Communicative Relevance of Movement as a Dramatic Intentional Object

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Abstract
Any venture that lacks effective communication is a failed venture. That is why when there is lack of effective communication we say there is communication gap. Communication is very relevant in all live experiences. Literature is not an exception and that portends the fact that the main aim of literature is communication to the society. This work centers on the relevance of communication in literature concerning movement as a dramatic intentional object. The main objective of this study is to showcase various ways movements are portrayed as dramatic intentional objects. This is because people lack the knowledge that movement assumes in drama the function of object. People are of the opinion that what constitute objects in drama are only the physical objects seen on stage in dramatic performance and to correct this erroneous impression this study is embarked upon. The study adopted the survey design. A total of three plays are selected from the dramatic works of G. I. Nwaozuzu. The three (3) works are *Ome ihe jide ofo (OIJO), Nke m ji ka*

(NMJK) and *Eruru (ER).* From the analyses, it is observed that there are physical and psychological movements. Physical movement has to do with shifting or changing position of objects in dramatic performances while psychological movement is suggestive movement which is symbolic. This suggestive movement is shown in the names given to two of the texts under study- *Ome ihe jide ofo* and *Nke m ji ka.* Not much work has been done in this area and the researcher is suggesting that there is the need for other researchers to do more to put paid to darts of materials in this literary area.
Keywords: Movement, Intentional, Drama, Object

Introduction

The main aim of literature is communication to the larger society. Jeyifo (1981), notes that the gap between the audience and the writer has been the problem of modern literary world. The issue of communication is a challenge that cannot easily be overlooked in the literary world. Communication according to Applebaun (1975: 97), is, "The imparting, conveying, sending or exchanging of ideas or knowledge by speech, writing or signs". In drama as literary work communication extends beyond the spoken or written language (Nwaozuzu: 2007). It involves the working together of many dramatic elements to project communication. This work centers mainly on the communicative relevance of movement as a dramatic intentional object in some Igbo drama texts.

In the explication of the writer's purposes, the literary critics pay little heed to the essential roles of the physical and psychological theatrical objects in drama. Rather, they pay attention to the spoken or written language of a writer. Buttressing this point, Brook (1990), asks if any other means of communication is as effective as that of the language of words. Attempting to answer this question, Nwaozuzu (2007), claims that there is the language of symbols used

for communication in dramatic literature. This goes a long way in portraying the fact that movement is a very important aspect of the dramatic work. Therefore, this work intends to explore the communicative relevance of movement as a dramatic intentional object. It is also another means of letting the audience know how involved these movements as dramatic intentional objects are in communication as showcased in Nwaozuzu's dramatic works.

Movement as a dramatic intentional object is one of dramatic element that is often misinterpreted. What it intends to achieve on stage is at times disputed. Artuad (1975), opines that movement as theatrical object is language in concrete form in dramatic performance which intends to communicate to the audience. Contributing, Sibmas (2000), says that all codes depend on social conventions. He continues by stating that when a dramatic object is read out from the script, or performed on stage, that different interpretations are given to such an object by people from different cultures. Because of this situation, it is necessary for more studies to be carried out on theatrical objects so as to explore possible ways of interpreting the intents of these dramatic elements.

In stage performance, action, sound and physical objects are involved. Language of physical objects, according to Brook (1990), is referred to as symbol. This is the object on stage or scene that suggests meaning. Brook categorizes these objects into the dramatic non-intentional (DNO), and dramatic intentional objects (DIO). According to Nwaozuzu (2007), the dramatic non intentional objects are mere objects or symbols on the stage that do not contribute anything to the plot, or mood of the play etc. The removal of dramatic non intentional object from the play does not disturb free movement of the play. But, the dramatic intentional objects contribute to the development of the plot, theme, and mood of the play etc. So, they appear intentionally on stage because they are used

to achieve one purpose or the other. In other words, the removal of dramatic intentional object disturbs the free movement of the play. Note, dramatic object may be intentional or non-intentional depending on the context, for what is intentional in one context may be non-intentional in another context and vice versa. That is why Sibmas (2000), contends that all codes rely on social conventions. Sibmas goes on to explain that dramatic object is read from the script, or appears on the stage and that people from different cultures give different interpretations to such an object.

Dramatic intentional objects according to Nwaozuzu (2007), are of two categories: 'the Metaphorised Intentional Object' (MIO) and 'the Non-Metaphorised Intentional Object' (NMIO). Nwaozuzu explains that a metaphorized intentional object exhibits a dual character, meaning that such object is not what its reality on stage makes us to believe it is. Usually, extension of thought is attached to it. On the other hand, the non-metaphorised intentional object of a play is an ordinary symbol used by a dramatist to further his plot, portray his theme, or create mood, etc. The non-metaphorised intentional object does not have different deep semantic implications. It usually has one identity and represents the reality of the object they stand for. It is under the metaphorised intentional object that movement as a dramatic intentional object falls.

Objects used in drama often symbolize one thing or the other. They also help in the movement of plot in drama. Symbolic representations are necessary because character's symbolization is an essential function of the human consciousness. Human behavior depends upon the use of symbols and that is why Dillistone (1995), says that symbol is something that stands for something else. It can be a sound, gesture or written character that represents an object, action, event or idea. Generally, symbols have figurative meaning because they compare two unlike things. Symbols are born in an

encounter, giving during inspiration and they interpret experience. They are created, born, grow and die amid changing circumstances. Taken from the realm of human experience, they relate man to that which is of ultimate concern.

The use of symbols in dramatic performance can be one of the simplest and also most complicated of all techniques. Essentially, symbolism implies a greater meaning than the literal suggestion. Props are the easiest to work with because objects in everyday life are symbols in society. For instance, tender palm frond in Igbo cosmology symbolizes sacredness; in religious setting, cross symbolizes Christianity and or faith; rose symbolizes love. Symbols can also be found in the use of color. Symbolism is a vehicle of revelation. It is the use of an object or an idea to represent another and it involves meaning which may be semiotic or symbolic. We often symbolize black with evil and darkness; white with purity and innocence; purple with royalty; red with anger or desire. Color association can be worthwhile symbols with costumes, sets and props. But the most sophisticated symbol occurs with the application of gestures and movement (Cash, 2008)

Cash continues by saying that there are different reasons as to why particular objects are symbolic of certain abstract ideas, though they are usually steeped in history, religion and culture. Context via plot, character and themes which we give objects make them become symbolic. A simple prop can suddenly become significant and represent something beyond its literal meaning. These are often abstract, such as a concept or quality, usually linked by association of resemblance.

Literature Review

Bogatrey, (1971), opines, “Theatre is the collaborative form of the fine art which is using live performance to present experience of the imagined or real event by performers usually actors or actresses”.

He continues by stating that this performance is done before a live audience in a specific place, often a stage. Music, dance, theatre, object manipulation, gestures, speech and other kinds of the performances are present in the human cultures and are communicated to the audience.

Different theories of theatre as an important part of human culture have evolved. One of the earliest attempts still surviving in understanding the nature of literature which include; drama, tragedy, comedy, etcetera, is the work by Aristotle, '*Aristotle Poetics'*. Despite the fact that Aristotle merely identified genres of literature, principles and basic elements of drama, many theories of theatre like Janko (1987) and Dukore (1974), are influenced by his work. This work will hinge on the theoretical framework of the theatre semiotics. This semiotic aspect of literature is favoured in this work due to the fact that it focuses attention to the position of every part of the play in its performance on the stage. Leaman (2007), opines that semiotics can be seen as an important factor that points to structural differences found in each system of signification as well as it is seen as a unifying approach to sign systems in the theatrical performance.

Encarta Dictionary defines 'Semiotics' a Greek word 'Semeiotikos' meaning, the observation of signs as, the study of signs and symbols of all kinds, what they mean, how they relate to the things or ideas they refer to and, also how these things help in communicating the movement of dramatic object in the play. Elam (1980), shows how this new science 'Semiotics', can provide a radical shift in our understanding of theatrical performance, one of our richest and most complex forms of communication. Elam traces the history of semiotic approaches to performance, from 1930s Prague onwards, and presents a model of theatrical communication.

Discussion of theatre in semiotic term is approached in very many ways. For instance, Nikolarea (1994a), opines that, there is the Kowzan School approach, the Ubersfield School approach, the Prague School approach, etcetera.

As reported by Elam (1980) and Nikolarea (1994), the initial study on theatre semiotics could be traced to Czechoslovakia through the volume of work in books and articles produced between 1930 and 1940, by the Prague School structuralisms. Scholars of Prague School like Zich (1931), and Bogatrey (1939), tried structural and sign system analysis of theatre components. Semiotics of theatre claims could be thus summarized; first that, theatre consists of heterogeneous but independent systems, none of which has special prominence. This claim implies that the written text is denied dominance over dramatic presentation. The second claim states that, the performance text is a macro sign or object whose meaning is constituted by its total effect.

By this claim, it shows that the text is subordinate to other constituents that make up a unified whole. It is revealed by this observation that all signs, in theatre; the object/prop, audience, costume etc. are very necessary as the makers of the meaning of the whole (macro-sign).The third claim postulates that, objects in the theatre assume a set of functions and values in its own rights and can be infinitely changeable. This perception suggests that any object brought into a performance has a role it plays in the accomplishment of the performance and what it intends to communicate. Again, there is no limit to the interpretation the audience could give to an object on the stage. There is the claim also that the stage bequeaths upon all forms and objects a designating power that they may lack in their normal social function. This study shows that an object on stage may mean more than what it stands for in a culture when it is outside the stage. There is another claim which opines that, the audience's

ability to read signs has an added dimension of complexity to theatre. In his own contribution, Honzl (1976) postulates that, the attention of the audience to dramatic action or dialogue may propel the visual components to the background. This perception portrays the usefulness in the study of some commonly overlooked parts of a drama such as the theatrical objects. They are perceived as mere articles on the stage by many audiences without trying to call attention to what they stand for in each context and content and their involvement in communicating the movement of the play.

Synopses of the Three Plays used for Illustration

Ome ihe jide Ofo (OIJO)

Igwe Oduenyi summons his cabinet members and his son Ubaji, to inform them of his worsening health condition and to let them know his will for Ubaji to ascend the throne in the event of his death. He also solicits the support of his cabinet members to Ubaji as they have been supporting him, Igwe Oduenyi. Ochediye, Igwe Oduenyi's second wife is not invited to the meeting but she attaches herself behind the door to eavesdrop.

After Igwe Oduenyi's burial at the event of his death, Ochediye scheming evil, invites Nkwonta, her son, telling him lies about Ubaji and Anyanwu his half brothers and, turns him against them particularly Ubaji who incidentally is the heir apparent to the throne. Nkwonta now envies Ubaji's position as the first son and the throne which is Ubaji's inheritance, making him hate Ubaji with passion. Climaxing her evil plans, Ochediye also co-opts Duru Nnanyelugo, the traditional Prime Minister by also lying to him against Ubaji, alleging that Ubaji has plans to remove him from his revered position as the Prime Minister when Ubaji becomes the Igwe (king).

Planning to fight back, Duru Nnanyelugo joined forces with Ochediye in not allowing Ubaji to mount the throne without finding out if what Ochediye said is true. They go and consult with a native doctor who provides them with an evil charm to make Ubaji mad and deny him of his throne. Their plan works and Nkwonta is immediately installed as the king against Igwe Oduenyi's will. The spirit of Igwe Oduenyi, the late king and the efforts of Alaagboso, Ubaji's maternal uncle and Duru Ihuoma, a member of the Igwe's cabinet, who is not in support of installing Nkwonta as the king fight back, killing Nkwonta on the day of his presentation to his people at Umundem as their king. A mysterious snake bit Duru Nnanyelugo to death while, Ochediye hangs herself. Ubaji is finally made the king and peace returns to the kingdom.

Nke m ji ka (NMJK)

Inability to have a male child for Eze Onyekwere, her husband, makes Ugochi suffer untold hardship in the hands of her husband, Ogooma, his sister and Achalu, her co-wife. Ugochi laments her predicament saying that it would have been better for her if any of her female children is a male**.** Ugochi tries her possible best to have a male child and fails**.** She eventually joins the white men's church still searching for solution to her problem. This move brings more problems**.** Her husband sees her action of joining Christianity as a very big slap on his face considering the fact that, he is the king and chief custodian of the culture of his people. In anger, he warns her to stop going to the church, but Ugochi continues to go. To make matters worse, she becomes baptized. Eze Onyekwere, her husband chases her away from their home and Ugochi goes to live in the church with the missionaries. This infuriates her husband the more. Eventually, Ugochi gets pregnant and delivers a set of twin boys. This is seen as abomination because it is during the period twins are

seen as such. The king is devastated and he calls the traditional priest to come and perform some sacrifices to appease the gods. Some sacrifices have to be performed on Ugochi for cleansing but as it is against her new faith, she refuses.

Again, part of the sacrifice involves throwing the twins into the evil forest. The people of Isuebu go to the evil forest in the middle of the night and drop the twins, and leave them there to die. Following a tip off by Ugochi's children, the missionaries go and rescue the twins as well as Ugochi, who from her home runs to the church to be with her twins and the rest of her children who also join them. On learning that the missionaries rescue the twins and that Ugochi and her children are all there, Eze Onyekwere organizes his young men to go and burn down the church building. This action warrants his arrest and subsequent jailing. His people choose a new leader and Eze Onyekwere converts to Christianity in the prison. He takes back his wife and children, including the twin boys. He is also grateful to God for embracing the Christian faith and having male children who will continue his lineage relinquishing the throne without hassle.

Eruru

Eruru is a girl who lost her mother and lives with her father, step-mother and step-sister but later loses her father as well making her n orphan. She does all the house chores and still suffers in the hands of Urionu, her step-mother and Akwanwa, her step-sister. On Eruru and her friends' way to the stream one day, she meets Ikeagwumbe, the village wrestler and his friends. Ikeagwumbe asks for a drink of water from Eruru and her friends. Only Eruru agrees to give Ikeagwumbe water to drink. Her friends refused. This makes Ikeagwumber to fall in love with Eruru and asks her name and whose daughter she is. Eruru tells him her name and whose daughter

she is. Ikeagwumbe promises to visit her and all efforts by Eruru to stop him from coming to visit her fails. Eruru knows that such visit will put her in trouble.

One day, Ikeagwumbe pays Eruru a visit and this compounds her problem the more. Her step-mother sees this as a way to punish Eruru, saying that she is keeping male friends. She wants Ikeagwumbe to marry Akwanwa, her biological daughter but, Ikeagwumbe wants to marry Eruru. Akwanwa on one occasion has a visitor and orders Eruru to bring the fish her mother keeps in the basket to entertain her friend with. Eruru tries to warn her that their mother will not be happy about it but, Eruru shouts on her to obey her instruction.

When their mother returns from the market and finds out that her fish is tampered with, she pounces on Eruru who protests her innocence, pointing out that it is Akwanwa that took the fish. Akwanwa denies this and of course Urionu believes her. To get rid of Eruru, she sends her to Eke Ukpana ndi mmuo, a market in the land of the spirits to get Mpete fish for her as a replacement of the one she has stolen. Nobody has ever gone to this market and comes back alive. As Eruru cries and pleadings with her step-mother attract other women, they also joined in pleading with Urionu even promising to replace the fish but, she refuses. Eruru leaves for the market in the land of the spirit. She is able to overcome the obstacles on the way and brings back the inedible Mpete fish her step-mother wants her to buy. Eruru also brings back the box of wealth that provides her with everything she wants which is given to her by the spirits. Out of jealousy, Urionu sends Akwanwa, her daughter to the same market ignoring all pleas by Eruru who volunteers to give Urionu, their mother her box of wealth as well as other women pleading with her not to send her. Akwanwa's corpse and box of death are what they bring back to her mother and occasioning

Urionu's death and also proving that greed and wickedness never pay good dividends.

Communicative Relevance of Movement as a Dramatic Intentional Object

Movement is the act or process of moving; especially, change of place or position or posture. There are movements in the plays by various characters. They copy, imitate and impersonate the qualities of persons they are copying or imitating. The movement may be physical or psychological. Action, which is what one does for a reason or purpose, involves movement. Therefore, there is no movement without action or no action without movement. Facial expressions, gesticulation, winking or making a face, voice modulation and costume are kinds of movements that defy description or expression with words. All these movements are geared towards communication. These movements rhyme with the idiosyncrasies of the characters being imitated in the plays. Any situation of stage performance where the character uses his body and mind in dramatic action makes for either physical or psychological movement or both.

Communication through Physical Movement as Dramatic Intentional Object

Physical movement has to do with shifting or changing position from one point to another. Physical movements for communication purposes abound in the three plays under study. The plays *Ome ihe jide ofo (OIJO), Nke m ji ka (NMJK)* and *Eruru (ER)* are used as illustration. The characters, their problems and movements are shown from the beginning to climax, then to resolution.

In *OIJO,* Ochediye's movement to stand behind the door and eavesdrop on Igwe Oduenyi, her husband's discussion with Ubaji, his first son, his titled chiefs and the Ichies, and Ochediye's pursing

of her lips and nodding of her head derogatorily and in defiance, shows her disagreement to what has been said by Igwe Oduenyi to his invitees. Ochediye's behaviour paves the way as well as communicates what is to come. It establishes the setting, the characters, expectation of the plot by the audience in a clear manner. For instance, Ochediye moves thus:

> Ochediye: (Ochediye eweta oji nye Eze, kelee ya, keleekwa ndi biara abia, puo; o puchaghi kama o takwuru n'akuku uzo na-ege ihe a na-ekwu…. pp. 3
>
> Ochediye nodi ebe o na-eleputa anya mie onu kwe n'isi. Pp. 6
>
> Ochediye: (Ochediye brings kolanut and gives to the king, greets him, greets the visitors, leaves; did not fully leave but she leans by the side of the door, listening to what is being said… Ochediye from her peeping position purses her mouth and nods her head).

From the above movement as a dramatic intentional object, there is the prophetic insight of refusal to adhere to the wish of Igwe Oduenyi that Ubaji should succeed him in the event of his death communicated by Ochediye through her pursing of the mouth and nodding of the head. There is the element of daring 'Ochediye from her peeping position purses her mouth and nods her head'. In the mouth and head movement of Ochediye, we see her stubbornness in accepting Igwe Oduenyi, her husband's wish that his first son should succeed him in the event of his death. Her refusal carries the play to another movement. Ochediye now moves to Duru Nnanyelugo, tells him lies against Ubaji and convinces him to join forces with her to make Ubaji mad. In the event of Ubaji's madness, Anyanwu his

younger brother, solicits for help from the elders to find solution to the elder brother's illness but could not get it. He takes Ubaji to their maternal uncle and this is another movement in the play. Meanwhile, there is the movement to another stage which is crowning Nkwonta, Ochediye's biological son, king and the catastrophe that follows which is the death of the three perpetrators of the wicked act.

In *NMJK,* the manner of movement is that of cause and effect. The settings, the characters, audience, expectation of the plot are all established in a straight forward manner. At the end of the introduction, there is a situation that leaves everyone in suspense as to what happens. The statement goes thus: *Ndi be anyi, ihe ka nte abakwutela nte n'onu, ka anyi mara ihe ya na nte ga-eme '*Our people, what is greater than the cricket has entered the cricket's hole, let's see what is going to happen'. This statement is metaphorical. It summarizes the major incidents in the play and directs the movement of the play. For instance, Ugochi's lamentation at the opening of the play is the first major movement, it x-rays her threatened marriage due to lack of a male child. Ugochi puts her lament this way:

> Ugochi: Chi m o o!Gini ka m mere gi n'ije di a m biara be Onyekwere? …A gaara asi na Agbooma nwa m bu nwoke ma o bu otu n'ime ndi a na-eso ya n'azu, agaraghi m asi na ihe uwa jooro m njo (1).
>
> *(*Oh my God What have I done wrong in my marriage with Onyekwere? ... Had it been that my child Agbooma or one out of the ones following her is a male, I wouldn't have felt that things are bad for me).

Ugochi's search for solution is the next movement that carries the play forward. She opts for Christianity and starts attending church activities contrary to the traditional religion of her people. The next movement is her baptism and the answer to her prayers in the form of the birth of her male twins. The birth of the twins which is an abomination at the time takes the plot to the next movement and brings the play to a climax. There is the movement of dumping the twins in the evil forest by Umundem people and, their being rescued by the missionaries culminating in burning down the church building by the villagers as directed by their king Eze Onyekwere who happens to be Ugochi's husband. This in turn leads to another movement, that is, Eze Onyekwere being imprisoned for five years. At this juncture, the conflict is resolved; for in the prison, Eze Onyekwere becomes a Christian convert thereby accepting his twin sons, then the initial lack of male child is provided. This leads to the reconciliation of Eze Onyekwere and his wife and children. All these events are communicated through the dramatic intentional objects involved. In *ER,* the words of the story teller in the introduction give an insight to God's intervention in the case of the maltreated orphan. There is the exposure of the main character and, her problems, to catastrophic end, then to its resolution. Eruru and her friends open the play by meeting Ikeagwumbe and his friends on the path to the stream. Ikeagwumbe's request to drink from any of the pots of the three maidens is adhered to by Eruru and not the other two maidens.

This incident of Eruru being the one to give Ikeagwumbe water to drink makes Ikeagwumbe fall in love with her. This necessitates the movement of the play. Ikeagwumbe's visit to Eruru's house and Urionu's failed efforts to make Ikeagwumbe marry Akwanwa, her biological daughter instead of Eruru worsens Eruru's predicament and brings the play to a crisis. The crisis is sending Eruru to the land of the spirits. Eruru's visit to the land of

the spirits is successful because she comes back alive with a box of wealth. This event carries the play to another major movement, which is, Urionu's sending of Akwanwa, her only daughter to the land of the spirits. The journey is not successful because, Akwanwa's corpse with a box of death is brought back. Urionu peeps into this box and dies as well. Her death brings resolution to the play and another movement because Ikeagwumbe runs into Eruru's house, collects her and they run off.

Psychological Movement as a Dramatic Intentional Object

Psychological movement is suggestive movement. It is suggestive in the sense that it is not observable. It is not physical but symbolic and two out of the three texts under study have titles that are symbolic. They are *OIJO* and *NMJK.* These titles suggest movement; they suggest unfolding stories and disruptive movements through symbolism, not physical movements.

In *OIJO,* the title shows symbolic movement. That is, that 'one has to bring in justice and fair play in one's dealings with people'. Chief Oduenyi's declaration that at the event of his death that Ubaji, his first son should succeed his throne is violated by Ochediye his wife. Chief Oduenyi also warned that he should deal with anybody who will try to intimidate his son that, he has to fight for the son from the land of the dead. Ochediye, the king's wife, cunningly co-opts Duru Nnanyelugo and they go to a native doctor, obtain charm used in making Ubaji mad. They enthrone Nkwonta, her son and this action brings calamity to the three planners, Ochediye, Duru Nnanyelugo and Nkwonta. This calamity would have been averted had Duru Nnanyelugo enquired if what Ochediye told him about what Ubaji intends to do once he becomes king is true. This omission makes Duru Nnanyelugo an accomplice in the crime of making Ubaji mad

and enthroning Nkwonta against the will of Igwe Oduenyi. So, Duru Nnanyelugo and Ochediye violate the principle of justice and fair play.

The movement of the violation of Igwe Oduenyi's will is symbolic of the tragic end of the three perpetrators and the resolution of the conflict. The ghost of Igwe Oduenyi strangles Nkwonta, causes a mysterious snake to bite Duru Nnanyelugo to death, as well as make Ochediye to hang herself. There is the symbolic movement of discarding the old wife and embracing the new wife in *NMKA.* Achalu, Eze Onyekwere's second wife incidentally bears him another female child instead of a male child which is why he marries her. As punishment, the king sends her back to her parents. In a prophetic utterance, Ugochi highlights the metaphor of discarding the old wife and embracing the new wife when she laments her husband's preference of his new wife to her, abandoning her and her children. She laments this thus:

> Ugochi: *Onye di m Eze mazi bu nwunye ohuru ya. E mee n'elu Achalu! E mee n'ala Achalu!*
> *Hapu, o o etu o si adi na* mbu. A zuo ihe ohuru, o di ka o gaghi akwu unyi…
>
> Ugochi: (The only person the King knows is his new wife. This way Achalu! That way Achalu!
> We shall see. This is how it is at first. When a new pot is bought, it looks as if it will never be blackened by charcoal…)

At the end, Ugochi's prophecy comes to fulfillment. Eze Onyekwere sends Achalu back to her parents because she bears him another female child. He returns to his former wife because she now has twin

sons. There is symbolic movement in Eze Onyekwere's going back to the first wife and losing his throne because of accepting the white men's religion. An in-depth study of the two texts above used for illustration, *OIJO* and *NMJK* shows that psychological movement reveal that tragic movements are used to sustain poetic justice. In *ER,* despite the fact that the movements are physical, they still lead to tragic incidences which are used to sustain poetic justices.

All the above mentioned movements are dramatic intentional. They help in communicating to the audience the activities involved in the plays and what they portray.

Summary and Conclusion

This work is based on appraising how movements are used as dramatic intentional objects to communicate to the audience the happenings in the drama texts. Observing the drama texts analyzed, we could deduct that the creation and selection of dramatic objects for the purposes of the movement whether physical or psychological of the play is a major artistic feat. A lot of things come into play in the selection of the objects like; knowledge of the culture area where the drama is set, knowledge of the context and content of the theme being handled, imagination, research etc. All these necessitate paying good attention to issues concerning dramatic objects that will be involved in the play.

Success of a play does not only revolve around the actors and the strength of a script, rather a well-coordinated movement as a dramatic intentional object can add spices to the play and communicate effectively to the audience. This work has shown some important movements of dramatic intentional objects in the study texts communicated to the audience. From these texts studied,

we have seen that movement as dramatic intentional object could be communicating the audience a writer's intentions, views, directions, revelation, opinions, messages, etc. We also noticed from the work that culture and time of a play have a lot to do with the actor's interpretation of his actions. For instance, Eze Onyekwere taking of his male twins into the evil forest shows the era when twins are seen as taboo. This gives time setting information.

Conclusively, movement as a dramatic intentional object as seen in the study texts lend credence to the relevance of movement as being important in communicating to the audience the themes, characters, and settings of plays. So, we can as well opine that movement as a dramatic intentional object is very relevant in communicating the texts to the audience and not only done by language or any other dramatic element.

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