Intertextuality in Henrik Ibsen's *A Doll's House* and Tracie Ezeajugh's *Nneora*.

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Abstract

Intertextuality is the art of borrowing phrases and concepts from other works in your own. It is a theory in translating from one culture to another to meet contemporary relevance. The thrust of this study is the examination and discovery of how "intertextuality" is used in Tracie Ezeajugh's *Nneora* as an adapted version of Henrik Ibsen's *A Doll's House.* In other words, it examines and discovers how the playwright have produced dramatic work by picking her story from somewhat different original source. Whereas, the theoretical framework is hugely anchored on "intertextuality". It is a qualitative research that combines textual and critical analysis of source with fieldwork interviews. Among the findings is the fact that, adaptation has helped Nigerian playwrights to dramatize foreign stories as well as preserve them across platforms for posterity.

KEYWORDS: Intertextuality, adaptation, borrowing, concept, phrase.

Introduction

Intertextuality as a 20th Century critical theory has become so prevalent in every facet of human life that is often misconstrued in theory and practice. So many critics and scholars hardly agree on an exhaustive definition of the concept, but only try to conceptualize it for the purpose of their work because, it is not only elusive but is also difficult to classify. This is so because, intertextuality has undoubtedly been the most widely accepted terrn used in adaptation today, as it has tremendously influenced post-structuralists thoughts in all its implications. This paper tries to examine Tracie Ezeajugh's play; *Nneora* as an intertextual adaptation. In the playwright's attempt to challenge the extent of the morbidity of societal ills with an innovative style that matches the predicament of her contemporary society. Ibsen's drama text, *A Doll's House*, from which she has drawn, is a modernists text which guides and controls readers response to it.

What Intertextuality Is?

When a writer borrows phrases and concepts from other works to his own. He is using intertextuality, perhaps even without knowing it. Though, it sounds intimidating and portrays you a lazy scholar at first, but, it is quite a simple concept. Intertextuality therefore, is the borrowing of phrases and concepts from other works in your own. It denotes the way in which texts (any text, not just literature) gain meaning through their referencing or evocation of other texts.

Intertextuality is a term most fully and originally explicated by Julia Kristeva in the school of post-structuralism in the 1960's. According to Kristeva, (1980, P.36), intertextuality is the shaping of texts meaning by another text. She mentions intertextual figures as; allusion, quotation, calque, plagiarism, translation, pastiche and parody. It is a literary device that creates an inter-relationship between texts and generates related understanding in separate works. By this statement, Kristeva is referring to the way in which texts gain meaning through their referencing or better still, an author's borrowing and transformation of previous or original text to meet current realities. Furthermore, Kristeva says; texts are not a unilinear entity but a heterogeneous combination of texts''. Kristeva's statement here implies that, texts are not the creations of a single author but a compilation from pre-existent or diverse texts which several portions are borrowed to interlace and neutralize one another for a final copy.

Kristeva, while arguing in defense of the post-structuralists concept of evaluating adaptation, says that "any text is an amalgam of others, a part of a larger fabric of cultural discourse" (1977, pp.64-91), According to her, "a text is a multidimensional space in which, a variety of, writings, none of them original, "blend and clash" (1977,P.146). By this argument, Kristeva means that, there are no particular text claimed to be original or the 'source' text, and that, every text is a by-product from the 'pool' of others which was lifted and recreated to forge the way forward. However, Kristeva's invention of this theory was a response to Ferdinand de Saussure's theory and his claim that signs gain their meaning through structure in a particular text. Thus, she opposed his to her own, saying that, readers are always influenced by other texts, sifting through their archives, when reading a new one.

(Ivanic, 1988, p.10), says; intertextuality does not require citing or referencing punctuation (Such as quotation marks) and is often mistaken for plagiarism. The term 'intertextuality' has itself, been borrowed and transformed many times since it was coined by post-structuralist Julia Kristeva in 1996. Intertextuality and intertextual relationships can be separated into three types (Fitzsimmons, 2013, p.89). He mentions them as, obligatory,

optional and accidental. These variations depend on two key factors: The intention of the writer, and the significance of the reference. Meanwhile, since Kristeva's invention of the theory, many scholars such as; Mikhail Bakhtin- with his concept of "social heteroglossia", Harold Bloom, Linda Hutcheon, Bella Balaz, Jean Mitry, Rene Clair, George Bluestone, Nelson Goodman, Gbemisola Adeoti and even our own scholar, Tracie Utoh- Ezeajugh with her adaptations and several others have joined the bandwagon of "intertextuality" theorists.

Figures of Intertextuality

It would be recalled in the introductory part of this essay, we did mentioned about intertextuality figures such as; allusion, quotation, calque, plagiarism, translation, pastiche and parody. What are intertextual figures? Intertextual figures are connectives through which 'intertextuality' in adaptation is achieved. Intertextuality doesn't stand on its own. Other connectives or variables make it effective. These connectives or variables are what Kristeva calls, the intertextual figures. These include; allusion- This is a passing or casual reference; to something. An incidental mention of something, either directly or by implication (plagiarism, 2015). This means, it is most closely linked to both obligatory and accidental intertextuality, as the allusion made relies on the listener or viewer knowing about the original source. It is also seen as accidental however, as they are normally, phrases that are so frequently or casually used, that the true significance of the words is not fully appreciated. Allusion is most often used in conversation, dialogue or metaphor.
Quotation- By quotation, we mean the written form of the oral echo. It is a rule trying to regulate the use of phrases, sentences, paragraphs or any other chunk of writing below the level of the full text. Complete texts cannot be quoted. They can be copied, reproduced, plagiarized etc. But they cannot be quoted. Quoting should be restricted to written etching of other texts, whether written or not. Quoting can come in tagged or untagged form. An untagged quotation aims its source. That is normally called a citation (MLA Handbook). A quotation can be direct or indirect, like the production of speech (Direct Speech). An untagged indirect quote is often called an allusion. In additions, quotation always comes with a frame. They are embedded, even it is only one phrase that introduces them.

Calque- in linguistics, a calque or loan translation is a word or phrase borrowed from another language by literal word for word or root- for- root translation. However, calque, when used as a verb, means to borrow a word or phrase from another language while translating its components, so as to create a new lexeme in the target language. The term Calque itself is a loanword from the French noun calque (trailing, imitation, close copy) while the word loanword is a calque of the German noun Lehnwort.

Plagiarism- This is the act of using or closely imitating the language and thoughts of another author without authorization ("Plagiarism" 2015). Whilst this does seem to include intertextuality, the intention and purpose of using of another's work, is what allows intertextuality to be excluded from this definition.

Translation- By translation, it simply means the literal translation of content from one language to another. We are aware that, adaptation takes translation a step further and modifies the content to make it culturally appropriate and accurate. For example; when communicating a message to a listener or reader whose mother tongue is not the same as our own, especially when that person does not even understand the language, we must use different ways or methods to get the message across as clearly as possible. While we can use gestures, signs, or noises in order to make ourselves understand, when communicating something written, we must turn to translators. Thus, one of such tools used in translation is adaptation. It is used in many cases, cultural differences between different speakers can cause confusion that can sometimes be tricky to understand or simply prevent us from understanding each other.

Pastiche- This is a form of intertextuality in which an artist or writer takes the central idea or theme of a work, and uses that to create an original piece. Pastiche is usually an artistic device that has been used by many writers, musicians, and film makers to pay homage to an artistic piece that has inspired them. Pastiche can also be a composite of various sources, forming a Hodge podgy of different works mixed together.

Parody- A Parody is a comical imitation of another work. It is also called spoof, send- up or lampoon), in use, is an imitative work created to imitate, or comment on and trivialize an original work, its subject, author, style, or some other target, by means of satiric or ironic imitation.

Types of Intertextuality

(Fitzsimmons, 2013, p.89) Identifies intertextuality into three separate types, namely; obligatory, optional and accidental. According to (Miola, 2004, p.20), The distinctions between these types and those differences between categories are not absolute and exclusive, but instead, are manipulated in a way that allows them to co-exist within the same text.

Obligatory Intertextuality

According to (Fitzsimmons, 2013, p.89), Obligatory intertextuality is when the writer deliberately invokes a comparison or association between two (or more) texts. He further

said that, this intertextuality relies on the reading or understanding of prior hypo text, before full comprehension of the hypertext can be achieved.

Optional Intertextuality

According to (Ivanic, 1998, p.10), optional intertextuality means it is possible to find a connection to multiple texts of a single phrase or no connection at all. For in optional intertextuality, the intent of the writer when using it is to pay homage to the original writers, or to reward those who have read the hypo text. However, the reading of this hypo text is not necessary to the understanding of the hypertext.

Accidental intertextuality

This is experienced especially, when readers often connect a text with another text, cultural practice or a personal experience, without there being any tangible anchor point within the original text (Fitzsimmons, 2013, p.10). In another development, (Wohile, 2012, p.36) also said, in accidental intertextuality, the writer has no intention of making an intertextual reference and it is completely upon the readers own prior knowledge that those connections are made. Now, having known about the types and intertextual figures, in making adaptations successful, let us also view intertextuality as a sophisticated concept. A complex use of intertextuality is considered a sophisticated tool in writing. Rather than referencing phrases and concepts from other works, a refined use of intertextuality involves drawing upon an ideology, a concept, or even rhetoric from others. Thus, we may explore the political or cultural ideology in our stores by drawing upon the current rhetoric in politics or cultural practice. Alternatively, we may use a text source and explore it further.

Theoretical Framework

Intertextuality as a literary device whose functionality comes most effectively is in adaptations. We are all aware that, adaptation constitutes the driving force of contemporary culture, with stories adapted across an array of media formats. But until now, adaptation studies have predominantly focused on repeated claims of authorial influence which is faithfulness to precursor text. But not mindful of the fact that, no adaptation could achieve 100% faithfulness to source texts. Against this backdrop, the theoretical framework adopted for this study is, Julia Kristeva's theory of intertextuality which emphasizes innovation of source text to meet contemporary relevance and avert extinction. According to her, intertextuality is the concept of texts borrowing from each other's words and concepts. This could mean as much as an entire ideological concept and as little as a word or phrase for instance, in our daily research work, we unknowingly borrow phrases and concepts from other works in our own. Basically, when writers borrow

from previous texts, their work acquires layers of meaning. In addition, when a text is read in the light of another text, all the assumptions and effects of the other text give a meaning and influence the way of interpreting the original text, serves as a sub-theme and reminds us of the double narratives in allegories. A famous example in literature is James Joyce's *Ulysses* as a retelling of the Meta physical poet John Donne in naming his novel, *For whom the Bell Tolls.* Even the Bible is considered an instance of intertextuality, since the New Testament quotes passages from the Old Testament. However, one thing we need to absolutely remember when evoking a reference to another work is to make it clear it's a reference.

Methodology

This study is a qualitative research and employs the case study, descriptive and analytical approaches of the qualitative method to realize set objectives. The data for this study are from primary and secondary sources. The primary sources are firsthand information obtained from two selected Nigerian playwrights; Prof. Barclays' Ayakoroma and Prof. Tracie Ezeajugh, which compels interviews. While the secondary data are supporting information from the text books under study, writings of others in the field, books, journal articles, and etc. These would be harmonized by the analysis of the researcher, arguing for or against and taking a stand, where necessary, all at providing a balanced view on the discourse, in order to realize set objectives of the study.

However, in as much as this study is to examine and discover how 'intertextuality' functions and succeed in Tracie's adaptation of the Norwegian play: *A Doll's House* by Henrik Ibsen to an African version titled; *Nneora?* It is meet, we have knowledge of both plays, so as to point out those details of the intertex. Against this backdrop, Fretag's concept of dramatic structure is used to analyze the plays.

Plot/ Structure Analysis

Henrik Ibsen's *A Doll's House*

Exposition

The play opens on Christmas Eve. Nora Helmer enters her well- furnished living room. The setting of the entire play- carrying several packages, Torvald Helmer, Nora's husband comes out of his study when he hears her arrive. He greets her playfully and affectionately, but then chides her for spending so much money on Christmas gifts. Their conversation reveals that the Helmers have had to be careful with money for many years, but that Torvald has recently obtained a new position at the bank where he works, that will afford them a more comfortable lifestyle. Helene, the maid, announces that the Helmer's dear friend Dr. Rank has come to visit. At the same time, another visitor has arrived, this one

unknown. To Nora's great surprise, Kristine Linde- a former school friend comes into the room. The two have not seen each other years, but Nora's mention having read that Mrs. Linde's husband passed a few years earlier. Mrs. Linde tells Nora that when her husband died, she was left with no money and no children. Nora tells Mrs. Linde about the first year of marriage to Torvald. She explains…. and no children. Nora tells Mrs. Linde about the first year of marriage to Torvald. She explains that they were very poor and both had to work long hours. Torvald became sick, she adds and the couple had to travel to Italy so that Torvald could recover.

Nora inquires further about Mrs. Linde's life, and Mrs. Linde explains that for years she had to take care of her sick mother and her two younger brothers. She states that her mother has passed away, though, and that the brothers are too old to need her. Instead of feeling relief, Mrs. Linde says she feels empty because she has no occupation; she hopes that Torvald may be able to help her obtain employment. Nora promises to speak to Torvald and then reveals a great secret to Mrs. Linde without Torvald's knowledge, Nora illegally borrowed for the trip that she and Torvald took to Italy; she told Torvald that the money had come from her father. For years, Nora reveals, she has worked and saved in secret, slowly repaying the debt, and soon it will be fully paid.

Dramatic conflict and rising action

Krogstad, a low level employee at the bank where Torvald works arrive and proceeds into Torvald's Study. Nora reacts uneasily to Krogstad's presence, and Dr. Rank, coming out of the Study, says Krogstad is "morally sick". Once he has finished meeting with Krogstad, Torvald comes into the living room and says that he can probably hire Mrs. Linde at the bank, Dr. Rank, Torvald and Mrs. Linde then depart, leaving Nora by herself. Nora's children return with their nanny, Anne- Marie, and Nora plays with them until she notices Krogstad is revealed to be the source of Nora's secret loan.

Krogstad states that Torvald wants to fire him from his position at the bank and alludes to his own poor reputation. He asks Nora to use her influence to ensure that his position remains secure. When she refuses, Krogstad points out that he has in his possession a contract that contains Nora's forgery of her father's signature. Krogstad blackmails Nora, threating to reveal her crime and to bring shame and disgrace on both Nora and her husband if she does not prevent Torvald from firing him. Krogstad leaves, and when Torvald returns, Nora tries to convince him not to fire Krogstad, but Torvald will hear nothing of it. He declares Krogstad an immoral man and states that he feels physically ill in the presence of such people.

Climax

Christmas- Alone, Nora paces her living room, filled with anxiety, Mrs Linde arrives and helps sew Nora's costume for the ball that Nora will be attending at her neighbor's home the following evening. Nora tells Mrs Linde that Dr. Rank has a mortal illness that he inherited from his father. Nora's suspicious behaviour leads Mrs. Linde to guess that Dr. Rank is the source of Nora's loan. Nora denies Mrs. Linde's charge but refuses to reveal the source of her distress. Torvald arrives and Nora again begs him to keep Krogstad employed at the bank, but again Torvald refuses. When Nora presses him, he admits that Krogstad's moral behaviour isn't all that bothers him- he dislikes Krogstad overly familiar attitude. Torvald and Nora argue until Torvald sends the maid to deliver Krogstad letter of dismissal.

Torvald leaves, Dr. Rank arrives and tells Nora that he knows he is close to death. She attempts to cheer him up and begins to flint with him. She seems to be preparing to ask him to intervene on her behalf in her struggle with Torvald, suddenly; Dr. Rank reveals to Nora that he is in love with her. In light of this revelation, Nora refuses to Dr Rank for anything. Once Dr Rank leaves, Krogstad arrives and demands an explanation for his dismissal. He wants respectability and has changed the terms of the blackmail; he now insists of Nora that not only that he be rehired at the bank but that he be rehired in a higher position. He then puts a letter detailing Nora's debt and forgery in the- Helmer's , letter box, in a panic, Nora tells Mrs. Linde everything, and Mrs. Linde instructs Nora to delay Torvalds from opening the letter as long as possible while she goes to speak with Krogstad. In order to distract Torvald from the letter box, Nora begins to prepare the tarantella she will perform at the evening's costume party. In her agitated emotional state, she dances widely and violently, displeasing Torvald. Nora manages to make Torvald promises not to open his mail until after she performs at the party. Mrs. Linde soon returns and says that she has left Krogstad a note but that he will be gone until the following evening.

The next night, as the costume party takes place upstairs, Krogstad meets Mrs. Linde in the Helmer's living room, their conversation reveals that the two had once deeply in love, but Mrs. Linde left Krogstad for a wealthier man who would enable her to support her family. She tells Krogstad that now that she is free of her own familial obligations and wishes to be with Krogstad and care for his children. Krogstad is overjoyed and says he will demand his letter back before Torvald can read it, and learn Nora's secret. Mrs. Linde, however, insists he leave the letter, because she believes both Torvald and Nora will be better off once the truth has been revealed. Soon after Krogstad's departure, Nora and Torvald enter back from the costume ball. After saying goodnight to Mrs. Linde, Torvald tells Nora how desirable she looked as she danced. Dr Rank, who was also at the party,

has come to say goodnight, promptly interrupts Torvald's advances on Nora. After Dr Rank leaves, Torvald finds in his letter box two of Dr Rank's visiting cards, each with a black cross above the name. Nora knows Dr Rank's cards constitute his announcement that he will soon die, she informs Torvald of this fact. She then insists that Torvald read Krogstad's letter.

Falling Action

Torvald reads the letter and is outraged. He calls Nora a hypocrite and a liar and complains that she has ruined his happiness. He declares that she will not be allowed to raise their children. Helene then brings in a letter. Torvald opens it and discovers that Krogstad has returned Nora's contract (which contains the forged signature).

Resolution

Overjoyed, Torvald attempts to dismiss his past insults, but his harsh words have triggered something in Nora. She declares that despite their eight years of marriage, they do not understand one another. Torvald, Nora asserts, has treated her like a "doll" to be played with and admired. She decides to leave Torvald, declaring that she must "make sense of herself and everything around her" She walks out, slamming the door behind her. Nora turns her back on her husband and kids and takes off into the snow- In Ibsen's *A Doll's House;* while, in *Nneora*, Nneora turns her back on her husband and takes off along with her children to finding a meaning to her life.

Tracie Ezeajugh's *Nneora*

Exposition

The play opens with some masquerades in a market, seeking to charm the market women with their dances and antics for money. It is arranged in parts and situations. Five in the first part, and four in the second. The season is the Christmas period. Mama Uduak, one of the market women, selling food items set out on a table, detests that and sends them away. Her neighbor, Nneora, who owns a shop selling different designs of cloth is more sympathetic and admonishes Mama Oduak, Leave them now; it is Christmas season which is how it is normally done"

Soon a young man named Ikenna comes to see Mama Uduak to ask for some food items on credit. It turns out he is a regular customer who had previously bought food on credit to the tune of seven hundred and eighty naira and had not been able to pay. Mama Uduak insists on collecting all her money despite the young man's plea for mercy and consideration. He is a young graduate of one of the country's universities, but has failed to find a job. He is however very hopeful of finding one soon, he explains. Mama Uduak

had enough of this talk and was not accepting any more excuses. Nneora takes pity on him and pays off his debt and gives him money to buy some food. She finds out from him that he was actually a qualified lawyer but because he did not know any "big man" who could help him to get a job, he had remained jobless despite the hundreds of applications he had sent to different companies.

Nneora, as she later confesses, is rather taken with Ikenna at this point and so offers to help him to find a job.

In the next situation, Nneora keeps her promise and goes to see her friend Osita, who is a bank manager. She asks him to help Ikenna find a job, under the pretext that, he was her relative. It soon becomes clearer that Nneora and Osita are in an amorous relationship and that he would like to marry Nneora. She is reluctant because, he has a wife, who, although now estranged from her husband, Nneora suspects might one day come back to him. Osita is infuriated by her stance, but is too enamored with her to refuse her request. In this instance, also Nneora is the one in charge although; she is seeking favors from Osita.

The third situation takes us nine years into the future to the point where Ibsen's play starts, but with some significant changes in the circumstances. Nneora and Ikenna have been married for eight years. It is Christmas Eve. Ikenna arrives home from his job at the bank and finds a man's pair of shoes hidden under the settee. It appears as if a man is hiding under the settee with his legs protruding out (p. 28). He yanks the shoes 'off; and falls backwards revealing nothing but a pair of shoes. He shouts for his wife who appears from the kitchen heavily pregnant. Nneora explains that she had bought the shoes as a Christmas present for him and was disappointed that he had found them so easily where she had hidden them. It is clear at this point that Ikenna is highly insecure and does not fully trust his wife, but manages to cover up his awkward suspicions. And Nneora wants to be able to spend more money on presents, but Ikenna chides her and calls her a 'typical' woman. This situation reveals a reversal of power to her husband. Whereas, she had been the one to get him a job and set him started in his career, he is now the man of the house, the bread winner, the one who decides how the family's money should be spent.

Ikenna disdains Nneora's shop, thus leading to her stop working in her shop. She sold her shop two years into their marriage to help pay for his medical treatment abroad. And furthermore, lures Osita with a promise of sexual favors to sign bank documents which allowed the release of funds, Ikenna needed for his treatment. This situation further reveals points of potential trouble in their marriage. They have four daughters, who are nuisance to Ikenna and he makes no effort to hide it. He prefers to have them away with relatives,

because they make too much noise and disturb him when he wants to work at home. Thus, he wishes that the child his wife is now expecting will be a boy. During this situation, also, Ikenna gets a strange phone call from someone close who refuses to mention his name about a letter he had deposited in his office (home letter boxes are non-existent in Nigeria) which contained information about someone close to him. Nneora is alarmed, knowing very well who the call was from. Ikenna would have left immediately to pick up the letter, but she convinces him to wait till the next evening (a Saturday) when they were to go for the bank's Christmas party. The situation ends with Nneora in a state close to panic.

In the next situation, Nneora goes to see their family doctor, Dr. Frank, but there is no suggestion of anything but mutual respect between them. Dr. Frank tells her the ultra-sound showed she was expecting twin sons. Linda, an old school friend of Nneora's, is introduced in the next situation. They meet quite by chance on the street as Nneora makes her way home from the hospital. She and Nneora reminisce about their old times in the market, with Mama Uduak accusing Nneora of having become too big and important to associate with her old friends any more. However, the situation closes with Linda and Nneora talking excitedly as they go to Nneora's house.

The second part opens with Linda and Nneora catching up on each other's likes. Linda had dropped out of school as a result of getting pregnant. Her family made her marry the man responsible for the pregnancy. Initially, they had a wonderful marriage, but as he progressed in his career, he began to maltreat her, bringing home other women in flagrant disregard for her feelings. Things deteriorated to the point where he physically abused her and called her a dirty illiterate woman. Stung by this insult, she enrolled in evening school passed all the required exams in order to enter the university and study law. On graduation she left her husband, taking her children with her to the United States. Ten years after, she returned with her children to search for her husband. He had written a letter of apology and had made several attempts at reconciliation.

Nneora sympathizes with her friend and in turn opens up, disclosing the whole truth about her relationship with Osita and his recent threat because of her breaching the sexual agreement they had before helping her. Linda then advices Nneora to tell her husband the truth rather than wait for him to find out from someone else. Nneora refuses to take Linda's advice. Linda leaves when she discovers Nneora's Osita is her estranged husband. It comes a great shock to Linda, after observing Nneora's involvement with Osita. However, Nneora is of course shocked by the fact as well. Later that evening, Nneora escapes the noise of the bank's Christmas party, followed by her husband and Dr. Frank. The party is evidently a great success with many people drinking and dancing, but she leaves because,

she needs some fresh air. Ikenna leaves her and the doctor to pick up the letter from the desk upstairs despite Nneora's plea otherwise. He returns later to overhear Dr. Frank and Nneora talking about the twins in Nneora's stomach. She had kept the news from him until now and he is excited by it and says, he feels they would be boys. Nneora refrains from confirming his suspicions. When they returned home, he reads the letter and all hell breaks loose.

The play ends with Ikenna brushing aside the fact that, Nneora had done what she had out of love for him. He insult and calls her all sort of names which prepares her change of attitude towards her husband. However, when Linda and Osita, who had now been reconciled, arrive later to let them know that Osita was no longer going to carry out his threat. Ikenna is very surprised and says "What! You! M.D! You are the man involved ! I can't believe this!" (p. 112). As they leave, Linda mentions something about the twin sons and so confirms Ikenna's hope that he was at last going to have sons. Nneora now tells him about the ultrasound result. The turn of events are totally unexpected and Ikenna is overjoyed, not only because the threat is over but also because, he is at last to have sons. He turns to his wife and declares "Oh! Nneora, I love you" Nneora now is unimpressed and from then on, changes completely towards her husband.

Functionality and Success of Intertextuality in Tracie Ezeajugh's *Nneora.*

In as much as this study is hugely concerned with "intertextuality" as a paradigm for successful adaptation in Tracie Ezeajugh's *Nneora,* suffice to say that, despite its seeming perfectness, yet, fidelity still forms the basis for the easy adaptation to success. By the 'fidelity' theory of adaptation, we mean the 'sameness' of events that is adapted. For example; the cultural concerns, the dramatic elements/structure; such as the plot development, thematic thrust, characterization, language and communication, and finally, the dramatic techniques employed in both the old text and its newer format is what we classify in fidelity theory. In other words, 'fidelity' is the "anxiety of influence" the original source text had over the adapted version. Therefore, it is this fidelity in cultural concerns between the two societies (the source text society and the adaptor's society) coupled with the dramatic elements/structure found in the two works (the old and its newer format) that ease the intertextual adaptations of dramatic works by the Nigerian playwrights. However, it is also a clear fact that, no adaptations can achieve hundred percent 'fidelity' thus, bringing us the preference of intertextual adaptations as most suitable in the adaptation tradition.

Intertextuality, as it is called, is one of the theories in adaptation studies. This study relies basically on intertextuality adaptations as used effectively and successfully by Nigerian

playwright, Tracie Ezeajugh in her play; *Nneora* which is an adapted version of the Norwegian play; *A Doll's House* by Henrik Ibsen. Intertextuality, simply put is the acknowledgment of previous works within another literary work. Intertextuality's basic focus can be summed up with the following:

- Interdependence and combination
- Dismantling, borrowing, and re-interpretation or re-assembling.
- Changing from one artistic design to another to meet contemporary realities.

Thus, against this backdrop and with a thorough examination of Tracie Ezeajugh's *Nneora* and Henrik Ibsen's *A Doll's House* studied here reveals that, Tracie Ezeajugh's play evaluates adaptation in intertextual terms. For in her adaptation of the original 'source' text, Tracie Ezeajugh does not either follow event by event, setting by setting, sequence by sequence or continually loyal or faithful in all ramifications to what happens in the actions of the original 'source' text, but rather made significant changes and alteration to the overall development of the play's plot to suit her society, while using the European knowledge she has acquired, being educated in the western literary canon. These changes are significant to an analysis of the play, because, it reveals the playwright's commitment to her contemporary society's world view.

For example; Tracie Ezeajugh, while revisiting Henrik Ibsen's *A Doll's House* to an African version titled; *Nneora* altered the actions of the original text's plot of forgery to that of 'infidelity', because, infidelity makes an impact on the Nigerian audience as at this prevailing period.

So also, she deviated from the way of ending the play as against the original 'source' text. It would be recalled that, Nora in *A Doll's House* disowns her duty to her husband, meaning that she fail to separate her roles as a mother and wife. But, Tracie Ezeajugh in her adaptation of this text, *A Doll's House* to Nneora, (the African version) gives the role of a virtuous woman to Nora's African counterpart, Nneora who do not disown her duty to her children, but decides to take them with her. She says to her husband when he questions her about her duty to him and their children: "keep my children out of this Ikenna! They shall be well taken care of. As for my duty to you, I have another duty just as sacred… my duty to myself (p.12) in this way, Tracie Ezeajugh has separated Nneora's role as a mother and wife, while unable to disown the former, she puts the later second to her own humanity.

Again, Tracie Ezeajugh's additional characters which distinctively add a Nigerian flavor also confines to an intertextual concept. In addition, Tracie Ezeajugh's introduction of

additional characters in her adapted version also announces her entry into the intertextuality theory. These additional characters add a distinctively Nigeria flavor. For example; Mama Uduak has no direct correlation in Henrik Ibsen's text; *A Doll's House* and is the only character that uses Pidgin English, a common lingua franca of many non-educated people from the many different language groups in Nigeria. The masquerades and dancers are also absent in the source text, yet, the playwright has added them to develop the play's plot in terms of spectacle and also providing the opportunity for some Nigerian music and dance in the play.

And finally, Tracie Ezeajugh also deviates from the setting of the original 'source' text which was at Norway to a Nigerian location of market square in Eastern Nigeria. All in all, this shows that, the playwright adopted the intertextual theory of adaptation in her rewriting of Henrik Ibsen's play: *A Doll's House*.

Conclusion

We have come a long way in examining and discovering how "intertextuality" functions and succeeds in Tracie Ezeajugh's adaptation of the Norwegian play; *A Doll's House* by Henrik Ibsen to an African version titled; *Nneora.* A critical analysis shows that, there is universality of histories, traditions and older texts which can form literary sources necessary to be explored by other society's playwrights for a subject-matter. We have found in oral narratives and works of other writer's materials that, playwrights borrow and rework in order to address cultural concerns and histories. This adaptation is therefore, motivated more by the urge to preserve the existing culture and to meet the current realities or to tell a comment on the present.

Thus, the Nigerian playwright need not adapt by following word to word, setting by setting, and phrase by phrase and plot for plot, rather than tap the similarities that exists between different societies. Although, over the years, there is much critical effort been concentrated in the debate of which criterion is best suited for an adaptive process, as exemplified by both 'fidelity' and 'intertextuality' theorists, this study yet acknowledged "intertextuality" as the criterion for assessing adaptation studies. So far, the focus has been on dramatic adaptation by Tracie Ezeajugh within the tradition of literary drama.

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