dramatic Irony:

Ukpabi's deception revealed that Ugodiya was in a situation on dramatic irony. She did not know that the husband has made arrangements of how she would be killed and the parts of her body that would be brought back to him. Yet she was narrating her dream which terrified her and showed signs of bad omen to Ukpabi. After narrating her experience, Ukpabi pretended not to have seen anything dangerous in the dream rather he said:

Ukpaabi: Ya bx na anx ahx egbugh[g[egbu?

Ugodiya: Mba, naan[mbq ahx ka q gatara m

Ukpaabi: Ebe q bx na o gbugh[g[egbu,

q d[gh[nrq qjq q bx

E chegh[m na q d[ihe xra mere anya

Ugodiya: O q d[mma di m, ka m bxxzie Nnqrqmeele

(Emume nke mbx; nkiri nke anq; ihu akwxkwq nke iri atq na anq)

Xkpaabi: So the animal did not kill you?

Ugodiya: No, it is only the nail scratch it gave me

Ukpabi: Since it did not kill you, it is not a bad dream

I don't think there is any problem

I don't think sleeping has affected the eye

Ugodiya: Oh it is well, let me be watching.

(Act I; Scene IV; Pg. 34)

The use of dramatic irony through the medium of dream was very evident. Ukpabi knew his plans, he was not being truthful about his earlier arrangements, with the assassins. Ugodiya herself was not so comfortable with his husband's response, no wonder, she concluded their discussion by saying that she would be watching. But the audience knew Ukpabi's plans. So Onyekonw used dream to convey the technique of dramatic irony in *Qkx Ghara Ite*.

b) Conflict:

After the dream, Ukpabi's internal conflict began. He was restless even while asleep. All his thoughts were centered on how to execute his wicked intentions. As the scene narrator puts it:

(Ukpabi na n'uche, na-eme ka onye xra na-atx. Q d[kata, q kxja, meghee anya ya. Ya asaghar[tx anya, hichaa aka n'anya, ya amalitekwa rahxwa. Ka q na-eme nke a, aka akxq n'qnxzq) (Emume nke mbx; nkiri nke ise; ihu akwxkwq iri atq na isii)

(Ukpabi was sitting on the chair, was dizzying, at a point he got startled, opened his eyes. He looked around, wiped his eyes, he started sleeping again. As he was doing this, somebody knocked on the door)

(Act I; Scene V; Page 36)

Ukpabi became so uncomfortable, he lied to the wife when she inquired who he was discussing with.

Ugodiya: Di m, onye ka m na-anx olu ya g[na ya na-akpar[?

Ukpabi: Q bx enyi m nwoke mx na ya rrxr qrx ngwq n' {jq.

Q d[ihe o wetaara m ka m gaa nye

nwanne m nwoke Oguegbu n'Amanda.

Q bx ngwugwu nke q s[r[na Ego d[na ya.

(Emume nke mbx; nkiri nke ise; ihu akwxkwq iri atq na asaa)

Ugodiya: My husband, whose voice have I heard you were discussing with?

Ukpabi: He was my friend I worked with in the same raffia

palm company with at Ijaw. He brought something

for me to give to my brother Oguegbu at Amanda.

It is a parcel he said that contains money.

(Act I; Scene V; Page 37)

From one conflict into another until the end of the text, the structure of the plot was built in line with the dream. Ugodiya later left as her husband sent her on a fake errand; she met the assassins, they spared her life and told her to run away to Kakanda. An old woman was killed in her place instead; etcetera.

c) Suspense:

When the killers met Ugodiya, there was tension, the readers/audience breath were held high, as to what will they do to Ugodiya, it gave a flashback to her dream, the dramatic questions were raised. Is Ugodiya going to die? Is Ukpabi's plan going to work out? Is the dream going to be fulfilled? It is on all these questions that the suspense hinges. Onyekaoonwu through the dream sustained these dramatic questions and suspense throughout in his work. The second dream of Ugodiya also raised a similar attitude in the audience/reader. Ugodiya was very anxious to what will happen to Akachukwu after her dream:

Akachukwu: Nne, nrq nke a d[kwa egwu

Oleekwanx nd[nd[ahx na-achx m bx?

Ugodiya: Amatagh[m nd[ha bx n’ihi na

ha agbafuchaala tutu m pxta.

Biko nwa m, o nwere nd[g[na ha

Na-ese okwu ma q bx na-enwe nghqtahie?

(Emume nke abxq; nkiri nke ise; ihu akwxkwq nke iri asaa)

Akachukwu: Mother, this dream is terrifying

Ugodiya: Who were those pursuing me?

I did not recognize them because

They ran away before I came out.

Please my son, are there

People you are quarrelling with or

Have misunderstanding with?

(Act II; Scene V; Page 70)

At this point, even the audience/reader(s) are as well tensed concerning what will happen to Akachukwu. The two dreams were made through which the playwright showcased suspense in his work. In juxtaposition, the playwright used the act of vision to create tension in Act II; Scene I. Here, Okagbuo the visioner visited Ukpabi, Ukpabi clashed with Akuebue the man that introduced him to the Oduma cult. Ukpabi threatened to disengage himself from the “Oduma cult” since his economic condition was not improving. Akuebue warned him that attempting to do so would lead him to death. The visioner said:

Okagbuo: Nwa m, ihe m hxr[n’abal[gara aga n’isi g[

abxgh[ihe a ga-eji qnx kqq.

Q d[nd[na-akpa nkata igbu g[
q bxgh[taa, q bxx echi
E jiri m anya m abxq, q bxgh[na nrq
wee hx mma e jiri kwqbipx g[isi ka e weliri ya elu,
qbara site na ya gxs[s[a mgbe q bxla m nwere
mkpughe d[otu a, ihe ahx aghagh[imezu...

My son, what I saw on your head last night
is not something one says with mere mouth.
There are people planning to kill you;
if not today, it could be tomorrow.
I saw with my two eyes, it was not in a dream,
I saw a matchet used to behead you; as it was raised up;
blood was gushing/dropping from it.
Any time I have such a vision, it must come to fulfillment.

When you look at the first line of Okagbuo's words; "*n wa m, ihe m hxx n'abal[gara
aga
n'isi g[abxgh[ihe a ga-eji qnx kqq...*" (my son what I saw on your head last night is
not

something one says with mere mouth), one will say that the playwright was tempted to say
"dream" again but changed his mind to make it a vision. Since dream and vision are
related; it proved to the reader/audience that Onyekaonwu creates tension, conflict,
flashbacks and some other literary techniques using this medium.

d) Flashback:

In Act II Scene V, the playwright made Ugodiya to dream again. This time, the
dream was presented as a flashback to Ugodiya's past experience. When she was
pregnant of his son, he had the first dream that eventually manifested. And this was what

led to her flee to where she is presently residing. Ugodiya woke up and called his son Akachukwu to narrate her last night experience to him. Thus:

Ugodiya: Amagh[m ka ahx d[m ad[taa.
Amagh[m ma q bx nrq qjqq a
M rqrq n'abal[kpqduchara m ahx
Akachukwu!, Akachukwu!, Akachukwu!
(Akachukwu aza ya oe nne, si n'ime xlq q nq pxta)
Were oche, na o nwere ihe d[mkpa
m chqrq [gwa g[
(Akachukwu adqkpxrx oche, nqrq ala)
Nrq m rqrq n'abal[na-echetara m
Nrq m rqrq afq iri abxq na xma
gara aga, mgbe m d[ime g[
Ma ya bx nrq mechara mezuo...
(Emume nke abxq nkiri; nke ise; ihu akwxkwq iri isii na itoli)

Ugodiya: I don't know how I am feeling
I don't know if it's the bad dream
I had last night that weakened me
Akachukwu! Akachukwu! Akachukwu!
(Akachukwu answered her... oh mother! Came out from the bedroom)
Have seat, there is an important
thing I want to tell you.
(Akachukwu drag the seat and sat down).
The dream I had last night reminds me of the dream
I had over twenty years ago
when I was pregnant of you and that dream came
to fulfilment.
(Act II; Scene V; Page 69)

The above statement is a clear flash back. The playwright made the character remember what happened to her over twenty years ago. By so doing, the present dream also serves as a means of foreshadowing what could likely happen. Through this way, the play's structure unfolds gradually till it gets to the climax.

e) Foreshadowing:

As with other dreams, the commonest utilitarian value of dream is foreshadowing. That is predicting future event that will happen. Onyekaonwu like other playwrights use the dreams in *Qkx Ghara Ite* to foreshadow what will befall Ugodiya, Ukpabi and Akachukwu in the play. He used dream to project the impending doom that came upon Ugodiya, the wife of Ukpabi. Ugodiya was to be killed by assassins as her husband arranged with them. He planned this to fulfill the demands of the Oduma cult. That is bringing the wife's tongue and two eyes for rituals that would enable him to become rich. But the assassins had mercy on her; they killed an old woman that was picking snails in the bush instead. They spared her life, since she was pregnant and asked her to run away. Going by the dream content, the animal did not kill Ugodiya rather it gave her a scratch, and the animal was shot dead. This meant that Ukpabi was the animal, it succeeded in making Ugodiya live in another town and abandoned her marriage but later Ukpabi was killed by 'Oduma cult' so it was with the second dream too.

In the dream, one would notice that actually, the evil spirit bounced on her but did not kill her rather it scratched her with the nails. An observer would know that the assassins would not eventually kill her. This is foretelling what would be in the next scene. Not only in this one; Ugodiya dreamt twice. In the other one, she saw her son in the dream running and shouting. "My mother", "my mother" as he was being pursued by people with machet. Before she could come to his rescue, the wicked people pursuing the boy had already battered Akachukwu with the machet and he fell on the ground, gasping for

breath. With this revelation, Ugodiya warns the son not to step out of the house. Because she foresees danger if her son should do otherwise. Onyekaonwu (playwright) is among those who believe that dream is a message from God, predicting the future and revealing the hidden truth. He uses dream as a prophetic element and presents it through his character, Ugodiya.

4.6 Dramatic Techniques in *Ogbu Mmadu Ndu Na-Agụ*

Mama Obodo's dream (*Act I; Scene I; Page 9*)

Mama Obodo: Na nrụ ahụ, e nwere ebe ha kpqrq m oku maka emume alxmdi na nwany[. Oge m na-aga, akpqrq m otu nwa m ka mụ na ya soro gaa njem ahụ. Ka any[na-aga wee ruo n'iyi xmxekpu, ahxrx m agx, o wee bido chxba any[qsq. Etiri m otiti, bee akwa otu ike m ha, mana agx ahx chukwutere m, wee dqkpxrx nwa m gbaba n'ime qh[a. Ka m nqzi ebe ahx, na-atx onwe m n'ala ka m tetara, m wee marazie na q bx na nrụ ka m nq (*o bido bewe akwa*)
Biko di m olee ihe m ga-eme?

In that dream, there was a marriage invitation. When I was going, I took one of my sons to accompany me to that feast. As we were going and got to Umuekpu river; I saw a leopard and it pursued us. I shouted, cried the much I could, but the leopard reached me and snatched my son and ran into the bush. As I was there rolling myself on the ground, I woke up, and I knew it was in a dream.
(*she started crying*) Please my husband what will I do?

The playwright – Ben Igbokwe used the above dream to achieve the following:

a) Exposition:

The playwright used the dream as an exposition. He gave a background of what is about to happen in the play through the character, Mama Obodo, who dreamt. He also made the reader/audience understood who some of the characters were. He exposed the character(s) through Mama Obodo's expression of her fear about her dream at the beginning of the play; thus:

(N'azx nkwago a na-anx ube ajq nnnx d[iche iche, nke a na-egosi arx. Mama Obodo n'oke egwu, nq n'ime xiq ya wee na-atxghar[uche gbasara nrq nke q rqrq n'abal[gara aga)

At the back stage, the noise of evil birds are heard which signifies a taboo/bad omen. Mama Obodo in great fear, was inside her house meditating over the dream she had last night.

Mama Obodo: Ama m ihe na-atx m egwu oge qbxla m rqrq xd[a.

Anagh[m arqcha nrq ya aghara imezu otu ahx
m siri rqq ya. Txf[a! Nwannnx ahx na-abx ya bee
mmadx anwxq ebezila qzq. Ihe a bx kpqmkwem xd[nrq
ahx m rqrq nke kpatara qnwx di m, nke ahx bx ihe d[ka
afq atq gara aga. Nrq a ga-enwer[r[ihe ga-ejikq
ya na omume edogh[anya nke Obiqma nwa m na-eme
ugbu a (*Emume nke mbx nkiri nke mbx ihu akwxkwq nke
isii*).

I know why am afraid whenever I have
this type of dream. There is no way I should
dream and it shall not come to fulfillment.
Txfia! That little bird that cries and someone
dies should not cry again. This was exactly that type
of dream I had that caused the death
of my husband. This was like three (3) years ago.

The dream must have a relationship
with the type of suspicious behaviour
Obioma my child exhibits now.

(Act 1, Scene 1, page 6)

A look at the above statement shows how skillfully the playwright, Igbokwe, introduced the episode through the use of dream as expressed by the character Mama Obodo. Her dream was a very careful means the playwright employed to unfold at the beginning what the play is going to look like.

Mama Obodo: Nrq a ga-enwer[r] ihe ga-ejikq ya na omume
 edogh[anya nke Obiqma nwa m na-eme ugbu a...

This dream must have a relationship with the type of
suspicious behaviour Obioma my child exhibits now.

With the above statement; no reader should be told that Mama Obodo has a son whose behaviour has changed negatively. With this exposition, the reader is poised to read to find out who Obioma is and how he behaves; what changed his behaviour? So, in this sense, dream employed here achieved effect on the reader. The exposition got the audience interested in the drama trying to know more about the characters yet to unfold.

Flashback: The dream also served as flashback. Mama Obodo recollected that, that type of dream reminded her of the husband's death three years back. When she had that dream, the husband died. Now, through the flashback, she is linking his son Obioma who has fallen short of expectations to the dream. Mama Obodo expressed:

Mama Obodo: Arqmq m nrq qjqq. Nrq m abxgh[xd[
 na-ahapx imezu emezu, egwu d[m
 na nke a agagh[abx nke mbx ya
 ihe a bx xd[nrq m rqrq di m jiri nwxq
 ka abal[anq gachara. Nwa di m,
 egwu d[m n'ihl na ihe qjqq

nwere ike ime m oge ad[gh] anya.

(Emume nke mbx; nkiri nke mbx; ihu akwxkwq nke asatq)

I had a bad dream.

My dream is not the type
that will not come to fulfillment,
I am afraid because this is not
the first time. This is the
type of dream I had that led
to my husband's death after
four days. My brother in-law,
I am afraid because something
will happen in no distant time now.

(Act I; Scene I; Page 8)

This technique added spice to the play because we do not know Mama Obodo's husband; we come to know that he died three years back. And also that Mama Obodo is a widow. Igbokwe used this medium to cover up, may be, what would have been a long scene of trying to show Mama Obodo and his family while the husband was still alive.

Soliloquy: The dream also helped the playwright to achieve this dramatic technique.

After the dream, Mama Obodo woke up and started talking alone.

Mama Obodo: Ama m ihe na-atx m egwu oge qbxla m
rqrq xd[nrq a. Anagh[m arqcha nrq
ya ahara imezu otu ahx m siri rqq ya
(Ya amaa xsx gbaa aka ya)

Txf[a!

Nwannxn ahx na-abx
ya bee mmadx anwxq ebezila qzq.
Ihe a bx kpqmkwem xd[nrq
ahx m rqrq nke kpatara qnwx di m,
nke ahx bx ihe d[ka afq atq gara aga.

Nrq a ga-enwer[[r[ihe
ga-ejikq ya na omume edogh[
anya nke Obiqma nwa m na-eme ugbu a.
Egwu d[m, q bxgh[naan[m
ga -anx nke a n'ihl na agwq naan[
otu onye hxr na-abx eke.

(Emume nke mbx, nkiri nke mbx; ihu akwxkwq nke isii)

I know why I get afraid
Whenever I have this type of dream.
My dreams have never failed to come to fulfillment.
(she sighed and twisted her fingers)

Txf[a!

That bird that crows
and somebody will die
should not crow again.

This is exactly the type of
dream that caused my husband's death. That
is like three years ago. This relationship
with the suspicious attitude
of Obioma these days. I am afraid,
am not the only one that will
hear this; because when only one person
sees a snake, it turns to be a python.

(Act I; Scene I; Page 6)

After that she sent for her servant Ubaaku; when she sent her on errand she started talking again meditating:

(O sekpuru ala)

Nd[ichie,
Nnanna any[ha
agbara ukwu na agbara nta
chekwa xmx g[

zqpxta any[n'ihe mbibi nke a.

Oh! Chi m, ero ahxla m epu

q d[gh[nkata m ji efo ya...

(Emume nke mbx; nkiri nke mbx; ihu akwxkwq nke asaa)

(She kneels down)

Ancestors

Our forefathers

Big and small gods

protect your children,

deliver us from this destruction

Oh! My God, let not the

mushroom see me and

grow; I have no basket

to take them...

(Act I; Scene I; Page 7)

Foreshadowing : Mama Obodo's dream revealed that Obioma his son is no longer what he used to be as she expressed her fear. It is an indirect way the playwright also introduce the character Obioma and what should be expected of him in the future. This was seen in the discussion of Mama Obodo and Ogu his brother in-law he invited that morning to tell him about her dream.

Mama Obodo: Qbxgh[na O nwere
Onye ejigh[ahx
kama omume Obioma nwa m
na-eme ugbu a,
ekwechagh[m nghqta.
Q nagh[kwa ajx
ma m na-eri nri
ma q bx mx anagh[eri;
Q nagh[kwa ajx
ebe mxnne ya

nd[nke Q tqtara d[
ma ya fqdxzie inye ha ego
were gboro mkpa ha.
Nke na-agbawa m obi bx
na Obiqma nqkatara
jx [lx Amarachi,
nwata ahx ume ya ruru ala.
(*nara ya olu*)

Ogu:

Ee mm
Nwanne m nwaany[,
Achqbugh[m ikwu ihe q bxla
gbasara okwu ahx ugbu a
mana ebe Q bx na
{ kpatxla aka ebe ahx,
ka m tinyezie qnx n'okwu ahx.
(*Emume nke mbx, nkiri nke mbx ihu akwxkwq nke iri*)

Mama Obodo:

It is not as if somebody is sick.
But Obioma's attitude these days is quite
incomprehensive. He does no longer
ask me whether I eat or not. He does not
also ask his younger siblings not to talk of giving
them pocket money for their needs. The one
that breaks my heart, is that Oboima suddenly
refused to marry Amarachi; the girl that
is very humble...
(*takes over from her*)

Ogu:

Ee mm
My sister, I didn't want to say anything about
that issue now but since you have started it,
let me talk about it...

(Act I; Scene I; Page 10)

It just appeared as if these playwrights adapted this technique from themselves since they are all writers of Igbo extraction. They used dream to structure the plot of their works and at the same time achieve other literary techniques unknowingly, apart from foreshadowing.

4.7 Dramatic Techniques portrayed in *Ajq Nwa A Na-Eku N'Ikpere*:

The dreams in *Ajq nwa a na-eku n'ikpere*.

Ekwuluqnx: Q na-ad[m ka q bx na nrq,
d[kwa m ka q bx na mmadx.
Anqqrq m onwe m na-ekwu ihe gbasara
Qnwxmere na otu o siri gbapx iji gbanar[
Ozi m na-ezi ya. Otu agadi nwaany[na-
agafe agafe as[m mechie qnx.
Ihe a atx m n'anya makana ekwegh[m na
e nwere nwaany[xjq ga-ekwe gwa m
xd[okwu ahx n'ala a. Nnukwute iwe were m
kpatara m jiri gaa kwaa ya aka,
ya adawa, dqrq m n'ala p[kpqs[a m anya.
Ugbu a ka o mere ka m mata na ya bx
nne g[nwrx anwx

(Emume nke atq; nkiri nke atq, ihu akwxkwq iri itoolu na atq)

Qnwxmere: Otu agadi nwaany[b[akwutere m
ebe m na-aza ezi, jxwa m ihe kpatara
m jiri hapx xlq nna m b[a ebe ahx biri,
m zara ya s[na nwany[nna m
bx Ekwuluqnx chqrq igbu m egbu,
nna m ejiri maka ya kpqpxta m ebe
ahx maka ize ndx...
Ya as[bukqrq ihe laa n'xlq nna m,

na-enwegh[kwa ihe ga-ad[ka ize ndx qzq.

(Emume nke atq, nkiri nke atq; ihu akwxkwq iri itoolu na anq)

Ekwuluonu: It appears to me like in real life or in a dream
I was alone speaking to myself about
Onwumere and how he ran away in order
to avoid the errand I sent him on.
An old woman who was passing by told
me to shut up. It was surprising to me
because I did not believe that there should
be a woman who will have the courage
to talk to me like that in this land.
I was very angry that I went and pushed
her and as she was falling, she pulled me along
and blinded me. It was now that she made me
to understand that she was your late mother.
(Act III; Scene III, page 93)

Onwumere: An old woman came to me as I was
sweeping the compound, and asked me why
I left my father's house to live there,
I answered her that my step mother Ekwuluonu
wanted to kill me. Because of this, my father
brought me here to protect my life...
She told me to pack my things and go to my father's
house that there is nothing like protection of life again.
(Act III, Scene III page 94)

Igbokwe is one of the playwrights who used dream as a medium for achieving some dramatic techniques in his work. The techniques include:

Catharsis:

Ekwuluonu, the antagonist in this play was a very troublesome human being. She was what the Igbo called evil woman (*ajq nwanyf*). There was nothing good to reckon about her. Beginning from her father's house, she has been a bad girl; in her marriage life she continued in her wickedness. She was so rude that the father rejected bride price from her suitors and warned them not to involve him in any case concerning Ekwuluonu. Her attitude could be seen from the following excerpts:

Odoemelum: Ihe m na-ekwu bx na onye a [na-achq [lx abxgh[onye ya na mmadx na-ebi n'xlq.

Ihe m amagh[bx ihe kpqtara ya n'xwa ya na mbunuuche ya. N'ih i agwa qjqj Ekwuluqnx, nne ya anwxqla kamgbe afq abxq n'qr[a qbara mgbalielu. E wezxga amara Jehova ya na agbamume m na-enweta n'[gx akwxkwq nsq ana m anwxqlar[[
(Emume nke mbx; nkiri nke mbx, ihu akwxkwq nke isii)

Odoemelum: Xnx ga na-eche na achqgh[m ka unu lxq nwa m, ihe a m na-ekwu bx iji gbanar[nsogbu ga-apxtara g[n'qd[n[ihu. Agwara m g[agwa na a naara m [gwa g[agwa abxgh[otu Xkpara okpoko buuru nt[chiri ya.

Agam akpq ya ugbu a, ya kwere na g[ga-alx kpqrq ya enyela m kqbq ma q bx afx n'ih i na aka m ad[gh[n'qba e kere ede
(Emume nke mbx; nkiri nke mbx; ihu akwxkwq nke asaa na nke asatq)

Ekwuluqnx: Xlq agagh[aba mx na g[ma nd[a si ebe a laa n'ih i inyo nd[a [na-ekwu, e nwere m agwa qjqj kar[a g[?

(Emume nke mbx; nkiri nke mbx; ihu akwxkwq nke itoolu)

- Obodokwe: Nke qjqq bx na a s[na qgx ha abxq na-abar[ta onwe ha abxgh[nke a na-eji qnx ekwu. Q d[ka ebe {raan[na {raak[na-alx qgx
(*Emume nke mbx; nkiri nke abxq; ihu akwxkwq iri abxq na abxq*)
- Ekwuluqnx: Ozu mkpi, q bx nne g[ka [na-akpq ajq anxn
(*Emume nke mbx; nkiri nke atq, ihu akwxkwq iri na asatq*)
- Onwxmere: O nwere ihe mmadx na-eme ya tupu ya achqwa ikxgbu onye ahx?
(*Emume nke abxq, nkiri nke mbx' ihu akwxkwq iri atq na atq nakwa iri atq na anq*)
- Onwumere: Ejikwala otu ahx adx papa m aka n'qnx qzq.
- Ekwuluonu: Okorob[a!
O nwere ihe mx agagh[ahx (*gakwuru ya maa ya xra*) B[a saa m okwu ka qnwx gburu nne g[gbuo g[ugbu a.
(*Emume nke atq; nkiri nke mbx, ihu akwxkwq nke iri asaa na anq*)
- Brq Paul: Ihe niile a nna nwata a kwuru oge any[gara [lx ya bx eziokwu cha[[[!
- Bro Paul: Any[macha qbxlad[otu q na-eji asx g[n'ikwe d[ka akpx, kama q bxx na a hapx ka unu na-ab[a qmxmxihe q ga-ad[ka nd[qgbakq any[anagh[elebara ihe nd[a anya d[ka nd[mmadx bidorola kwuwe. Oge ad[gh[anya, a ga-akpqghachikwa xnx ma q bxx na agwa nwaany[g[gbanwoo.
(*Emume nke atq; nkiri nke mbx; ihu akwxkwq iri asaa na isii.*)

Ekwuluonu: O teelar[m jiri txwa anya nke ahx. Q bx ya kpatara unu jiri akpq m? Qgbakq xnx q bx alaeze n'onwe ya? Qgbakq gbakwaa qkx!

(Emume nke atq; nkiri nke mbx; ihu akwxkwq iri asaa na itoolu)

Anabaraonye: (*N'olu ike*) Nwaany[na-ehu ehue anyx mmam[r[b[ara n'obi m maa m aka n'ihu, nqrqkwa n'elu ya chee nwunye m n'xzq ah[a, were ose wxp[a ya anya. Ihe gbasara omume ya dizi n'aka nd[ichie na nna nna any[ha. Oge ad[gh[anya ya agaa zara qnx ya.

(Emume nke atq; nkiri nke abxq; ihu akwxkwq iri itoolu nakwa iri itoolu na otu).

Odoemelam: What I want to say is that the person you want to marry is not somebody to live with in the same house.

What I know not is what brought her to life and her goals. Because of Ekwuluonu's bad attitude, her mother died two years ago as a result of hypertension. If not by Jehova's grace, and the encouragement I get from reading the bible, I would have long been dead. (*Act I; scene I; Pg 6*)

Odoemelam: You people will think that I don't want you to marry my daughter; what I am saying is to avoid the trouble that would come up later. I told you and I should have told you are not the same. Any grasshopper carried by the hornbill is deaf. I will call her now, if she accepts that you will marry her, take her without giving me kobo or half a penny because I will not have any business in a cocoyam barn. (*Act I; Scene I; Pages 7 and 8*).

Ekwuluonu: This house will not contain two of us if they leave here because of all the nonsense you are speaking; is my attitude worse than yours?
(Act I; Scene I; page 9)

Obodokwe: The worst is that they said that the fight between two of them is something you don't discuss with mouth. Is like where Iran and Iraq are fighting *(Act I; scene II; page 22)*

Ekwuluonu: Dead he-goat; is your mother that you are calling an evil bird
(Act I; scene II; page 28)

Onwumere: Is there anything one does to her before she changes to kill that person? *(Act II; scene I, pages 33 - 34)*

Onwumere: Don't point at my father's mouth like that again

Ekwuluonu: Young man!
Is there anything that I have not seen? *(walked up to him and slapped him)* Come and resent remarks to me again; let the death that killed your mother kill you now *(Act III; Scene I, Page 74)*

Bro Paul: All the things her father said when we went to marry her were true; Chaii! *(Act III; Scene I; Page 76)*

Bro Paul: We all know how he pounds you in the mortar like fufu. But if we allow you to continue to attend classes, it will look as if we do not take care of issues like this as some have already started gossiping; you will be admitted again if your wife's attitude changes

Ekwuluonu: It has been a long time I expected that. Is that why you people called me? Is your congregation the kingdom itself? Let the assembly burn! *(Act III; scene I; page 79)*

Anabaraonye: (*With a loud voice*) A woman who bends before she urinates came to my hut (*obi*) and challenged me and at the same time layed ambush against my wife along the market road and blinded her with peper infected water. Everything about her attitude is in the hands of the forefathers and great grand fathers. In no distant time she will face judgement (*Act III; scene II; page 90-91*)

From the foregoing, one will observe that there is no line that portrays Ekwuluonu as a good woman. From the first scene to the last; she was very bad. Igbokwe used the two dreams to conclude the play. The dream achieved the dramatic technique of *Catharsis*.

The playwright used the dream to purge out the audience's anxiety regarding the troubles of Ekwuluonu; the panic she caused the husband and the entire community; all her wicked operations and the sufferings she meted on her step-son, Onwumere. Her wickedness reached to a climax that when Ukegbu the husband and Onwumere his son (Ekwuluonu's step son) were almost at the point of no return in their devastated state, Ekwuluonu was attacked in the dream by an old woman who claimed to be Ukegbu's mother.

Nothing could have made Ekwuluonu to change her negative attitude except for this type of attack she had in the dream where Ukegbu's mother dealt with her. On the same spot Onwumere who she sent away from the house came running back home. He was relieved of his troubles. He also had a dream that gave him clue that his problem was over.

Onwumere's dream simultaneously joined Ekwuluonu's own to create catharsis. The playwright applied this strategy and it actually achieved a huge relief of all the emotions that Ekwuluonu's life style has created in the reader. So, Igbokwe used dream as a medium to achieve the effect of catharsis.

b) Dramatic Parallelism:

The way the playwright employed the dream achieved the technique of dramatic parallelism. As Ekwuluonu was having a nightmare, Onwumere at the same time was having a similar nightmare with the same old woman attacking Ekwuluonu and supporting Onwumere. Before long, Ekwuluonu was dying as a result of the dream and Onwumere was relieved of his predicaments. These are shown from the following dialogue.

Ukaegbu: (*N'oke egwu*)
Amad[qha
Nke a kar[r[m
(chqq ka q gbapx ezi ya na Qnwxmere ezukqq)
Qq g[n[
Qnwxmere? Q d[kwa
mma" nke a {
gbaara lqtawa
n'xttx a?

Qnwxmere: B[anx nso ka
m kqqrq g[ihe kpatara
ije m (*leghar/a anya hx Ekwuluonu*)
G[n[na-eme
onye nke? (*n'xjq*). He!
q ga-abxkwa xd[ihe
a m hrx na nrq
n'abal[gara aga.

Ukegbu: (*In great fear*)

Amadoha!
This is beyond me.
(wanted to run outside, he met Onwumere)
What is it Onwumere?
is it well. This one you ran
home this morning?

Onwumere: Come closer let me tell you
why I am here (He looked around
and saw Ekwuluonu) What is
wrong with this person? (In
fear) He! It looks like the
same thing I saw in the
dream last night.

The device had effect on the reader/audience in the sense that it instantly communicated effectively that Ekwuluonu has come to the climax of her behaviour

Economy of words:

By these dreams, the playwright achieved word economy. This is true because, Ekwuluonu's threat was ending, but through the use of this dream as a medium, the story came to an end abruptly. The author could no longer continue to open scenes of the woman's unending troubles; so he chose to use the dream to summarise the actions.

This was unlike the playwright's application of dream in *Ogbu Mmadu ndu na-agu* where he exposed the scenes through the dream from the beginning of the play. In this drama, the playwright decided to construct the dream at the end.

4.8 Dramatic Techniques in *Qnqdx Ugo ad[gh] Egbe Mma*

In this play, the writer also used dream as an exposition. In the opening scene, while sleeping Amaka; Okonkwo's wife had a dream where she was delivered of a baby. The playwright narrates thus;

(n'Ugwueke n'ezinaxlq Okonkwo, Okonkwo na nwunye ya nq n'ehi xra. Nwunye ya rqrq nrq ka q mxrx nwa. O si n'xra malite hx na q bx nrq. O jiri iwe bilie nqdx ala n'ehus[sf] anya mmiri. Akwa q na-ebe metere Okonkwo n'xra). (Emume nke mbx; nkiri nke mbx; ihu akwxkwq nke mbx)

(In Ugwueke, in the family of Okonkwo, Okonkwo and the wife were sleeping. The wife had a dream where she gave birth to a baby. She woke up and saw that it was in a dream. She woke up and sat down and started shading tears. Her cries woke up Okonkwo from sleep)
(Act I; Scene I; Page 1)

In this drama, the playwright did not allow the character to talk about the dream herself rather she reported it in a summary pattern.

A look at the above narrative will not take a reader or a spectator hours to understand that the play concerns a woman who had issues with child bearing. The reader at this very opening scene will desirously want to understand what is the problem of Amaka as regards child bearing. The emphatic words by the playwright "... nwunye ya rqrq nrq ka q mxrx nwa. O si n'xra malie hx na q bx nrq; o jiri iwe bilie nqdx ala na-ehus[sf] anya mmiri..."

("... the wife had a dream where she gave birth to a baby. She woke up from the sleep and found that it was in a dream; she sat up in anger and started shedding tears"). If she is not having issues with child bearing, she shouldn't have been crying after having such a dream. Therefore, Obidiebube (the playwright) used this few lines to expose the reader/audience to what will happen in the drama. Hence, dream in this context is used as a medium to achieve the literary technique of exposition only.

4.9 Dramatic Techniques in *Adaaku*:

The Dream of *Adaaku*

Chukwusolu: (N'olu akwa) Adaaku! Adaaku!! Adaaku!!! I gbuola m Adaakx. { rapxtala m n'xzq gbara abxq hapx m; Adaakx, mmiri erugh[eru amaa m, Adaakx. G[n[mere i jiri bo m nnu hara mmiri so m n'azx Adaakx? I chetakwara ndx any[gbara? Nkwa niile i kwere m abrxla ihe efu. Q kwa [hapxla m ka m kpaghar[wa ka atrx gba aka nwa? G[n[ka [chqrq ka m mee Adaa-a-akx!

(In a crying voice) Adaaku! Adaaku!! Adaaku!!! You have killed me Adaaku. You have brought me to the two part way and left me. Adaaku, uncloudy rain has beaten me, Adaaku. Why did you put salt on my head and invoke the rain behind me Adaaku? Did you remember our covenant? All the promises you made to me in vain. You have left me to be wandering like a sheep without guard? What do you want me to do Adaaku?

In this play *Adaaku*; Adaaku had a dream where her fiancé, Chukwusolu was crying because she had disappointed him by agreeing to marry another man. Meanwhile, they have both entered into a covenant not to marry another man or woman. Chukwusolu and Adaaku have been friends right from the campus. They agreed to marry because they love each other dearly. Unfortunately, along the line, Adaaku's parents came up with a proposal of Ibekwe marrying Adaaku. Adaaku's resistance was meaningless to them. So in Adaku's dream she saw Chukwusolu crying bitterly that Adaaku has left him for another man. Meanwhile in that dream, Adaaku is still insisting that she cannot do such a thing. Dream is used as a medium to suggest what might likely be in the future in the play. In this sense, dream was applied as a *future projection* device. That is a super-creative device of pulling the future which is yet to be, back to the present, which is. It is

an ambitious anticipated dreamy device which unveils hope for a life of tomorrow (Effiong 2000:84).

In Adaaku's dream, Chukwusolu was crying thus:

It is not contestable, that in future Adaaku is going to leave Chukwusolu for another man. The playwright's technique here justifies dream as a form or medium of foreshadowing what is yet to be. Hence dreamy technique in the play foreshadows what will happen next.

b) Dramatic Parallelism:

Just like in *Nwata bulie nna ya elu* and in *Ajo Nwa a na-eku n'ikpere*, the playwright achieved the device of dramatic parallelism through Adaaku's dream. Chukwusolu was complaining at the same time Adaaku was sleeping. Thus:

(N'xlq Emeribe; Adaakx nq n'xra ehie na-arq nrq) (In Emeribe's house; Adaakx was sleeping in the afternoon and dreaming as well)

Chukwusolu: *(N'olu akwa)* Adaaku! Adaaku!! Adaaku!!! I gbuola m Adaakx. { rapxtala m n'xzq gbara abxq hapx m. Adaakx. Mmiri erugh[eri amaa m Adaakx. G[n[mere i jiri bo m nnu hara mmiri so m n'azx Adaakx? I chetakwara ndx any[gbara? Nkwa niile i kwere m abrxla ihe efu. Q kwa [hapxla m ka m kpaghar[wa ka atxrx gba aka nwa? G[n[ka [chqrq ka m mee Adaa-a-akx!

Adaakx: *(Nqrq n'xra na-ekwu)* Chisoo g[n[ka okwu nd[a niile pxtara? I jikwa anya g[ka o nwere ihe na-eme g[? Onye gwara g[na m kwetara onye? G[n[ka [na-enyere onwe g[nsogbu Chisoo? Q kwa m kwere g[nkwa na m agagh[ahapx g[, Chisoo?

Chukwusolu: Q bx g[na-ekwu ihe a Adaakx? Q pxtara na q bxgh[aha g[ka m hxr x n'akwxkwq e ji kpq nd[mmadx oriri agbamakwxkwq? Ya bx na ihe m nxrx na nt[abrxla eziokwu? Ka m s[r[g[gaa hx ya, as[r[m g[kweta ya Adaa-a-akx? Otu ihe m chqrq ka [mata bx na akwx chara taa, fqq taa abxgh[uru. Onye chqrq ihe ukwu aghagh[inweta agba enyi. Q bxrx na m anqrq n'xkpqkq ihe a i mere m wee nwxq, [ghagh[[ta ahxhx ya.

Adaakx: G[n[butere okwu nd[a niile Chisoo? I jizikwa anya g[ekwu ka isi q gbakaala g[? G[n[mere i ji ebo m ebubo niile nd[a? O nwere ebe m siri daa mpeli n'ije mx na g[Chisoo? O nwere ihe m mere g[? Biko gwa m. Efukwaala m oo (*bewe akwa. Q kwara akwa nke ukwu nke bx na ahx ya dum bx naan[mmiri mmiri. Mgbe q na-ebe akwa ahx ka nne ya gbatara kpqtee ya were jxwa ya ihe na-eme ya. Mgbe ahx ka o jiri mata na q bx nrq ka ya na-arq*).
(Nkebi nke abxq; nkiri nke atq; ihu akwxkwq iri abxq na itoolu ruo n'iri atq).

Chukwusolu (*In a crying voice*) Adaaku Adaaku Adaaku!!! You have killed me Adaaku. You have left me in a dilemma. I have been beaten by an uncloudy rain Adaaku. Why did you give me salt to carry and you invoke the rains behind me, Adaaku? Did you remember our covenant? All the promises you made to me are now in vain. You have left me to be loitering like a sheep without a shepherd. What do you want me to do now Adaa-aku!

Adaakx (*Talking while asleep*) Chisoo, what is the meaning of all these words? Are you all right or you are troubled by something? Who told you that I accepted who? Why are you worrying yourself Chisoo? Did I not promise you that I will not leave you, Chisoo?

Chukwusolu: Are you the one saying this Adaaku? Does it mean that it is not your name that was written in a marriage/wedding invitation card? That is what I heard with my ears are true? If I told you to go and see him, did I tell you to accept him Adaa-a-aku? What I want you to know is that a palm fruit that germinated today and got ripe today is useless. Whoever that is greedy must get the jaw of the cow. If I die in this disappointment of yours; you must suffer it.

Adaakx What brought about these words Chisoo? Are you speaking vividly or your insane? Why are you accusing me of all these? Is there anyway I faulted in our relationship Chisoo? Did I do anything to you? Please tell me. Am lost oo ooh. (*started crying...*)

(Act II, Scene II, Pages 29-30)

The dream was happening together as if another drama is taking place in the same scene at the same time the reader is still reading the main text. The dream also created internal conflict in Adaaku's life. She was so disturbed. Even Nwejimalu (Adaaku's mother) was also worried. She could not believe her eyes as her daughter was shivering. She got tensed and insisted on knowing her problem. At this point, both mother and child were experiencing internal conflict.

Adaaku: G[n[ka nrq a m rqrq ugbu a pxtara? Q bx m gaa kqqrq
Chisolu ka q bx m agala? Ike agwx m. (*Dunye aka n'agba,
welie isi ya elu, che ihu ya n'elu xlq tado aka n'qnx*).

What is the meaning of this dream I had now? Do I go and tell
Chisolu or I should not go? I am tired. (*Carried her jaw with
her hands, lifted his head, looked up to the roof and had her
fingers in between her mouth*)

The description of Adaaku's mood and her statement proves that the dream generated internal conflict in her. The reader is also affected. That is to say that the playwright purged the emotion of the reader through the dream.

Adaaku did not believe that the dream will come to reality. She accepted marrying Mr. Ibekwe after much pressure from the parents. This caused Chukwusolu to become sick. So when Uloma, Adaaku's friend visited her, she narrated the condition of Chukwusolu to Adaaku. She said that his health status is not worth celebrating.

4.10 Dramatic Techniques in *Ezindu*

In *Ezindu*, Ngozi had a dream and remembered that she was in trouble in that dream. She does not know the details of her dream when her friend Uwaoma visited her. She narrated her experience as follows:

Ngozi: Xwaqma, nwanne m, arqrq m nrq n'abal[
mana agagh[m echetacha ihe niile mere na
nrq ahx. Sqqsq ihe m ga-echeta bx na
e nwere m nsogbu na nrq ahx.
(*Emume nke ise; ihe nkiri nke atq*)

My sister Uwaoma, I had a dream last night but

I cannot remember all that happened in that dream.

All I can remember was that I was in
trouble in that dream

(Act V; scene III).

Because of the dream, she had to confide in her friend Uwaoma. She was afraid; that was why she needed help. This led both of them to pray in order to avert the trouble thus.

Uwaoma: Q gagh[erere ekwensu n'aha Jizqs.

Any[enwegh[ngwa agha qzq kar[a ekpere

maka na q bx sq Chukwu ga-alxrx any[

qgx niile. Ekwensu na-agba mgba n'efu.

(Emume nke ise; ihe nkiri nke atq).

In Jesus name the devil will not succeed.

We have no other power than prayers because

its only God that will fight for us.

The devil is fighting in vain.

(Act V, Scene III)

They prayed and Ngozi became conscious of herself. The playwright used dream here as foreshadowing as well as **amplification**. That is, the playwright used the dream to predict events to come and at the same time draw attention of the readers to what Ugochukwu and his cult members have planned earlier on; to rape Ngozi because she refused to be his girlfriend.

Ugochukwu: Onyeisi any[, nd[otu any[, ana m ekele unu

maka ohere a unu nyere m. N'atxfugh[oge unu,

achqrq m ka unu mata na o nwere obere nwata

nwaany[nyere m mkpar[. O kwere ghqta na

nd[otu any[anagh[anabata mkpar[.

Agwara m nwata a okwu, q s[m b[a n'xlq xka ya.

Agara m d[ka o siri gwa m, ma ruo taa,

o nwegh[ihe qbxla nwere isi.

Q jxla kpamkpam [b[a n'xlq m.

Ama m na ihe metxtara anya emetxtala imi.

A chqrrq m ka e mesie nwata a ike.

Eze: Onyeisi, nd[otu any[, ana m ekele unu.

Nke a bx obere okwu. Unu ga-echeta na

any[enwetugo xd[nsogbu a nke bugara any[Pqtakqqtq.

Sqqsq ihe any[ga-eme bx itinye qgbaaghara n'xlq obibi ha,

nke ga-enye Ugochukwu na nd[otu any[nd[qzq chqrrq

ohere [ba ya bx nwata n'ike ebe q bx na udo ad[gh[ya mma.

Nd[otu: Onyeisi, echiche Eze bx [gba

*(Emume nke ise; ihe nkiri nke mbx, ihu akwxkwq iri
atq na itoolu ruo na iri anq)*

Ugochukwu: Without wasting your time, I want to inform you

that there is a little girl who insulted me.

I understand that our cult do not accept insult.

I talked to this girl and she invited me to their church.

I attended like she told me but till today,

nothing has been achieved. She has refused completely

to come to my house. I know that injury to one is

injuring to others. I want that girl to be tortured.

Eze: The Chairman, our cult members, I greet you all.
This is a small issue. You will remember that we have encountered this type of problem that took us to Port Harcourt. What we need to do is to cause pandamonium in their hostel that will enable Ugochukwu and other members who want to rape the girl since she does not like peace.

Nd[otu: Chairman, Eze's thought is excellent.
(Act V; Scene I; Pages 39-40)

Ngozi's nightmare was a flash back to the above dialogue between the cult members over their plans to rape Ngozi for her refusal to accept Ugochukwu as a boy friend. The authors of the drama text drew attention of the audience to what may likely befall Ngozi. But by the Grace of God as Ngozi and her friend prayed, the wicked plan did not materialize.

4.11 Responses to Research Questions

The analyses of the selected texts answer the research questions one to five respectively. The unstructured oral interviews conducted by the researcher also provided answers to the research questions.

Research Question one: Do most Igbo playwrights employ dream in their different works?

According to the selected works and others not used; one can agree that most Igbo dramatist employ dream in their works. It has somewhat become a conventional form or a

recurring motif in their creations. In other work like *Eriri Mara Ngwugwu*, *Adaeze*, *Xwa Mgbede*, *Chinagqrqm* and others, elements of dream are all evident in them. In a discussion with Anumudu on 10th March 2018; she agreed with the assertion that most Igbo playwrights employ dream in their works. According to her, dream is natural and it is strange whenever she comes across it in drama text. She said she believes in dreams and as such, appreciates it when she sees it reflect in any literary piece. She has this to say:

...I do come across dream in drama texts a lot. But I have never taken time to wonder why if not for the natural reason of dreaming; a playwright should employ it. Moreso, whenever I am reading any play, I always wish to see one character dream in order to unfold what will happen later or receive instruction as to how to go about his problems. For me, I dream a lot and I am always conscious of my dream. I make effort to see that my good dreams come to pass and the bad ones do not happen at all. So in a nutshell, I believe that most Igbo playwrights employ dream in their works. Even when they don't; I create the dream in my heart to share the feelings of my loved character in the play ...

According to Anumudu's response, dream is so natural in human beings that in the act of creating a literary work like drama, one should expect the playwright to include dream in his/her work since art of drama imitates life in action and this I suppose is what necessitates most Igbo dramatists to employ dreams in their plays. And this fact buttress Freuds claim that authors or literary artists are neurotic in nature. Out of their maladies, they create works and express their hidden or repressed emotions. Freud in his time becomes a kind of literary critic and examines the motivating forces behind an authors work. His psychoanalytic model has become with revision – a powerful interpretative tool. It is a system used to make sense of the hidden, chaotic aspects of modern existence.

Freud's thought implies that there is an ordering principle, or principles, a superstructure that unravels hidden meaning in unrelated symptoms and pulls them together into a sense making unifying explanation. Freud according to Wellek & Warren (1984:82) believed that:

The artist is originally a man who turns from reality because he cannot come to terms without the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes. But he finds a way of return from this world of phantasy back to reality; with his special gifts, he moulds his phantasies into a new kind of reality, and man concede them a justification a valuable reflections of actual life...

This is to say that the playwright is a day-dreamer who is socially validated. Instead of altering his character, he perpetuates and publishes his fantasies.

Research Question two: Is there any relationship between dream and drama?

A look at the analyses of the selected texts shows that there are relationships between dream and drama in many ways. Dream is like a play in an unconscious state. When someone is dreaming, it looks as the person is playing. The dream could be tragic or comic. Tragic in the sense that someone may die, property may be lost, an accident may occur, thieves may strike and so on. Comic in the sense that it could be in a relaxed mood sharing with friends the good old days, buying things in the market, etcetera.

Dream may have beginning, middle and end just like in drama. Its plot may have sequence of events or causal effects. In the plot of the dream though it usually have a multiplicity of plots or even be plotless yet, one may lucidly remember an event in the dream that led to the other. Dreams have a subject matter. In the dream, at the end of it,

an interpretation of meaning is given to it. That lesson of the meaning forms the theme or subject matter.

In character, dream images appear in form of human and objects and there is usually dialogue or conversation between one person or more and the dreamer. Characters may also involve animals. There is also local/setting in which dream occurs. A dreamer might find himself in Lagos, Aba, Enugu, London, etcetera. It may be a function, - marriage, school interhouseports, hospital, market square, masquerade festival, dancing competition, party, etcetera. There are also props and costumes in dreams worn by human characters involved in the dream.

The use of diction is also noticed in dreams, especially signs/emotions. In dream, the dream characters choose their words. Their choice of words are usually apt and concise. A look at some dreams in the selected text can attest to this fact. In *Qkx Ghara Ite*, Ugodiya's dream records that the setting is in her house. Thus: *...m wee site n'ime xiq pxta wee buru ute dila na mpxta ihu xiq...* (*I carried the mat from the room to the corridor*). The props include – gun, and mat.

In *Ogbu Mmadx*, Mama Obodo was attending a marriage ceremony. The setting is at Xmxekpu, the other character is her child and the animal lion. The lion took away the child, the dream is tragic.

The dream in *Nwata Ric Awq* was set on the mountain top. Characters involve other women, and evil spirits. The props include mushroom and it was also tragic. The lesson to be learnt is that one should be careful in whatever one is doing. That is looking before limping.

Research question three: Could dream be used to achieve any other dramatic technique

beyond foreshadowing?

The analyses of the selected texts provided answers to this question. The analyses of the ten selected play texts prove that beyond foreshadowing; dream could be used to achieve other dramatic techniques like – suspense, flashback, conflict, story-telling, dramatic parallelism, soliloquy/dramatic monologue, dramatic irony, exposition, catharsis, economy of words, amplification, etcetera. These techniques were actually portrayed through dreams and as such gave the literary works another level of meaning and creativity. In fact, dream attended extra ordinary meaning from its general conception in the selected plays.

The playwrights like Echebima, G. and Igbokwe, B., in their response to the above question agreed that dream apart from foreshadowing helped them to add feather to their style. Mr. Echebima said that he applied the dream in his work as a form of dramatic irony while Igbokwe said he used it as a form of aside in the drama.

When interviewed on 15th of March 2018, Nneka Okoroama, a student, agreed that beyond foreshadowing dream could attain other meanings in play. She said that when she read *Obidiya*; she observed that dream did not only expose events to come but gave her panic in the sense that she was very eager to see that the dream came to fulfillment or not. “Within that period it raised anxiety in me”. This means that the dream created suspense in her.

On the other hand, Obike Nze, said he knows that dream is only a pointer to what will happen in the future. His view is somewhat, contrary to the findings of the research.

Research question four: Does dream illuminate reality?

Analyses of *Obidiya*, *Adaakx*, *Nkeiruka* and *Ajq Nwa a na-eku N'Ikpere* gave answers to this effect. The essence of dream centres on its relevance. The proposition is that dream gives an intuitive experience in continuous use most often unconsciously and

yet such aesthetic significance of dream is neither well understood nor generally recognized as a distinct phenomenon especially in literary works like drama. It is an intangible evidence; a way of knowing the unknown for the unknown should not remain unknowable. The question is how can one know the truth, fact, actual or real thing? The answer is that a way must be made to discover the truth of the matter. And one of the ways of reaching or highlighting reality is through dreams. Though one may say that reality of dream is not intrinsic to a dreamer coded into him; but a function of the role the dream plays or can play in a given circumstance at a particular historical moment of the dreamer is crucial.

So reality may be defined as a state of things as they are or appear to be, rather than as one might wish them to be. In philosophy, reality is seen as that which exists, independent of human awareness; the totality of facts as they are, independent of all other things and from which all other things derive. Put the other way, whatever is accepted as having objective existence, independent of thought or language is reality.

The last sentence justifies dream and its content as a representative of reality. Therefore, one may accept that reality can be illuminated through dreams as seen in *Obidiya*. Obidiya had a dream which she narrated to the husband and because she believes in dream as a pointer to the fact, she cautioned the husband not to go where he intended going.

The conversation between Obidiya and Onuma (*Act I; Scene II; page 5*) is an indicator that dream represents reality. Obidiya is very conscious and aware of this. Onuma is skeptical. He believes that the dream is bad but also not accepting that the person attacked in the dream is him. But Obidiya emphasized that whether or not, they have to take precaution that week. From that moment Obidiya became uncomfortable, her feelings were not normal. She woke up one morning and saw a python in the house. The

husband came and made some atonement and the snake disappeared. But they concluded that it signifies a bad omen. Finally, in page twenty three (*Act I; Scene V*), the dream came to fulfillment.

There is no doubt from the above that Obidiya’s dream gave clue to what is going to happen to Onuma. Onuma did not believe it will be for him. That was why he refused to accept that dream is for the person dreamt about. He says:

Qnxma: Nrq a d[njq. Mana onye e ji rqq nrq a bxgh[onye ihe a rqrq na-eme.

This dream is bad. But the person dreamt of is not usually the victim.

So, he did not believe it but it was true. Obidiya saw the husband been beaten with the club by three men who came in where Onuma was combing his hair after bath and he fainted; gasping for air. That was how he was killed in real life.

Compare the dream and what happened below.

Dream	Actual Event
<p>“{ nq asa ahx, sachaa, na-abq isi. Dimkpa mmadx atq abata ebe ahx, bulie okpiri kxq g[[daa n’ala na-agba s[kq s[kq ha emie ala. E tiri m mkpu nd[mmadx aza”.</p> <p><i>(Act I; Scene II)</i></p> <p>“You were bathing, after bathing, while combing your hair, three strong men came in and hit you with the club. They hit you and you fainted and was gasping for air”.</p>	<p>Qnxma nq n’xlq ya na-abq isi, chepx azx n’ezi nd[ogbu isi abata kxq ya okpiri n’olu were akwa kechie ya qnx, buru ya pxq. Obidiya tiri mkpu, xmxnnad[abata.</p> <p><i>(Act I; Scene V)</i></p> <p>Onuma is in the house combing his hair; back the compound. The assassins came in hit him on the neck, covered his mouth with wrapper and took him away. Obidiya came and shouted and everybody came to her rescue.</p>

With the comparison of the dream and actual event, there is no gain saying that dream illuminates reality.

In *Adaakx*, Adaaku dreamt where his fiancé was crying because she disappointed her. Adaaku in the same dream denied that she promised not to let him go. That she must marry him.

Adaaku did not believe that the dream would come to reality. She accepted marrying Mr. Ibekwe after much pressure from the parents. This caused Chukwusolu to become sick. So when Uloma, Adaaku's friend, visited her, she narrated the condition of Chukwusolu to Adaaku. She said that his health status was not worth celebrating. (*Act III; Scene V; Pages 52-53*).

At this point, Adaaku remembered the dream she had earlier on. She never believed that she will marry another man other than Chukwusolu. Now it was done on her that the dream has come to reality. Adaaku was worried. With this analysis, reality is illuminated through dreams. That is why it is a good thing to always pay attention to some of our dreams especially the lucid dreams. It is a path way to knowing the future.

In *Nkiruka*, Chizoba's dream is always a serious matter. It happens the way she dreams about it. Thus Anoruo said

“Ha! { rqqkwala qzq taa? Oge gara aga [rqqla na Mgbeke nwxrx, Mgbeke nwxq. { rqqla na Chinelo gamx ejima nwoke na nwaany[, emechaa Chinelo mxq ejima nwoke na nwaany[. { nagh[arq nrq oge qbxla, ma q bxx na [rqq, q nagh[abx akxxq ifo. Olee nke [rqrq ugbu a?

(Emume nke mbx, nkiri nke abxq, ihu akwxkwq iri na anq)

Ha! have you dreamt again today? Last time you dreamt that Mgbeke died and Mgbeke died. You have dreamt that

Chinelo will give birth to twins, male and female after,
Chinelo gave birth to twins – boy and girl. You do not
dream always but whenever you dream; it is not a folktale.
Which one did you dream about now?

(Act I; Scene II; Page 14)

From the above statement, it shows that Anoruo believed so much in dreams especially her daughters dreams. No wonder she got anxious to know her latest dream. On hearing the dream, her mode and thinking changed. The dream of Chizoba and the way the playwright puts it indicates the playwright's stance about dreams. Probably the playwright is a core believer in dreams and he has applied this in his work to indicate his mind. Again, it also could explain an indirect way of reminding the readers to pay attention to their dreams. This is to say that dream is real and it is a pointer to the future based on this context.

In *Ogbu Mmadx Ndx na-Agx*, Mama Obodo's dream was fulfilled. Obioma married Obiageri who finally terminated his life as against Amarachi; though some of the images in the dream were animals. But physically, they manifested as humans. Obiageri was represented by the leopard in that dream; Obiqma was the child with the mother that was snatched by the leopard. The wedding invitation was the marriage between Obioma and Obiageri which did not last as Mama Obodo did not completely attend the wedding in the dream. Mama Obodo cried to no avail in that dream when the leopard snatched her child. Hence, Obiqma's unfortunate death which the native doctor could not attend signifies what happened in her mother's dream. The playwright from the beginning scene projected the dream through which the reader gradually may see through the plot to end.

Nwadike in an interview conducted on him on 15/2/2018, said that he employed dream in his work because it is a way to know the future. Through dream one may have an idea of what is hidden that will happen in future. Supporting his view, Mr. Duru

Obishiri when asked about his notion of dream on 17/4/2018 said that he is always conscious of his dreams because they usually manifests in the physical. As a result of this, he does not like to keep quiet whenever he had a bad dream. He gave an instance where he dreamt about a man carrying his mother with a Volkswagen car and as he tried to stop the driver, the man drove off with speed that he could not catch up with. The moment he woke up from sleep a message came from his younger sister that his mother was dead. So from then he developed the consciousness of paying attention to his dreams. They have made it a point of duty in their family to pray over their dreams.

Conclusively, reality can be defined as the quality or state of being real like a real event, entity, or state of affair, the actual state of things as they exist. Dream is metaphorical in nature. Many literary techniques or devices are applied figuratively to achieve effects. So dream as ideological and literary creative medium is both distinct and pervasive and its comprehensive nature makes the meaning of ideas come with ease. Analyzing the structure of the selected plays confirm that the entire works could be regarded as the author's dream and the meaning of the works are incomplete without the dream. Therefore in this sense, dream is a sure way to reality and should be appreciated by all. Life without dream is incomplete.

4.12 Findings:

The actual instrument used to study these aesthetics of dream in the selected Igbo plays are library, personal experiences, oral interviews and observations. With these a lot of findings were made during the analysis. One of the most interesting findings in this research work is that most of the playwrights employ dream in their work with the reason that it is natural to dream. That is, every human being dreams. Since play or drama is a reflection of life; an imitation of actions by actors, the playwrights also employ dream in their works to accomplish the natural fact that man dreams. Another reason for their

application of dream in their works is that it is also a natural way God uses to reveal the future, the unknown, or things to man. Few people know that in literary composition especially play, that dream occupies a very fascinating and beautiful position. The aesthetics stances of dream in the plays show that not only is dream a natural phenomenon but it is a unique medium by which other literary techniques or styles are expressed, portrayed or communicated.

Since style or literary technique is a device that enables the playwright embellish and distinguish his work from others; dream in this sense becomes a metaphorical or allegorical way of setting this style apart. The discovery that dream could be used in the writing of play to achieve – suspense, conflict, exposition, catharsis, dramatic monologue, foreshadowing, flashback, denouement, surprise, aside, dramatic parallelism, storytelling, play-within-a-play and above all the meaning of the work is thrilling.

Again it was also discovered that dream is an illumination of reality. Most times man is subconsciously not aware of his situations, past, present and future; but a dream can consciously remind the person his actual position. The analyses prove that dream of times point at our situations unknowingly to us so that one can take precautions dully. By being conscious of the dreams, problems could be solved through dreams.

The findings also prove that dream can influence the emotional state of individuals. When people are conscious of their dreams; their psychological state changes. It can make one to panic, take precaution, think twice over a situation, have joy and hope and so on. There is no character in the selected texts that dreamt without sitting up to reflect on the meaning of his dream. Dream communicates obliquely or indirectly. It is a form of alibi. Therefore, the findings prove Freud's belief that suppressed/repressed desires cause neurosis in individuals which they cannot account for their sicknesses. So dreams are discovered to be affecting one's psychological state.

The findings that dream is related to drama is also interesting. Because dream has all the elements of drama in it, one can say that dream is another form of drama in an unconscious mode. Dream has locale, characters, language, plot, props, theme, etcetera. In the dream, the dreamer may be the chief character, moving from one locale to the other encountering other characters in the image of humans, animals, plants, mountains, streams and oceans, etcetera, so dream becomes a mini drama though it cannot equate drama because most times it is a plotless drama.

Finally, it was also observed that the dreams usually signify bad omens; that is, it portrays danger. In *Nwata Rie Awo*, the dream of Obioma indicates that an ill luck may fall on her; in *Ogbu Mmadx Ndx na-Agx*, the dream of Mama Obodo shows danger; the dream of Iloka and the wife in *Nwata Bulie Nna Ya Elu* indicates that Emuka is in trouble, the dream of Ugodiya in *Qkx Ghara Ite*, points at trouble; the dream of Obidiya in *Obidiya* signifies danger; the dream of Adaku in *Adaakx* also portrays bad thing; in *Nkiruka* the dream of Chizoba indicates danger; in *Ezindu*, Ngozi senses danger after her dream; Amaka's dream in *Qnqdx Ugo Ad[gh] Egbe Mma*, emphasizes problems, and in *Ajq nwa a na-cku n'Ikperere*, the dreams of Ekwuluonu and Onwumere led to Ekwuluonu's death

The study discovered that in *Qnqdx Ugo Ad[gh] Egbe Mma* and *Ezindu*; the dreams did not come to fulfillment. This is because Amaka sought the pastor and she was prayed for. Shortly after, she became pregnant and gave birth to a baby girl. Ngozi and her friend prayed also; that the plans of the cultists who wanted to rape her would not materialize. The prayers made averted the cultists attempt to Ngozi and they were caught by security agents. Others who did nothing about their dreams one way or the other experienced it negatively. This is to say that of all the chosen texts, *Ezindu* and *Qnqdx*

Ugo Ad[gh] Egbe Mma are not tragic plays while the other eight drama texts were all tragic plays.

CHAPTER FIVE

SUMMARY, RECOMMENDATIONS AND CONCLUSION

The objective of this study is to examine the aesthetics of dreams in Igbo plays.

5.1 Summary

A fact that it is natural to dream is evident in this work and that beyond foreshadowing, dream play very vital role in a literary work. Dream employed in drama text enhances the aesthetics of the literary piece. The research reminds us an important instinct in people's live that modernity is trying to erode. Recreating one's thoughts, mind and sense, will enable one to know what distinctions, standards, boundaries and values form the accepted and observable way of life. As such dreaming and positive imaging generally could be seen as a way of making the urgent changes needed for humanity to survive.

Though dream is sometimes referred to as simply intuition, it is much more. The complex of deeply embedded feelings seeded in an individual before he became conscious, leads to beliefs that are confined, violated, modified, expanded and otherwise developed as long as he lives. The recognition and nurture of an individual's dream can be an anchor for stability in the uncertainty of rapid change. Dream is a psychic sense which helps to hold the soul in check. It is an exceptional human experience that helps people think better. It takes care of challenges that lie ahead, roots from the past and signs of the future. Positive roles of dream, evidenced as an important and supportive resource in tumultuous times.

In particular, dream in literary concept has been discovered to be a tool necessary to enhance creative writing. That is, literary artists who construct or infuse dream in their works elevate their styles or distinguish their works from these of others. It embellishes the work of playwrights if properly used. Proper application of such to achieve so many dramatic techniques is a credit to such a writer. It is therefore very important that in doing so, care should be taken so that it will serve the purpose. To this end, dream is very vital both to life generally and literature in particular.

Though, some people are skeptical about dream; they think dream do not at present fit in comfortably with scientific thinking yet it is very significant in life. The proposition is that all human beings dream continuously but most often unconsciously, and yet such sense is neither well understood nor generally recognized as a distinct phenomenon. It is also neither infallible nor dependable. Dream information must be meaningful to enable a break through to consciousness. Nevertheless, dream is universally at least potentially present and applied in various contexts more or less unconsciously by everyone. Dreams are neither meaningless nor threatening; they are another of God's work – a very special way of comprehending this world and also a very special way of developing the aesthetics of a literary work.

It has been discovered in this research that dream employed in a play could enhance the beauty of the work beyond imagination. It could express or suggest so many things in the work. Dream could embellish literary work like plays in so many ways. Like enabling the playwright in achieving monologue, flashback, suspense, dramatic irony, catharsis, epilogue, exposition, soliloquy, dramatic parallelism, conflict, economy of words, story telling technique and foreshadowing.

5.2 Conclusion:

Dream can project in a drama variety in unity or unity in variety. This implies that employing dream in a drama may weave so many dramatic techniques together. Dreams carry an exceptional load of wide meanings. “All values in act depend upon the power of communicating them, making them a wholly felt, breathing force to the recipient” (Styan 1979:165). To understand the meaning and function of dream in a text requires the author’s careful and orderly application of same in his work. This will enable the readers to assimilate the content of the dream and also appreciate it.

The use of dreams in Igbo literature is aesthetically fascinating in the sense that it forms a meaningful mode of communicating meaning of a literary work or perspective of the author’s intention to audience/readers. Generally, dream was considered a supernatural communication or a means of divine intervention whose message could be unraveled by people with certain powers. Dreams are made up of a combination of thoughts, images and emotions that help dig up what is hidden behind the symbols we dream of. In this vein, what is hidden deep in the subconscious mind is found out and people become more aware of their inner self and insight on what needs to be attended to.

Dream applied in Igbo drama is a realistic means that forces comfortable readers to observe psychological and physical problems that their oversight usually allowed them to avoid. When realistic devices are employed in the composition of drama, many different purposes are expected to reshape and satisfy the sensibilities of the audience/readers. These changes call for aesthetic response. That is when we are emotionally touched by a work of art, it moves one to begin to look into its intrinsic values. Röss (1967:6) explains that aesthetic response enables us to see the work of art objectively. This means that apart from our subjective emotional response insofar as criticism is concerned, the emotional response must be viewed as a means not an end. The

emotional response is necessary for one to want to get to the aesthetic response and for one's aesthetic response to be very meaningful.

The incorporation of dream in Igbo drama offer new opportunities to expand the meaning of our realism. Dream form a psychological link between people and drama. It is said that all members of a culture share an in born knowledge of the culture (myth). It is natural and also cultural to dream in Igbo land. This belief the playwrights showcase by bringing elements of dream in their works. By so doing, the play gives credence to the power of dream in everyday life. Igbo playwrights who use elements of dream in their drama produce a realistic work that deals with a level of truth common to all Igbo people. The notion that human beings dream is realized when it is added in a work of drama; as such making the reader accept his make-belief.

For instance, Onyekaonwu's plays showcase him as a core playwright familiar with the myths and culture of his people – Igbo. He employs dream in almost all his drama; knowing that Igbo drama developed from religious celebrations and annual festivals; drama in this background, should manifest the universality of the community and individuals it breeds. This is because most non-European drama depend on interpretation of local myth in relation to the culture or cultures that produce it. Onyekaonwu used his drama's "dream content" to show audience; portraits of life in Igbo that might shock their inner self (psychology). Actually the selected plays reflect the values of the culture and beliefs from where they spring. They make comments on life in the modern world and question the values of the culture they take for granted.

It is a literary convention that dream is surrealistic. (literally "beyond realism"). This implies that an interpretation of experience are not based through the lucid mind of the waking person but through the mind of the dreamer; the unconscious mind that Freud described. It serves as a means of distorting reality for emotional purposes. Applying

dream in an Igbo play help also to achieve “defamiliarization”. Readers and audience are used to the normal “well-made play”. That is mechanical plays that entertain them. But the use of dream probably to arouse curiosity, tension or create suspense is an unfamiliar mode to some readers/audience. Play is thought to produce instincts in readers. To such effect, the normal causal relationship of actions and realistic expectations of conventional drama is not realizable in such plays. This forces the readers to analyse the plays thematic content and not merely to be entertained.

Again, because some writers often document their own cases, turning their maladies fortunes and other experiences into their thematic material; dreams serve as an alibi through which playwrights express their inner feelings or communicate obliquely to the audience. Dream as a medium of communication therefore is used by playwrights to elaborate their mindset/vission. It provides room for a layering constructs; the author is the reader’s construct; the character who dreams is the author’s construct. The dream dreamt is the construct of the character. The dream in drama text is therefore the “construction of a construct”. Themes and symbols of dreams express the psychological positive of characters. It exposes their point of contact with the unknown. When people associate with plays they arrive at their characteristic wishes and fears as such, dreams participate in the development of cognitive capabilities of both readers and characters. A literary text always has a principle of coherence or meaning or anti-meaning. The dream in the text like every other thing has to fit the principle. It must tally with the plot or playwrights scenes and acts. Therefore the dream in Igbo play always reaches toward a substratum of meaningfulness:

The aesthetics of dream in Igbo play writing are indefinite. To summarize this unique style employed by some Igbo playwrights, one should be aware that Igbo plays differ remarkably from the European plays. Igbo written plays borrow a lot from the oral

form of Igbo literature. This is to say that the precursors of modern Igbo drama include folktales and festival performances, like moon light plays, marriage ceremonies, masquerades, and rituals. As a result, the modern or contemporary Igbo playwrights incorporate some of these orature into their works. The belief and philosophy of the Igbo are also represented. All these make the Igbo play to achieve verisimilitude which is one quality that makes drama realistic.

Realistic drama like any fiction works by make-believe. The author takes it that his audience will accept for the time being, something as plausible or possible when all parties know it is unreal. He asks one to ignore improbabilities or impossibilities for the sake of some specially concentrated illustration of a human situation. This is what dream does in the Igbo dramatic texts. In this sense, human psychology comes into play. Psychological overtones of “dream” evidenced in Igbo play may be one source for the theatre experience, and must be valued as such. The study is not saying that dream is indispensable in Igbo drama but only as an added illumination.

Therefore, it will be irresponsible to ignore dreams strangely binding quality in commanding an audience’s response. And that emotional quality is tied up with the presence of the dream in the text. Its suggestive power has been harnessed throughout this study. Dream in this research gives expression to prior unconscious thoughts as a medium of expressing; achieving, or portraying some literary techniques beyond foreshadowing.

5.3 Recommendations

Play writing is not a caricature affair. It is a serious business which needs serious attention. In writing plays, playwrights should be consciously aware of their style, know reasons why they apply them and know also what they want to achieve by doing so. That is to say that they should be very conscious so as to achieve effect in whatever style or devices they use. It is very necessary to suggest that a writer before he starts to write must

consider what he is going to write and how he will proceed to achieve his target. Playwrights should also endeavour to apply dream in their work in a manner that it could help achieve other ingredients and techniques of playwriting.

People should also be conscious of their dreams. They should not throw it away with a wave of hand. They should discover it as a serious means of knowing the unknown and also checking their behaviours. They should keep a practice of building dream diary to enable them record or remember if their dreams suggest anything to them. They should keep a track of their dreams.

It is also pertinent to know that in reading plays or watching dramas, people should be careful to observe those subtle issues or elements present in them. Without doing so, one may overlook striking and interesting issues. The research carefully observe in the course of reading Igbo plays that dreams are a kind of recalling motifs; it began to question the function of dreams in literary work. From there it decided to find out the aesthetics of dream in igbo plays and from the search she discovered the beauty of dream application in plays. Therefore, a reader or observer, should not just read for entertainment but also to read for indepth knowledge and by so doing, literature will continue to thrive and not die.

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APPENDIX

Names of those interviewed

Name: Mr. Duruobishiri Eze

Sex: Male

Town: Ideato North, Imo State

Age: Advanced

Occupation: Lawyer

Name: Mrs. Anumudu Maria

Sex: Female

Town: Owerri North, Imo State

Age: Advanced

Occupation: Lecturer

Name: Nneka Okoroama

Sex: Female

Town: Nkwerre

Age: 22 years

Occupation: Student

Name: Obike Nze

Sex: Male

Town: Mbaitolu

Age: 23 years

Occupation: Student