

HEROISM AND QUASI-HEROISM: MAKING THE STORY AND TAKING THE GLORY

Ezinne Michaelia Igwe

4 Hobart Croft, Nechells

Birmingham, B7 4JN

West Midland

United Kingdom

ABSTRACT: *Art mirrors the society and reports, directly or indirectly, the happenings in it. Certain personalities in the society have been recognised in the characters of our works of art, especially in literatures like play texts, novels, movie, TV and radio scripts. While some of these characters have been called by certain names like hero, protagonist, antagonist, a certain group has been left unrecognised. Yet, these unrecognised personalities abound in every society and they are constant characters in all art works. This paper is a call to recognise the doomed innocent, the naïve character who symbolises lack of understanding of the situation at hand. The character who, out of innocence, heads straight into danger and suffers for a crime he did not commit. This paper finds a common ground between the near faultless hero of the classic period and the transformed hero of the contemporary era. These hitherto unrecognised characters, identified here as quasi-heroes, are explored in all works of art. Using Emeka Nwabueze's *Spokesman for the Oracle* and Sam Ukala's *Break A Boil*, this paper will not only mirror the society, but will also throw more light on these characters whose existence has, for so long, been in the shadows of the heroes.*

KEYWORDS: Heroism , Quasi-Heroism, Story , Glory

SYNOPSIS

Spokesman for the Oracle

This is the pathetic story of Chidi, an ex-teacher and businessman, who gets caught in the nasty net of past mistake which he keeps secret from his wife of 25 years. For nearly 18 years, she nurses a child who turns out to be Chidi's biological son. The many secrets surrounding the boy's birth hit him in the face at a delicate moment in his life. Ikemefuna, the young, smart and very intelligent boy, is ready to forget the circumstances surrounding his birth, love his foster mother and assume life has been fair on him having been rescued from a pit latrine and raised as a gentleman's son. But fate would not give it so easily to him. His friends Ossy and Ofoma take him to a party where he meets and fornicates with Nneka (his biological mother) after being intoxicated with alcohol. The discovery of his actual parentage drives Ikemefuna insane. The timely intervention of a psychiatrist leaves some hope for the bright medical student.

Break A Boil

Laden with quite a large cast, *Break a Boil* tells the story of pitiful Nkanka, a young man diseased with frambesia who finds himself in the unfortunate position of being favoured by the King of Gidiland while being disliked by his unfaithful wife, Uki. The story opens at a time when the people of Gidiland are searching for a new ruler; a new *Gidi*. As the tussle for the next Gidi ensues, Uki plots against the most eligible candidate, Eririnma, in order to help Uwa, the king's brother and her secret lover, ascend the throne. As fabrications and allegations mount on Eririnma, Nkanka's knowledge of Uki's secret affairs becomes the only strong evidence against the credibility of Uka. Nkanka's knowledge becomes his doom as Uki is determined to eliminate everything and everyone

on her path to success, including the incumbent Gidi.

INTRODUCTION

Since literature describes and clarifies the realities of life, it can be said to be art because art is life or the recreation of life. Art describes, imitates, portrays and represents life in its fullness. Literature, just like art, reflects society, helps the reader enjoy and appreciate beauty, nature and language and helps him/her to think about and ponder on the society. Literature recreates the world with embellishments and aesthetics and gives the reader ideas on how to better the society. Literature being art, inspiredly portrays man in his day to day life and activity. Literature, just like art, thus exposes to man or the reader a lot more about the society because every piece of art (including literature), tells the story of the society from a new and different perspective. Literature, as an art form, is personal because it springs from the unique and often dynamically, yet creatively intricate perspective of the creator or writer. All forms of literature, and especially the best of them all transcend the social and political to confront the hopes, concerns, and conflicts faced by all humankind: personal identity, courage, compassion, fantasy versus practicality, kindness versus self-serving, love versus exploitation and the inescapable problems of growing up and growing old, of wasting and dying (Cohen, 1997:294).

Such fine literatures abound today in Nigeria: *Things Fall Apart*, *Anthills of the Savannah*, *Americanah*, *Everything Good Will Come*, *The Lion and The Jewel*, *Birthdays Are Not For Dying*, *Onions Make Us Cry*, *Nwokedi*, *Spokesman For the Oracle*. These are highly personal arts whose themes are products of personal or collective experiences and stray or fantastic thoughts. Literature is an opportunity to put into order, man's deepest musings on life and society. Through the expressions of these musings, the reader or audience sees reflections of his/her conscious and/or unconscious self and through these reflections, there come discoveries, evaluations and summaries which can transform the individual and possibly, the society at large. Although Nichols 1991:3 argues that reflections and diversions draw the audience/reader away from what he/she ought to behold more directly, they help the reader to analyse reality more rationally. Every reader can therefore draw a meaning from a given text.

Since reading became silent at the end of the middle ages, the individual reader becomes a custodian of meaning (Pavis, 2003:201). Meanings arrived at inform reflections made and conclusions drawn. Literature therefore, just like art, is essential in shaping the thoughts, habits and lives of the individuals in the society. Put differently, literature, just like art, is a reflection of the goings-on in the society. Since it paints a picture of the society and its people, literature and art can therefore be used, if not to judge the people and their society, then they can be used to study them.

Heroism and society

This study focuses on heroism and its new forms as found in contemporary society. It is a study which calls attention to who makes the story in a piece of literature and who eventually takes the glory. Heroism comes in different forms and just because only the tragic hero has been popularised does not mean he is the only type of hero that exists in literatures. A tragic hero is a courageous person with an outstanding achievement or noble qualities. He evokes in the audience a tragic feeling, a feeling of pity. Tragic feelings are evoked in the audience when they are presented with a character who is willing to lay down his/her life to support a cause or secure a thing; most times, it is personal dignity. And thus, such tragic hero sets out to right a wrong, claim that which is rightfully his, but has been denied him. Tragedy has thus come to be defined as the end result of a person's obligation to assess him/herself justly. A tragic hero always has the tragic flaw. Tragic flaw is that sad inadequacy or failing which is uncharacteristic of such a classy or elevated character,

even though it is not altogether a weakness.

In classic drama, the tragic hero was always an aristocrat. Aristotle recommends a hero who “is neither superlatively good and just nor wholly vicious and depraved, but one brought low through some error of judgement or shortcoming” (Shipley, 337). To be brought low logically means that the hero was previously of high standing in the society. Due to his position in society, his failure is usually not restricted to himself alone. His failure is usually the failure of his society as well. Because Aristotle has defined tragedy as an imitation of a serious action which is complete and of great magnitude, the tragic heroes are usually great men and the most important characters in every play. Although, unlike the classic plays, modern drama does not insist on having only aristocrats as tragic heroes, the stature of these heroes have been greatly reduced without necessarily trivialising the act or making the plays less tragic. The essence, according to Brereton, is to make the difference in level between the tragic hero and the spectator only of a perceptible distance so that the spectator will not be made to ignore the tragic effect of the play. He explains further that the tragic hero should be an ordinary man, raised to tragic stature by the circumstance he finds himself in.

In conventional tragedy, apart from struggling against great odds, the tragic hero usually has some good qualities which are instrumental in whipping up pity for him among the audience. These good qualities are found in the character, Chidi Okafor in *Spokesman for the Oracle*. But eventually, despite his insistence on retaining the status quo, the forces of change push in, crushing and neutralising him in the process.

When something bad happens to a hero, a lot other people suffer. Achebe defines hero as a human being with heightened sensitivities; he must be aware of the faintest nuances of injustice in human relations (1975:78). This explains why Chidi should be the first to feel and express his troubled feelings about his son's association with Ofoma; the radical young fellow who has a hard time passing his exams, being good, mannered or loving and respecting his parents. Although he is an ordinary man, a hero stands out from other men by his superiority in one or more spheres. He is held as an embodiment of certain ideals or values in the society or among a group. Abrams defines a hero very simply as that main character in a work of art on whom the audience's interest focuses or centres. He is that man who through hard work or near superhuman achievements, wins the fame that every man longs for. A hero often manages to stay alive through all hopelessness, never losing the will to continue living.

There are different other types of heroes. In African folklore, the warrior hero is basically the main subject. Across African cultures, the stories of great exploits done by the warrior heroes abound. The warrior hero is a kind of ideal hero, a vigorous, awe-inspiring leader who determines the course of history. He stands as a foil to the anti-hero who is a hero only in the sense that he is the central character, but lacks heroic qualities. Other kinds of hero include the anti-hero (will be discussed extensively later), conformist hero, the positive hero and the epic hero.

The positive hero is an embodiment of a collective aspiration. His individuality is submerged under a collective will. He fights for a common goal, almost sacrificing his personal comforts for the good of all. He is not a self-seeking hero, but one who has the interest of the society at heart. Morountundu is an example of a positive hero. Osofisan creates her as one who gives up pleasure, comfort and embraces a course from which she could have distanced herself.

The conformist hero is that hero who does not desire a direct confrontation with political authorities. He tries to strike a balance between his personal values and those of the society in

which he finds himself. This is to create a harmony. Divided into three broad categories, the conformist hero is an abider and almost dependable. The first category of the conformist hero responds to or conforms with political authorities in his society. He opts for a compromise since he knows that direct confrontation with or opposition of the authorities could be disastrous. The second category believes in and accepts the existing political authority. Sometimes, he is simply afraid of those in authority and decides to conform for his own personal, often selfish end. The third category is the hero who becomes a stooge in the hands of the authorities. He allows himself to be used by those in power, even though their visions might be in conflict with his. Nwabueze creates such hero in Chief Okeugo in *The Dragon's Funeral*.

A non-conformist hero is a social reformer. Opposed to the political system and the state of the society, he aims at reforming the society, making it better for all and sundry. Irobi creates a perfect example in Nwokedi Jnr. Embarrassed, not only by the government, but by his own father, Nwokedi Jnr, possessed by the spirit of the Ekpe masquerade, uses the Ekpe annual festival to purge his society of corruption. Spurred by this drive, he ends up sacrificing close relatives in order to wash off corruption with their blood. Dedan Kimathi (Thiong'o, 1976) is another example of such heroes. These heroes are very willing to sacrifice even themselves and are not deterred by threats to their lives and those of loved ones. This is to make society just what they desire it to be. These heroes are motivated by the oppression of the people, denial of justice, racial discrimination and other ills in the society.

The epic hero, just like the positive hero, puts the collective will of his people into consideration. Born of a god or semi-god, he has a dual personality –man and god. He relates with fellow men and is still able to maintain contact or communication with the spirits. He seems to maintain a balance between the world of the living and that of the dead. He is highly esteemed, almost revered among the people because usually, he possesses rare abilities to undertake tasks which mere men would not dare undertake. He often defies death. Found mostly among plays of the Greek era, these epic heroes exist even in African plays, although mostly in African folklores. Tutuola in *The Palm-wine Drinkard* provides an example of such hero in his central character. Addicted to palm wine and having no tapper to help him satisfy his urges, he sets out to the land of the dead in order to rescue his dead palm wine tapper. Epic heroes are borne out of fairy tales, folklores, fantasies and exaggerations. More often than not, the problem they set out to solve are usually personal and the world they belong to is usually one of fantasy.

Making the story, taking the glory.

This paper studies a group of people in the society; this group has been mentioned in several works of art, but has not been recognised beyond the character names they bear in those works of art. Unlike the brave, illustrious, idealised, revered, principal character who has come to be recognised as the hero, this character, who aids the hero towards attaining and portraying these awe-inspiring traits; this character who makes the story, but does not take the glory, goes unnamed and almost unrecognised. This character, just like the hero, exists in the society and this is why he is a constant in literatures and arts. This study thus proposes a suitable title for these characters who sacrifice a lot and suffer damages just to give the shine to the hero. Basically, a hero does not just emerge from the blues. He climbs on so many shoulders to stand out in the midst of others. A hero is never a solitary, independent fighter who conquers his wars without help from anyone. Modern day heroes, as the main characters, cut corners and sometimes steal the glory from some innocent, but naïve characters who are unaware of the situations or conspiracies around them.

Most of these modern heroes fall under the category of anti-heroes. An anti-hero is a modern or

contemporary, much more interesting, easier-to-relate-with kind of hero. This is in comparison to the tragic hero of Aristotle and Shakespeare, who is a high class, near superhuman character. Aristotle insists that a man can not be seen or identified as a hero unless he can ascertain the source of his own downfall. For instance, Odewale's quick temper in Ola Rotimi's *The Gods are not to Blame*, Hamlet's vengeful spirit in Shakespeare's *Hamlet*. However, the contemporary anti-hero does not need to search; his flaw is ever before him and the playwright does not make extra effort to unveil a hamartia or error of judgement to the audience. This is because, unlike Aristotle's tragic hero, the contemporary anti-hero does not require nobility, hubris, power and/or authority and everything that could make him/her great and exceptional. An anti-hero tends to be alienated from his society. He is often a weak hero who cannot initiate any change because he lacks the heroic qualities to confront his society. He is merely a nominal hero because he is the central character. He entices the society but does nothing more to bring about reforms. He is neither non-complacent towards the society nor is he proactive. He simply watches while he tries not to be affected by the goings-on. With the adulteration in the heroic traits of the tragic hero and a new name for the product of this watering down, there ought to be a perfect recognition for the naïve character who often is the sacrificial lamb given up or offered by the anti-hero on the altar of fame.

Unlike Shakespeare's tragic kings and children of nobility like Lear, Richard III, Hamlet, Romeo and Juliet, the modern day anti-hero emanates from the everyday men like the Salesman in *Death of a Salesman*, Gidi in *Break A Boil*, Jamike in *The Other Side of the Mask*, Chidi in *Spokesman for the Oracle*, Elesin in *Death and the King's Horseman* etc. He is an everyday man who is as corrupt, vain, helpless and devoid of any comeliness as other men in the society. The anti-hero needs not be wealthy and chaste or almost blameless except for his hubris. He can be the everyday man with a more vested interest in getting a job done rather than doing it as virtuously or remarkably as possible. This hero is more morally ambiguous than the classical tragic hero. An anti-hero is a person the majority of the people can identify and relate with; a person who is good, but sometimes, for some reasons, does the not-so-good things; a product of the contemporary society where it is becoming extremely difficult to draw a line between what is good and what is bad; a society where the end of an act justifies the means of accomplishing it. Atypical, intricate, yet unapologetically imperfect and flawed, an anti-hero is capable of doing bad things; being selfish and harbouring intentions that are not entirely pure. In essence, his wrong doings are not completely out of mistakes; they could be planned and even rehearsed like in Femi Osofisan's *Birthdays are not for Dying*.

Contrary to the classical, heroic virtues of the tragic hero – morally upright, noble, idealistic, courageous, etc, the contemporary anti-hero is a protagonist who does not require such qualities and finesse. However, all heroes must possess qualities (usually in the extreme) in order to command sympathy and/or empathy from the audience. An anti-hero obscures the thin line between a hero and a villain. This obscurity has warranted that audience puts up with all manners of anti-heroes who step on others to reach their goals. Others in this context are usually the doomed innocent, the quasi-heroes who are eventually turned into sacrificial lambs, stepping stones and ploughs for the ground. The doomed innocent are the naïve characters who symbolise lack of understanding of the situation at hand; characters who, out of innocence, head straight into danger and suffer for a crime they did not commit.

The doomed innocent

In modern Nigerian plays, the doomed innocent are the characters for whom everything is done and those who do not take any part in making major decisions that affect their lives. They are those kept in the dark about important issues that surround or affect them. Ikemefuna in *Spokesman for the*

Oracle is a perfect example of the doomed innocent. A vital information such as his true parentage is kept a secret from him and when it could no longer be hidden, he is deliberately lied to; not for his benefit, but in order not to diminish Chidi's (his father's) ego. Ikemefuna's eventual loss of sanity becomes Chidi's ultimate price, paid to attain his tragedy. Ikemefuna thus gets to be the sacrificial lamb. Nkanka in *Break a Boil* tries to purge the society or community of ill. He desires to be one of 'the watchdogs of society who must light the oil-lamp of truth and tend it' (94). His burning hunger for patriotism, honour and truth blinds him to the corruption, deceit and hate around him. He chooses ignorance to reality and ultimately becomes the sacrifice in the battle for the throne. Nkanka's character best reflects the doomed innocent in the modern society; the contemporary society where one gets hurt for knowing 'too much' even when one is the least of threats. Understanding perfectly that his testimony would never be required, Nkanka's riposte that 'the Oba didn't assign me the duty of a spy or a watchman' (79), does not save him from the crushing claws of Uwa and the hateful menace of Uki. The fact remains that he knew what he was not meant to know and that becomes his crime.

The research question becomes why does a doomed innocent pay the price for a crime he knows nothing about? Why does he have to be the sacrificial lamb when there are other not so innocent sacrifice-able lambs in the corners? Nkanka already has way too many life challenges considering that he is not just poor, but physically challenged. He could easily have been shut up without snuffing the life off him. Ikemefuna has a very bright, promising future, a forgiving heart, and a vibrant and lively spirit. Knowing the truth about his true parentage would not have changed his feelings towards Chidi and Oyibo; instead, it could have forestalled the eventual incest which crushed his spirits and landed him in an asylum.

This paper argues that in reflecting on the contemporary Nigerian society through modern Nigerian plays, these characters who developed with the constantly evolving society cannot have only 'hero' given to them. Anti-hero may be suitable as their stance is almost contrary to the virtues of the tragic hero. The contrasts between the modern day anti-hero and the tragic hero are sharp, but can appear beclouded so much so that the irony in the contrast is almost hidden. For instance, while the tragic hero is a man of distinguished bravery, the contemporary anti-hero hides behind the curtains of power and authority and forcefully commands his subjects. While the tragic hero is revered and idealised, the anti-hero commands very little respect because he creates for himself more enemies than friends. He steps on the toes of too many people while he climbs the ladder of greatness.

Anti-heroes are by nature deceitful, manipulative and controlling. They twist facts to their benefit and they justify even misdeeds as long as it pays them, taking advantage of opportunities at the expense of even their loved ones. Anti-heroes are like Arikpo in Irobi's *Nwokedi*. They find themselves in a world of hate, little love, conflict, poverty, strife and unavoidable dangers. Arikpo thus works his way up to greatness, not caring about others who might be suffering as a result of the decisions he makes and the choices he chooses to see him to the top. Arikpo callously brags I never went into the senate to make arguments for anyone's betterment... I only went there to graft some skin on the scar itching on my psyche. The scar of poverty and its attendant inferiority complex... (72-3).

He has no need to consult anyone or seek anybody's opinion because the survival of every anti-hero is dependent, more often than not, on the anti-hero's decision to opt for an attitude of distrust and hate. He gives back to the people around him, as well as the general society, as much hate and distrust as he gets from it. Arikpo trusts no one just as the youths he is meant to represent do not trust him. Jamike in the *Other Side of the Mask* refuses to trade his conscience with the ill in the

society. He is the anti-hero who allows himself to fall victim to the society because, unlike other contemporary anti-heroes, he remains rather unchanged, unruffled by the hate, disorder, misappropriation, denials and injustice in the society. He tries to absorb the shock that comes from diverting what rightfully belongs to him. He bottles up so much bitterness, rejections, outrage, cruelty, repression, to a point that he begins to isolate himself from the society in order to maintain his sanity. But he loses the battle eventually because the society remains unchanged and he makes little or no effort towards changing it. Jamike would fit better in the society of a tragic-hero, the society of the noble where the tragic-hero goes all out to fight for what he knows is right, not trading his conscience for anything. However, being a contemporary hero, his heroism is watered down so much so that he simply looks on and does nothing noble and extraordinary to transform his society. He fights, only to maintain sanity, give him justice and secure his sense of personal dignity and not to purge the society of what brings about such negativity.

Hero has evolved over the centuries, varying very slightly from period to period. The understanding of the term hero has overtime moved from being a man of superhuman strength or physical courage to a man of virtue, adorned and characterised with admirable courage and noble qualities and background. Aristotle came to associate heroism to tragedy because comedy is trivial and must not appeal to the rich. Hence, the tragic hero. However, the way a nation goes affects her people and reflects on their art. Men of nobility in Aristotle and Shakespeare's definition and standard, are becoming increasingly difficult to find. In contemporary society, the end justifies the means, and so, modern heroes have shed some qualities and acquired new ones. This has given rise to the anti-hero, a derivation from the tragic hero. The anti-hero does not mind taking advantage of some people while trying to reach a goal. As the moral consciousness of the people in the society depreciates, so does the quality of heroes in the society.

This paper calls attention to the neglected or rather, overlooked, minor characters who exhibit more heroic characteristics than the major characters around whom the story revolves. This character, the quasi-hero, like Ikemefuna in *Spokesman for the Oracle*, is the doomed innocent who has virtue, makes sacrifice, has courage, he is focused, selfless and brave. The quasi-heroes have evolved to a point that they can no longer be simply classified on the same hierarchy as other minor characters. Their sacrifices are too dear to go unnoticed.

While anti-hero quite befits most contemporary Nigerian tragic heroes like Gidi in *Break a Boil*, Chidi in *Spokesman for the Oracle*, Elesin in *Death and the King's Horseman*, the doomed innocent deserves to be called something better. They are characterised by more bravery than the so called tragic heroes in our own society. They suffer more, pay higher price and have better ideals. Ikemefuna and Nkanka for instance deserved better than they got. Their tragic ends would not benefit the society, instead there is a deep sense of loss, especially over Ikemefuna, although hopes are kept alive that he'd recover. The quasi-heroes are usually handicapped, either by the situation around them or by natural cause, for example being under aged, sickness, proxemics etc. Nkanka for instance was handicapped by the sores on him, Ikemefuna was too young and had so many vital information about his life kept secret from him. Such handicaps do not necessarily make one less human, but they take some psychological toll on the affected person. In a society which perpetuates an ideology of normality, handicaps are perceived as evidence of negative status. Handicaps or disabilities isolate a person from immediate environment and cause a withdrawal from normal day to day interaction with others. They plant or sow in the affected person, a lack of identity, trust and hope and foster inferiority complex which invariably leads to isolation and withdrawal.

Despite the limitations these quasi-heroes face, they are still brave and noble enough to avail

themselves to doing something remarkable for humanity. Ikemefuna willingly forgave his parents and was happy to help Nneka (his biological mother) with the ritual. Nkanka still felt a sense of patriotism despite the evil surrounding him. These characters therefore deserve recognition for, if given a nobler status, they would indeed rise to become the true tragic heroes.

The doomed innocent is the helpless individual, caught in the middle of a battle between the anti-hero and the society. The doomed innocent often times comes with no tragic flaw. His only mistake could be out of no fault of his own; like overhearing a secret conversation, as in the case of Nkanka. The doomed innocent has no tragic flaw because he does not have any need or as in most cases, cannot stand up against that which challenges his dignity. He is therefore flawless as he remains passive and accepts his fate just as he meets it. Tragic flaw manifests and leads the hero to doom when he desires to create a change. The doomed innocent is flawless because more often than not, he does stand against the tides of times, he does not question what has so far remained unquestioned, he does not ruffle a feather even to try to change the turn of events. He is the one who gets hurt in the process of an anti-hero's effort to bend the rules to his favours. As stated earlier, most times, the doomed innocent is unaware of these occurrences because he is too innocent to predict them or too young to create a change. In Chimamanda's *Americanah* for instance, Cosy suffers from the scheme of the anti-heroine, Ifemelu. She is too naïve and very non-possessive and trusted the Igbo system of marriage a little too much and thus believed that even in modern society, her marriage to Obinze could be salvaged by the fact that marriages are for better for worse and thus, only death could create a separation.

CONCLUSION

The anti-hero is selfish and sometimes inconsiderate just as the doomed innocent is sometimes weak and helpless. However, some doomed innocents have presented themselves as remarkable, standing up to the test of time. They still hurt and lose, but some have manifested some characteristic traits of a real hero. Nwokedi Jnr in *Nwokedi*, for instance. He represents the youths in contemporary world who are caught in the battle between the aristocrats and the society. He becomes a hero too because of his admired qualities, idealised for his courage and attains some outstanding achievement, like purging the society of the likes of his father and Arikpo. This (shedding of blood) may be in the extreme, but some doomed innocents could be admired for their decisions and aspirations. It can be considered that if they, in such helpless state and sometimes, mental or emotional imbalance, as in Ikemefuna's situation in *Spokesman for the Oracle*, can manifest/ portray such heroic thoughts, actions, decisions, then they could definitely be proper heroes of noble qualities if and when adequately empowered. Having been utterly disappointed in a society he sought belonging, Ikemefuna decides to make a fresh start in the underworld by requesting to be taken back to the pit latrine from where he was dug up. He does not consider the many years wasted, but believes he would make it up and still reach his desired goal there. That is heroic.

It is therefore unfair to call them heroes, or attach the glorious term 'hero' to characters, who do not think twice before hurting others, characters who have less noble qualities than the doomed innocent, and yet give no credit to those who really are very heroic or could be greater heroes, given the opportunity. This paper submits and maintains therefore, that such characters as Ikemefuna and Nkanka, the doomed innocents, who are unfairly treated because they are not given the avenue to grow, express themselves and display or demonstrate their heroic traits be called the quasi-heroes since they are seemingly or apparently, even though not exactly, the heroes of the piece.

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