

Characterization in Brako

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Abstract: This paper analyses characterization in Kwabena Adi's Akan novel, *Brako*. The objectives of this paper are to describe the nature of the characters and identify reasons for their creation. Since the characters in the novel were twenty-six, a total enumeration sampling technique was used to cover all the characters assigned different roles to play in the novel. The study applied descriptive qualitative method to analyze the data. The data were sourced from Kwabena Adi's Akan novel, *Brako*. The findings indicate that the author's consideration of characterization of the novel was based on the following: character selection, character role, character symbolism, character complexity, character similarity, Character relationship, and character contrast. The social relevance of these various character traits are to help teach didactic lessons such as patriotism, hard work, traditional wisdom, and traditional knowledge. Beside the above reason, the projection of some cultural and traditional belief systems to readers is eminently clear in the novel. The pedagogical implication is that the teaching and learning of literature must be more practically oriented than theory based in order to help learners relate their learning experiences to a real-life situation for better understanding.

Keywords: Characterization, character, character role, novel, assigned role.

I. INTRODUCTION

Kwabena Adi is one of the post-colonial most prolific literary writers in Ghana. He has authored many literary works ranging from poetry to novels. 'Mew] bi ka' and 'Mm]fra Anwons[m' are the poetry books to his credit. This sensational novel, *Brako* has over the years enjoyed wide readership in Ghana which include institutional readership from basic schools to the universities. This popular Novel was written in 1973 and was published by Ghana Publishing Corporation in 1973. Human characters comprising both males and females are used in the Novel. The author consciously displays gender bias in terms of the character selection. It is conspicuously clear that the male characters numbering twenty-one far outnumber that of the five female characters. Some of the male characters who are actively involved in playing various roles are, Akora Hwewodeeso, Nana Aboagye, Brako Yaw Addo and Anyakoafre. The plot in the Novel is woven around the protagonist, Brako. The only antagonist Brako, the protagonist, must embattle is poverty which has come about as a result of hardship on the family.

Aside from Yaa Foriwa and Akosua Daampo who have been created to play complementary roles to Brako and Akora Hwewodeeso. The few others who have their names withheld play very insignificant roles. The main character in the Novel is Brako who is created to go through hardship from the onset but regardless of what he has been going through eventually becomes very successful in life. The most dominant writing technique the author resorted to is dramatic irony. The major theme treated the author is hard work.

1.1 Background of the Novel, Brako

Brako is an Akan novel which is set in **Ɔbrakyere**, in Ghana and is authored by a Ghanaian writer by name Kwabena Adi. The novel comprises ten chapters and a hundred and ten pages with three pages of glossary attached. It was first published in 1973. As far as literary work in Ghana is concerned, the novel can be classified as a post-colonial write up. The novel seeks to change or modify an aspect of the Akan cultural belief such as matrilineal inheritance among some of the Akans speaking people in the Eastern region of Ghana. It also seeks to inject dynamism and total transformation in the Akans' ways of life. The author uses different macro-settings to achieve his purpose. The author uses **Ɔbrakyere** located in the Eastern region of Ghana as the macro-setting for most of the characters created in the novel whereas Nkran (Accra) as the capital city of Ghana has also been used as another macro-setting for the other characters. The writer has also created some characters to help readers understand the text and to relate the events in the story in a functional and real-life situation. The story is told in a third person narration apart from a few stretches of first person.

The story revolves around Brako, the main character. Brako, as the protagonist, is born to poor parents namely Akora Hwewodeeso and Akosua Daampo affectionately called Akosua Nyawodee respectively. Brako struggles in life before, during and after schooling. As the story progresses, Brako travels to Accra in search of greener pastures but to no avail. He then journeys back to **Ɔbrakyere**, his hometown, without wasting much time in Accra. He finally settles down in **Ɔbrakyere**, the land of his birth and takes to farming. He makes every laborious and frantic effort and finally becomes very successful person of all time in the Township.

1.2 Characters and Characterization

Characters in any novel behave like real human beings because of the roles they perform but in actual fact they are not. They have only been craftily and specially created by an author of a novel for specific purposes (sometimes to fulfill the dreams and aspirations of the author and for the development of the plot). Animate and inanimate beings are sometimes created by authors to perform various roles in any novels. These are all regarded as characters. A character is viewed as a verbal representation of a human being (Roberts, 1999: 53). Here, verbal representation simply suggests that an author uses speech, actions, responding to conflict and dialoguing technique, and descriptions to reveal who such a character is in a novel to the readers (Agyekum, 2013). The explanation above by extension encapsulates both animate and inanimate beings created as characters in a novel. A character may also be understood to be human and non-human being created by an author to perform at least a given or an assigned role in any prose-fiction text. For example, in *Animal Farms*, the author creates non-human beings such as a pig, a boar, a donkey just to mention but a few as characters in his satirical allegorical novella (Orwell, 1945). However, the same cannot be said of Chinua Achebe's historical fiction, "*Things Fall Apart*," where the author creates human characters such as Ikemefua, Nwoye, Ezinma and the likes (Achebe, 1958).

The various roles an author assigns any of the characters will definitely determine the different types of characters in a particular novel. In some cases, an author finds a way of developing some of these ordinary people by way of assigning them different roles to perform while others are also designated to perform restrictive or complementary roles. For this reason, different types of characters such as, flat, static, round, dynamic, complex and the likes are all emerged and read about in any selected novel. While some characters are well developed, others are sometimes down-played and are relegated to the background. By this, it is clear that the determining factor of the development of a character in any literary text is the role/roles he/she has been assigned to perform. Therefore, the development and the disposition of a character in any given novel are definitely understood to be the sole prerogative and reservation of the author.

As stated earlier, characters can either develop or remain static in a novel. Whichever way we see a character; it is just a true imaginative representation of an author's iconic picture he/she reveals about the character in question. It is worth mentioning that characters do not just develop for the sake of development but they do so toward 'greater maturity' (Josefsson, Jokela, Markus; 2013). By implication, the maturity or immaturity of a particular character can determine the level of development of such a character in any given prose-fiction text.

Getting to know very well who a character is as a reader in a particular novel is a herculean task if the author fails to provide enough information about such a character. This

reveals why authors go extra mile in doing that because it is essentially needful for the authors to provide such information about the characters they themselves have created and as a result know what constitutes their roles individually. In characterization, authors provide in-depth information about the characters they have created to the readers (Xue-xia, et al 2011). Characterization therefore refers to the gradual process wherein a character of a story is brought to notice and then detailed upon in front of the readers (Malbon, 2009). It can also be the way in which authors convey detailed information about their characters (Wulansari, 2016). It is worth noting that the definitions above stress on important information the readers need to know about the characters they read about and this can only be provided for by an author of a particular novel.

Undoubtedly, authors have different ways of detailing their characters before readers. This, they do either directly or indirectly. This implies that there are two types of characterization, namely direct characterization and indirect characterization. Some authors put in the individual character's sums of traits, thoughts and actions. These qualities indirectly constitute the characters and make them complete creative personalities worthy enough to perform any given tasks. Other authors also give some qualitative description about the physical nature of the characters created. All these are various attempts made by authors to give detailed information about the characters. In one breath, direct characterization is when an author gives a description about a character or indicates who a character is. In another breath, indirect characterization is when an author reveals a character by bringing out actions, thoughts and emotions in a character. All in all, characterization encompasses a vivid description of a character's interest, actions, speech, thoughts, emotions, physical qualities and other mannerisms we see in a particular character. For instance, in a Ghanaian novel entitled *BEDIAKO THE ADVENTURER*, authored by Victor Amarteifio (2011), assigns various roles to the characters to perform. Awo, a female character, plays her role as a grandmother who always ensures that Kwasi Bediako, the protagonist is trained well. Fosua, Bediako's wife, is also created by the author to go through the struggles in life for a very long time before she finally gets herself out of the troubles.

Characterization forms an integral part of a novel. In fact, it is a phenomenal and a 'central feature' in prose-fiction (Whitla, 2010: 63) and for that matter literature, which of course cannot be underestimated. It helps readers to assess the characters and the roles they play and pass their own judgments on them as and when necessary.

Some inexperienced literature students with relatively low understanding of literary terminologies sometimes get themselves confused by way of drawing a line between character and characterization thinking that the two mean the same. However, this is far from the truth. It is undeniable fact that there has always existed if not any huge difference, a thin

line that separates the two literary terms. Thus, whereas characters are both human and non-human beings created by an author to perform any given roles in a novel, characterization is the gradual revelation of a character in a novel to the readers by an author.

1.4 Review of Literature

Representation of persons, objects and animals in a literary narrative work play very crucial role in any story. In view of this, some writers use speeches or thoughts to describe the characters they have created (Aston, 1991) whereas other writers also use the physical attributes and temperament to describe the characters (Pringle, 1987). Literary definitions and works on characterization have enjoyed international readership. As a result of that, many literary experts have shared their contributions with readers across the globe.

Characterization has been viewed as a mean by which writers of literary narratives present and reveal characters to readers (Di Yanni, 2006: 56). Nsolibe (2021) shares similar view with Di Yanni as she sees it as a mean a literary writer ex-rays the personality of a character. The stand- points of the two writers clearly shows the literary impressions authors creates about their characters. What is deduced from their standpoint is that, without the creation of characters their assigned roles, readers may not only see any novel compelling to read but may not also get the import of what they read. The writer does characterization through direct or indirect characterization. The direct characterization openly talks about a character's physical attributes and personal temperament (Pringle, 1987). For instance, we are made to understand that Brako is a charitable person which of course suggests he is ready to assist any needy person. The indirect characterization is a method which invites readers to inferences from the characters appearance, dialogue or action. With this a herculean task is left for the reader to do. The reader of a literary narrative should be able to critically examine the gestures, mannerisms, and the appearances of the characters, paying close attention to the costume the characters wear.

McGovern has reiterated that if characterization is well constructed, it will give the readers a strong sense of the personalities and complexities of the characters making the characters believable, vivid and alive. (McGovern, 2004: 57). This assertion suggests that creative measures must be ensured to construct characterization. It also buttresses the fact that the readers' ability to understand the complex nature of characters largely depends on how well or bad characterization has been constructed in a literary narrative.

Characterization must always been effective. To achieve this, it is important for writers to ensure harmony with the plot and setting by connecting the readers closely to the text (Harrison 1998:33). What Harrison has alluded to is very essential in literary narrative work. It is important for readers to acknowledge the fact that the development of a story and the various settings to some large extent depend largely on the characters who have been detailed to perform various roles.

Characterization has been understood to mean the representation of a character or characters on stage or in writing by imitating or describing actions, gestures or speeches (Danaby, 2015:38). Danaby assertion made, stresses on describing actions and gestures of a character or characters. These actions being described give the readers the right frame of mind to understand what the read and vividly the characters very well.

Ketut Saurdi Utama (2018) points to two methods of characterization used in 'Characterization and Three Dimensions of the Main Character in Looking for Alaska'. She asserts that the writer used mixed method where the characters reveal themselves through their words and actions. The other method is the character in character method. In the method, the personality of the main character is presented by the other characters in the story.

Pickering and Hoepfer (1981:27) categorize characterization into two methods namely; 'Telling' and 'Showing'. In using the Telling method, Pickering and Hoepfer explain the method to include: 1. Characterization) the use of names, 2. through appearance, 3. by the author, 4) through dialogue and finally through actions. The other method according to Pickering and Hoepfer is indirect dramatic method of showing. In this method, the characters are given the chance to reveal themselves to the audience or readers without any involvement of the author.

Having reviewed the scholarly works of the above renowned writers, it is concluded that characterization is considered as an essential element that forms integral part of any narrative work.

II. MATERIALS AND METHODS

2.1. Research Design

This study was carried out by using the descriptive qualitative method. This method is a combination of many methods such as observation, focus group discussion, and document review. As a result of that, the authors/researchers employed the use of both descriptive and interpretative approaches to analyze every sub-heading (Creswell et al 2018: 41). The researchers first observed the various characters in their various micro-settings and macro-settings through reading the novel. This helped us get better understanding of each of the characters and their respective roles played in the novel. Observing the characters also provided us with sufficient information about the characters' temperaments and their behaviours in different environment and situation. The design used in this study has afforded the writers the opportunity to analyze the behaviour of the characters (Jesefsson et al (2013).

Since the authors resorted to qualitative analysis, data gathered were analyzed by way of using words instead of using statistical figures (Creswell et al 2018: 33). Data to be used were sourced from the novel, *Brako*, even though other published articles from libraries and internet were also read to help us expand the write-up. The study purposively analyzed

characters in the novel 'Brako' by Kwabena Adi with particular reference to character selection, character role, character symbolism, character dynamism, character complexity, character similarities, character relationship, and character contrast.

2.2. Data for the study

The main source of data was from the novel *Brako*. Besides the novel *Brako*, other secondary sources comprising books, journals and references from well-resourced libraries to get more insightful information which helped throw more light on the topic.

2.3. Data Collection Technique

Documentary technique was used to collect data for the study. The writers tasked themselves to read the novel, study, analyze, and synthesize the text extensively in relation to the topic under consideration (Flint et al, 2012; Hanli, 2014; Nichols, 2017). In this regard, the whole novel was read thoroughly in order to be able to critically examine the characterization of the various characters created by the author. Focused-group discussion was then used as a consensus building technique among the researchers after reading the novel. This helped the authors produce the checklist for this study.

The selection of characters was first considered and was carefully and properly documented. Here, the sexes, ages in terms of generation and the humanness and non-humanness of the characters were carefully assessed and were well documented. The documentation continued to capture character role, character symbolism, and character dynamism. The rest were character complexity, character similarity, character relationship, and character contrast. Special attention was paid to the characters in the novel on how each one of them exhibits any of the character traits mentioned in the checklist. These were finally recorded in a notepad and were used as data for the study. The aforementioned, character role, character symbolism, character dynamism, character complexity, character similarity, character relationship, and character contrast constituted the checklist.

2.4. Data Analysis Technique Used in Analyzing the Data

Having documented and assembled the data, the following procedures were used to analyze the data. The data collected were categorized and titled based on the following sub-groupings: character selection, character role, character symbolism, character dynamism, character complexity, character similarity, character relationship, and character contrast. Each sub-topic was carefully analyzed based on the narrative in the novel.

III. RESULTS / ANALYSIS

3.1. Selection of Characters

The selection of characters in any literary text is as important as the creation of the characters in any novel as put

forward by (Harman, 2009). In the novel 'Brako', the author has selected only human characters and has assigned them specific roles to perform individually. The human characters in terms of sex are male dominated. Only a handful of female characters are created by the author to perform various roles in the story. This male dominance in the character selection may be attributed to the various roles the writer wants to assign to each one of the male characters in the novel. It can also be attributed to how the writer perhaps wants the plot and the conflict to be unfolded. Generation wise, the older generation takes dominance as far as the selection is concerned. The following characters represent the older generation. They are: Nana Ayebofo, Nana Asante, Akora Aboagye, Akora Addo, Akora Kofi Wusu, Akora Amoako, Ogyampa, Akora Ntow Minka, Akora Hwewodeeso and Awo Daampo. The older generation in the novel falls within the age bracket of sixty years and beyond. The younger generation also comprises characters like Brako (Anidaso) the protagonist, Yaw Addo, Anyakoafre, Pewodee, Kwadwo Ansa, Ampem Daako, Allahandu and his friend (name withheld). These older generations also have their age falling within eighteen years and above but not exceeding forty years. Few characters' names are withheld and technically the author does not assign any reason for doing that. It is seen as one of his writing styles due to the literary freedom he enjoys as a writer.

In terms of sex, the only known female characters we see in the novel are Awo Daampo, Yaa Foriwaa and Akora Hwewodeesister (name withheld). Other known characters are the passengers on board (names withheld) from Obrakyere to Accra the very day Brako embarks on his journey to Accra.

Demographically, the author does not select the characters from one geographical area but the selection is spread across many geographical frontiers such as the city of Accra and villages. Whereas most of the characters hail from Obrakyere Township, the rest are selected from beyond the borders of Obrakyere Township. This could be partly due to the changing nature of the various settings in the novel as the story unfolds. Thus, the story starts from Obrakyere, then moves to Accra for some time and finally moves back to Obrakyere.

It has been observed in the novel that the following characters created by the author are selected from Obrakyere Township itself. They are, Akora Hwewodeeso, Akosua Nyawodee (Awo Daampo), Nana Asante, Nana Ayebofo, Yaa Foriwaa, Anyakoafre, Akora Aboagye, Akora Addo Kwaata, Akora Kofi Wusu, Akora Amoako Ogyampa, Ampem Daako and Yaw Wusu. These characters are also selected from outside Obrakyere geographical area. They are: Pewodee, Yaw Addo, Kwadwo Ansa, Allahandu and his friend and the security man (name withheld) Brako meets in Accra.

3.1.1 Rationale behind the Character Selection

The development of the plot more often than not has played influential role in way the author has selected the characters. For instance, Brako is selected as the male character to be the protagonist and this brings to fore how for example the male characters in the story have been created by the author to face the realities of life in a more difficult situation than the female characters. In the story, Brako's travel to Accra is an indication of this. The author perhaps believes those horrible life experiences can only be borne by a male character instead of a female. This may have accounted for the selection of such a character. In the novel, the author gives an account of how Brako leaves the comfort of his hometown; Obrakyere, and sets out to go to Accra in search of greener pastures. However, contrary to his expectations, life becomes too difficult for him to bear as life in Accra is extremely different from what he anticipates. Though, regardless of how life becomes difficult for him he manages to go through it in a difficult manner.

Another reason for theselection of old generation characters is to project the Akan culture through the use of proverbial and wise saying as has been exhibited by aged characters and in particular, Akora **Hwewodeeso**. The account from novel has it that Akora Hwewodeeso always speaks in proverbs and he is also fond of giving wise counseling or saying anytime he engages Brako in any conversation as seen in the excerpt below:

“...Warriors exhibit their bravery at war front...” P.3

“...If Bekoe's name befits him, it befits him at war front but not under trees...” P.3

‘...You know you are going to work. What is important to note therefore is truthfulness, meekness, discipline, humility and submissiveness. But I know you don't fall short of this...’ P.3

‘...There are numerous temptations at work place, so if by the grace of God, you get a lucrative job to do, be careful not to steal the money you handle...’ P.3

Another rationale that may have influenced the author to have selected some particular characters is the portrayal of the Akan traditional authority. The author has selected Nana Asante and Nana Ayεbofo, the Asonahene and the Obrakyere chief respectively to command authority over the Asona clan and Obrakyere Township as well. This, the author has done to reveal the typical Akan traditional authority as enshrined in Akan culture. Evidence of Nana Ayεbofo's authority over the burial of Brako's mortal remains is in the excerpt below:

‘...Elders gathered at this meeting, I am very elated that Pastor and his elders have come to seek permission to bury the mortal remains of our beloved son, Brako. Yes, that is right, but we also plead that they help us plan a befitting burial and funeral for him (Brako) instead ...’ P.109.

Finally, some female characters have also been selected in order to project feminism from the author's point of view in the novel. In the novel, it is seen that Awo Daampo and Yaa Foriwaa providing a helping hand to both Akora Hwewodeeso and Brako. Both Awo Daampo and Yaa Foriwaa help their husbands in all manner of works such as helping them in the farm, cooking, washing and also giving them sexual satisfaction. Perhaps this is one of the indirect ways the author wants to project the concept of feminism in order to draw the attention of majority of the Akan male readers to recognize the immeasurable contributions of females in their respective communities they live.

3.2 Character Role

The character role is the various activities or specific activity performed by a character as and when the writer wants in order to help develop the story (Sohrabi, 2016). As a result of this, various characters are normally assigned different roles in the novel. Some play roles to bring about the development of the plot. Example of such characters in this novel is Brako and Akora Hwewodeeso. Others are also created to play a complementary role to the success of the story to make either the plot or the development of a particular character complete. For instance, Yaa Foriwaa and Yaw Addo are created by the author to play complementary roles to the development of Brako as the protagonist. Yaa Foriwaa as a wife has been assisting Brako in many more diverse ways to become financially independent. Yaw Addo in Accra also encourages Brako to be very strong in order to withstand the difficult moments as life becomes difficult and unbearable for Brako.

As far as character role is concerned, the author has created the following characters and assigned them some specific roles to perform in order to enhance the development of the plot. In the first place, some of the characters have been created as round and therefore have their personalities well developed in the story. Examples of such characters in this novel are Brako, Yaw Addo, Akora Hwewodeeso and Akosua Nyawodeε (Awo Daampo). Brako has been created for instance, to perform this role of exhibiting different character traits in order to change frequently as the story progresses and also to be as dynamic character as possible. From the novel, we read that Brako has started life as a poor school boy of poor peasant farming parents. He leaves the comfort of his home and travels in search for greener pastures in Accra. In fact, life has taught him great lessons as he suffers badly until he comes back to Obrakyere to start farming, and eventually becomes financially sound. In all these, he has been able to adapt to any of the situations and strongly come out of those difficult moments. This role Brako is assigned to play fulfills the author's aspirations as far as the story line and the plot are concerned. Perhaps the lesson the author wants his readers to pick is that “life is war” and that life's battle is fought and won through hardwork, perseverance, self-will, self-determination and tenacity of purpose.

Moreover, flat characters have also been created in this novel to remain static and to complement the efforts of the round characters to help develop the plot in the novel. The role assigned to anyone of the following characters: Pɛwodeɛ, Yaw Nsia, Allahandu, Akora Addo Kwaata, Akora Kofi Wusu, Akora Aboagye, Akora Amoako, Ogyampa, Ama Amina, Kwadwo Ansa, Ampem Darko, Nana Ayɛbofo, Nana Asante and Anyakoafresimply reminds readers of a flat character. The role any of them plays has contributed in no small way to the development of the story in terms of conflict anticipation and specific conflict resolution, therefore their roles in the novel cannot be glossed over. In the case of Pɛwodeɛ, the conversation he has had with Brako is to inform Brako of what is ahead of him in Accra. This has helped brought about tension and internal conflict spinning from Brako himself as he (Brako) keeps on brooding over the issue before and after Pɛwodeɛ departs from Brako. Below is the excerpt of the conversation between Brako and Pɛwodeɛ captured in page 8 and 9.

‘...Do you think the moment you reach there you will easily get a job? If this is your thinking, then it won’t be better not to go at all...’(Pɛwodeɛ addressing Brako) P.8

‘...Based on what you are saying I think I must go back to Obrakyere to continue my life.’ (Brako in response to Pɛwodeɛ’s earlier question posed...) P. 8

‘...So don’t you think I will get a job to do as quickly as possible as soon as I get there...?’(Brako’s response) P.9

‘...If you are lucky you will get somebody to give you some menial jobs to do...’(Pɛwodeɛ’s response) P.9

This verbal discourse between these two characters has given Brako a fair idea as to the kind of life waiting for him in Accra and that has also helped Brako to make an informed decision in order to prepare psychologically before he reaches Accra to face the realities of life.

In the novel, the following flat characters have also been assigned some roles to perform in the story which in no way can be overlooked. Akora Addo Kwaata, Akora Kofi Wusu, Akora Aboagye and Akora Amoako Ogyampa have also been assigned role of ensuring that natural justice always prevails in the society. Thus, when the self-acclaimed family member of Akora Hwɛwodeɛso has decided to outwit the intelligence of the Obrakyere community and take away what Akora Hwɛwodeɛso has truly willed for Brako, it is through the ingenuity and instrumentality of these old men who hammer on the truth and disprove Ama Amina’s claim. Brako then has now become free to inherit the father as contained in the will.

Secondly, the author has also assigned them another role of projecting some aspect of Akan culture. In the novel, the old men are envisaged to be projecting the Akan culture on marriage. As Brako sees Yaa Oforiwaa and wants her hand in marriage, Akora Aboagye leads the delegation to Akora Ntow Minka’s house to ask of Yaa Oforiwaa’s hand in the

marriage. Agreement is reached between the two families and the duo, thus Brako and Yaa Oforiwaa eventually become husband and wife in a customary marriage. Here, because they are projecting Akan traditional culture, nothing is left out in the Akans way of marriage, ranging from offering of local wine, schnapps, bottles of gin, money for the family and finally some items to be presented to the bride to be. After this, traditional prayer is also offered through the gods and other spirits to thank the God Almighty and to ask for blessings for the married couples and the entire people gathered to witness the occasion (p.54 & p.55). Meanwhile, Nana Asante, being the head of the Asona clan and Nana Ayebofo, the Obrakyere chief are all assigned different roles to perform to reveal Akan traditional authority in their respectful domains in Obrakyere Township as we read from the novel.

Moreover, Akora Addo Kwaata, Akora Aboagye, Akora Amoako Ogyampa and Akora Kofi Wusu have also been created to advocate for a change in the Akan matrilineal system of inheritance. In this way, the author deliberately assigns them this role to vehemently oppose the matrilineal system of inheritance and to advocate for patrilineal system because to them, it is not helpful at all considering laziness and laxity coupled with very longstanding litigations on the part of some family members before or after the demise of a bread winner in a family. For this reason, they are always pushing for change to be effected in this regard. In his reaction to some of the ill forms in matrilineal inheritance, and old man (name withheld) in the company of Akora Aboagye and his cohorts has this to say:

‘Apart from Obrakyere and Anhuntem, all other near and surrounding towns practise patrilineal system of inheritance... However, I believe there is something good in theirs. What I therefore ask my elders is that it is about time we critically considered this type of inheritance so as to find a better way of ending such longstanding litigation after the demise of a family member’. P.72

This role the author assigns them has more or less made them so assertive so as to advocate for change from matrilineal inheritance to that of patrilineal system of inheritance. To Akora Addo Kwaata and his cohorts, this patrilineal system of inheritance will curtail the foreseeable litigation and pave way for peace to prevail in society after the demise of any bread winner in a family.

Flat characters in the persons of Allahandu and his accomplices only appear in the novel to play some tricks on people. Allahandu is perhaps created this way to play this role to outwit people who resort to quicker means of becoming rich. Brako and Yaw Addo are caught in Allahandu’s web as they have resorted to becoming rich over night; something Brako has been vehemently warned by his father earlier in the story before he (Brako) even sets out to Accra.

Allahandu’s role he has been assigned to play here also teaches readers a very unforgettable didactic lesson; that

people who resort to quicker way of becoming rich overnight could be deceived by charlatans in the system who are rather in to loot more than to purportedly multiply the few moneys in their possession as it is read in the story in the case of Brako and his friend, Yaw Addo. Another way to consider the role of Allahandu here is that, perhaps the author has deliberately created him and assigned him this role to test Brako's earlier pledge he has made to his father that he (Brako) will isolate himself from such people. What happens after the two friends have been deceived and duped, amounts to verbal irony on the part of Brako concerning the earlier promise he has made but has woefully failed to honour it. Brako is the only outstanding round character in the novel that has been able to develop throughout the story.

Brako has been spotted at Obrakyere as a poor school boy. He has been serving the parents after schooling. He now decides to go to Accra in search of greener pastures. He faces a lot of problems ranging from his box being stolen without noticing it, his money being pick-pocketed, spends night with his friend Yaw Addo in the police custody as suspect and finally gets his personal belongings stolen by an unknown person. Without wasting precious time in Accra, he journeys back home to Obrakyere and takes to farming, a task he has abandoned earlier. He finally gets marriage to Yaa Foriwaa and starts life with her. He later hatches the idea of forming Obrakyere Development Club which has been so dear to his heart. This 'club' among other things sought to look at the welfare of the indigenes of Obrakyere Township. At this point, it is clear from all indications that the author has created Brako to play the role as a protagonist.

As protagonist, the only antagonist Brako has had to confront with and become victor are situations he finds himself such as poverty, shelter, and economic slavery that are creating obstacles in his path towards reaching his final goal. In this wise, the challenges to be considered are his school days' challenges, problems he had faced in Accra, challenges he had gone through when part of his farm got burnt, and the formation of Obrakyere Development Club. In a nutshell, his role as a protagonist is interwoven in the total development of the plot of the entire novel.

3.3. Character Symbolism

In literary works, symbolism as a concept means a writer uses an object or reference to add deeper meaning to a story. If what a character says or does goes beyond literal meaning then we see that symbolism is being used (Aston, 1991: 59). Character symbolism simply means a situation where a character in a story is created to represent an abstract idea beyond literal being. Character symbolism is demonstrated through the actions of the characters (Blackley, 2015).

Throughout the novel, the author resorts to the use of character symbolism to project the story and to teach his readers some insightful and useful lessons. As a result of this, the writer has created various characters to play various roles

to symbolize different things altogether to the readers. The roles assigned to Brako to perform, symbolizes social change, hardworking, unifier and patriotism. In terms of social change, the numerous roles Brako has played in the novel have resulted in some remarkable social-economic transformations, some of which are hard work among the folks, increase in productivity and reduction of dependency ratio just to mention but few, to the life of the indigenes' of Obrakyere and the Township itself. Brako symbolizes the poor in society who otherwise would not have succeeded in life but through hardwork, perseverance, selflessness, and patriotism make it bountifully in life. In this regard, Brako is seen here as a symbol of hope for the poor and helpless in society. The roles he has played simply suggests that, by dint of hard work and tenacity of purpose, every life obstacle can be removed to pave way for personal successes or gains.

Not only the above, but Brako as a character is also seen as a symbol of patriotism in the novel. Throughout the novel *Brako*, the author has revealed high level of patriotism in Brako as a character with which the author wants his readers to understand and emulate as well. This symbol is seen before, during and after the formation of Obrakyere Development Club with Brako as its founding father. To further demonstrate his high sense of patriotism and selfless lifestyle, Brako instructs his children to set aside three out of ten of the total proceeds from his palm plantation to support "Obrakyere development club" when he is dead and gone to his grave. In a meeting with his children before his demise, he has this to say:

"...In fact, what I am pleading for is that each year whatever proceeds you get from the sales of my palm plantation, set three out of ten aside and use it to support Obrakyere development club as my contribution..."P.106

The quotation above truly buttresses and confirms Brako as a symbol of patriotism. Not only the above, but the epitaph on his tombstone as seen below also is a clear case of complementary evidence that confirms the above claim.

'...That which I long for and cherish,
That which I appreciate and praise,
That which gives me happiness and comfort,
That which fills me with laughter—
Unity, submissiveness, work and love,
That which surpasses them all is
The love for my nation...' p.110

The above is not only seen as a great testimony but also a symbolic role Brako has played throughout the novel.

Akora Hwewodeeso has also been seen as a symbol of wisdom as he is always full of proverbs to admonish his son, Brako. This has been evidently clear in the verbal discourse that has taken place between the two characters in p.4of the novel in which Akora sounds proverbial throughout the entire duration. Aside this, the author has also portrayed

Akora and his wife Awo Daampo as a symbol of longsuffering, forbearance and patience. As read from the novel, it is indeed true that it takes the marriage couples several years before God finally gifts them their only son but regardless of the psychological trauma they have had to go through, they still remain patient until God's own appointed time. In the first paragraph of p.2, we know of these couples who for many years have been childless in their marriage.

Awo Daampo and her in-law Yaa Foriwaa have also been created to symbolize humility and submissiveness as far as feminism is concerned. It is read from the novel that both are very humble and submissive to their husbands even in the difficult and unbearable times. Even at the time when Awo Daampo needs a child badly, she is seen to have been so submissive and humble in the face of all these challenges. The same can also be said of Yaa Foriwaa who also remains patient, submissive and humble when the tides turnaround and part of their farm gets burnt completely.

Nana Ayεbofo, the ɔbrakyere chief and Nana Asante, the Asonahene of ɔbrakyere are also portrayed as symbols of traditional authority and wisdom. Not only the above but Nana Ayεbofo is also seen as a symbol of appreciation in the community as he demonstrates this high level of appreciation to the trio, thus Awo Daampo, Akora Hwewodeeso and above all Brako, for their contributions to the total development of ɔbrakyere Township of which Brako is an anchor. In view of this, both Akora Hwewodeeso and Brako are given the most befitting burial on different occasions to confirm the saying that: 'A nation which appreciates and honours her past heroes' is worth dying for'.

Allahandu, a character in the novel has also been created to be a symbol of deception, delusion and magical power in society. As read in p.26 & 27, Allahandu meets Brako and Yaw Addo and engages them in conversation and finally succeeds to outwit them and runs away with their hard-earned money. The author has created and assigned him this role to perform to represent those charlatans in society who through deception and delusion, dupe people with low intellect, and highly frustrated in life; and rub them of their possessions as it happens to Brako and his friend, Yaw Addo, when they fall prey to him, Allahandu. Here, the two friends sadly become victims of circumstance and ignorance. The author perhaps has intentionally created this character to teach the enthusiastic and deep-rooted readers to be aware of and at the same time be careful of such people in society. Aside from the above, it is to warn people to keep a distance away from these scrupulous individuals whose trade mark isto deceive other people and rub them of all their possessions until such people become extremely miserable and sorrowfully helpless in life.

Anyakoafre, a very affable character, is also assigned a role in the novel as a symbol of importance of formal education. In the novel, he is adored as a well-educated and a knowledgeable personality serving as a role model to the

younger generation of ɔbrakyere Township. During the inaugural ceremony of 'ɔbrakyere Development Club', he demonstrates the importance of formal education in a powerful speech delivered. In paragraph four of page 84, he has this to say:

"...What I want to talk about is citizenship. Someone may ask: who is a citizen? Our elders do say: "Beauty is one thing and citizenship is another." In my mind, I believe a citizen is someone who hails from a particular town or country. Someone popular and has made good name for himself. A good citizen is someone who is more knowledgeable in the affairs of his country. He is not hypocrite. He loves his nation or Township. He is not alitigant. He neither takes bribe nor encourages such an act. He works assiduously and productively to ensure the total development of his nation. He involves himself in any good course that promotes the well-being of the citizenry. He is not ashamed of his country or where he comes from. The development of his country or Township is his top most priority. He is faithful and honest in all things he does. He is meek and humble. Based on what I have said, can you boldly say:"I am a good citizen...?"P. 84

This powerful and emotional speech he has delivered centres on patriotism. He explains that, a patriotic citizen is someone who "loves his nation", who is not a litigant" who "does not take bribe", and the one who "works very assiduously productively to help build his nation pg. 84 (27 – 28). He continues to admonish the club members not to concede the fact one language is superior to another. As he says in p.85 paragraph two in the novel that:"No language is a slave to another language" and for that matter nobody should demean or belittle the other based on the language such a person speaks.

3.4 Character Dynamism

Character dynamism occurs when a character experiences or undergoes some significant change in the development of the story. Thus as the story unfolds, a character can experience changes in different events, meet different characters and finds him or herself in different settings within a period of time (Woloch, 2009; Semino, 2014).This can give rise to different dynamic characters such as Endo-dynamic characters and Exo-dynamic characters (Sadowski, 2003).Endo-dynamics and Exo-dynamics are people who are friendly, open-minded, naïve and fun-oriented as well as being able to control their emotions. In this novel, the author has used human beings, setting and various events to achieve this. Brako is created by the author as a dynamic character in the novel. Brako as a character is classified as an Endo-dynamic character as he is seen to have been able to hold his emotions firmly under control irrespective of many bad situations he finds himself. Throughout the novel, Brako is able to play his roles by conducting himself in an orderly manner with regards to events, settings and people he comes

into contact with. He is able to cope not only with life in the village and the city of Accra but also people he meets and different settings he finds himself.

3.4.1 Character Dynamism with particular reference to setting

Before travelling to Accra, Brako has been staying in Obrakyere but at some point in time, he decides to seek greener pastures in Accra, so he sets off. On reaching Accra that night, Brako quickly adjusts to the eating habit of the people over there. He then buys kenkey and fried fish to bless his mouth with. This is the first time in his life Brako is eating kenkey and fried fish. Another change is that, he quickly learns how to live a hustling life with the help of his friend, Yaw Addo. The two of them begin to put shamefulness aside and carry other peoples' load to get money to fend for themselves. Brako has been followed emerging from being a bachelor to become a married and a well responsible man full of admiration. This happens after he (Brako) returns from Accra to Obrakyere to continue his life there. Finally, Brako changes from a poor school boy in the early stages of the novel to become a prosperous patriotic founder, and a hardworking person.

3.4.2 Character change/dynamism in relation to people

Brako's character changes as soon as he comes into contact with Yaw Addo. Brako who has never been a hustler began to live a hustling life in Accra. He sleeps in an uncomfortable place. Few days later, Brako coincidentally meets Yaw Addo but life continues the same way. In the novel, it is Yaw Addo who influences Brako for the two to start carrying other peoples' load in return for money. He also convinces Brako to agree so that they can give part of their hard earned money to Allahandu, a trickster, to double it for them. Brako agrees to his friend's proposal, something Brako has been warned earlier by Akora Hwewodeeso not to succumb to before the commencement of his journey and for which he (Brako) has also sworn not to do. Also, Brako's coming into contact once again with his parents more particularly his father (Akora Hwewodeeso) turns his life from a bachelor to a married man because his father admonishes him to get married to Yaa Foriwaa which he does. Finally, Brako's coming into contact with Pewodee makes him experience unstable psychological disposition and at a point in time decides to go back to Obrakyere to continue his life.

3.4.3 Character dynamism in relation to events

There are certain events which are also created by the author to have effects on Brako which more or less will make him change as a character. The first of such events was the conversational engagement Brako first has with Pewodee. As the conversation goes on, the kind of diction Pewodee used regarding the difficulty nature of getting work to do in Accra initially almost makes him discontinue the journey. Also, the stealing of his personal belongings (the box containing his

clothing) makes him adopt a new way of keeping his belongings well.

3.5. Character Complexity

In the novel, there are some characters that have been created to act on more than one behaviour so in effect such characters are multi-dimensional (Smith, 2019). Since such characters do not act on a single behaviour, they are said to be complex characters (Kara-Soteriou, & Rose, 2008). A classic example in the text is Brako who has acts on so many behaviours as outlined in the book. In the story, he has been assigned a role as a school boy and as a hustler in Accra. He has also been playing other roles as a bachelor and as a married person as well. Finally, the author has made him play a role as a poor school boy at the initial stages of his life and then as a wealthy man with a sense of patriotism his prime age. Brako's character complexity has been so much influenced by the various environments and settings the author created in the novel.

3.6. Character Similarities

Character similarities are the common characteristics the author reveals in two or more characters in a novel (Feri, 2014). In the novel *Brako*, some of the characters have similar traits and are made to behave the same way in different situations, circumstances and environments as far as the roles they perform are concerned. For instance, Awo Daampo and Yaa Foriwaa are created to share similar character traits. Thus, they have been created to be submissive, humble and supportive. Also, Akora Owusu, Akora Addo, Akora Aboagyie and Akora Amoako Ogyampa possessed similar character traits of telling truth with all sincerity. Their high level of advocacy to changing the Akan system of matrilineal inheritance to patrilineal inheritance cannot be over-looked. Above all, Brako and Yaw Addo also happen to have some character similarities to some extent. Here, the two friends are seen to have been determined to succeed in life irrespective of any obstacles that come their way.

3.7. Character Relationship

In this novel, the author has assigned some of the characters some roles in order that they (characters) will come into contact with other characters and establish a relationship among themselves as well (Atikasari, 2018). In the story, Brako upon meeting Pewodee without hesitation establishes relationship with him having engaged the latter in a conversation. Even though the relationship here is not as strong and as intimate as that which he establishes with Yaw Addo later when the two meets in Accra, yet it still cannot be swept under a carpet. Brako also meets the watchman in Accra and establishes close relationship with him. Brako finally comes across the following characters and establishes rapport with them. They are: Nana Ayebofo, Nana Asante, Anyakoafre and the members of "Obrakyere Development Club".

Moreover, Yaw Addo also meets Nana Asante and is told some stories about some Akan cultural practices such as purification of soul (Akradwareε) and offering of libation. Furthermore, Brako and Yaw Addo coincidentally meet Allahandu and out of greed and carelessness, the two friends are duped by this swindler. Finally, Yaa Oforiwaa also comes into contact with Akora Hwεwodeεso and Awo Daampo as well as friends of Akora Hwεwodeεso and eventually establishes good rapport with all of them. Akora Hwεwodeεso is known to have established a very long standing relationship with Akora Aboagye to the extent that he (Akora Aboagye is one of the few that witnesses and offers traditional prayer as Akora Hwεwodeεso wills his parcel of land to Brako (libation. p.44)

3.8. Character Contrast

In the novel, the author has created the characters to perform their roles differently and also reason in dissimilar ways and manner. We see character in Brako and P[wode[. Whilst Brako shows great ambition and willingness to go to Accra as planned earlier, Pεwodeε shares his bitter experiences during his stay in Accra with Brako just to frustrate him (Brako) not to go. In the same way, as Brako is poised to leave Obrakyere for Accra, his father, Akora Hwεwodeε so initially loves to see Brako stay at O**brakyere** instead. Contrast is seen between an ambitious and a desperate young man who wants to go to the city to make life to better his fortunes as against a conformist old man who is content of his current situation. In the same vain, in page 26 of the novel, we see a sharp character contrast between Brako (Anidaso) and his friend Yaw Addo over whether they should give all their money to Allahandu to multiply it. Whilst Yaw Addo is insisting everything should be released to Allahandu, Brako (Anidaso) thinks otherwise as we read in the excerpt below.

‘...Let’s give everything on us to him’.

‘No, let’s not do that...’ P.26

From the above excerpt, momentarily, the two friends strangely enough display individual differences, beliefs and philosophy as far as the decision to be taken is concerned. Even though one will have thought that the long standing relationship they have enjoyed is well enough to help them take a unanimous decision without any heated argument yet the opposite is what has been recorded in the novel.

IV. CONCLUSION AND POLICY/ PEDAGOGICAL IMPLICATION

The author has skillfully used the characters he has created and the roles they have each been assigned to perform individually not only to achieve his intended purposes but also to fully help readers acknowledge, understand, and appreciate the text by way of using their literary lenses. Characterization as a literary concept has well been used in the novel by the author and this has afforded the writers the opportunity to analyze character role, character symbolism, character dynamism, character relationship, character similarities and

character contrast. In a nutshell, it should be admitted that authors do not create characters for nothing but for a purpose, thus to be revealed by the actions and inactions of each one of the characters. Characterization has been used by the author as one of the most essential ingredients in writing this novel because it has helped readers to ascertain the behavior of each one of the characters in this novel. It has also helped the author to project the story line and to develop the plot of the story successfully. The in-depth knowledge and insight in characterization as highlighted in this article will nevertheless go a long way to complement students’ as well as readers’ future understanding in any literary novel they read.

In conclusion, educators and learners alike ought to understand hugely the relationship between literature and life that the former relates and reflects human life and behaviour. As a result of this, educators should prompt readers and students to understand that the novels they read and the imports they get from them have very strong connections with our day to day real life experiences. In this regard, readers and students should be taught to have a clearer understanding that those characters in the novels they read and the various roles assigned to the characters to perform teach readers some intriguing didactic lessons in life. For this reason, characters in any novel must not be viewed as ordinary people or objects. Besides, the numerous roles the characters perform must not be glossed over but rather be linked to societal roles various individuals play either for the betterment or destruction of society. For this reason, the policy or pedagogical implication of this article is that, the teaching and learning of literature should be tailored towards more practical and social orientation concept rather than the theory-based which for many decades has not only helped very few Ghanaian students to make both social and educational impacts in their lives and societies at large but also reduced the interest of many students in learning it in senior high schools, colleges of education and even at the universities.

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