

**PREDATORS AND THEIR PREY: THE PSYCHO-EMOTIONAL CONSEQUENCES OF VIOLENCE
AND HUMAN RIGHTS ABUSE IN SELECTED NIGERIAN NOVELS**

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Abstract

This research has explored psychoanalytical perspectives of violence as human rights abuse in Chimeka Garricks' *Tomorrow Died Yesterday* (2010), Adaobi Nwaubani's *Buried beneath the Baobab Tree* (2019) and Chigozie Obioma's *An Orchestra of Minorities* (2019). The study has examined the different portrayals of violence such as rape, sexual assault, forced marriage, domestic abuse, war, terrorism/insurgency, discrimination, tranny, exploitation, betrayal, stereotype and consistent oppression to reveal how they grossly affect the physical and mental wellness of violated victims in the selected novels. This research has employed Sigmund Freud's Psychoanalytical concepts in the interpretation of characters' behaviour during violent experiences with diverse overwhelming reactions and psychological consequences. The study has discovered that both conscious and unconscious behaviour or actions of the protagonist during and after violence are caused by Oedipal Guilt—a death factor with psycho-emotional implication leading to nervousness, obsession, psychic split or death. Most of the male characters who employed aggressive superego died in their post-traumatic stress condition due to extreme involvement in war, insurgency or terrorism; while the female characters have embraced repression as a coping strategy for existence after kidnapping and sexual abuse—a phenomenon of inherent self-defence that has resulted to mental breakdown. Notably, the characters in the selected novels have employed the structured models of the mind (Id, Ego and Superego) in their rebellious and independent tendencies against tyrannical powers.

Keywords: Violence, Human Rights, Psycho-Emotion, Repression

Introduction

In any cultural context, varied nature of human experiences and relationships could lead to extreme manifestation of injustice—an overwhelming situation that leaves individuals mentally burdened and disabled. This emphasis is rooted in different socio-cultural contexts with visible trends of violence—a maintained violation of human rights. This negative consequence of violence is focalised on the physical damage and internal pain caused by the violation of human rights – a terrible and excruciating experience which is capable of causing horrid and ferocious mental disorientation. It should be understood that in any discussion of violence, there are physical and psycho-emotional frameworks that encourage deprivation and denigration—an infringement that goes unchecked with significant psychological consequences. The preference for violence in human history is majorly motivated by power. From the perspective of Rajan Pokhran (2009), violence stems from the struggle for power; to be in charge, to assert superiority as opposed to being oppressed. Remarkably, sorrow or unhappiness bewitches all the oppressed individuals—an unsolicited dehumanization which becomes a mere tool for abusers. The bewitching subtlety is deeply enchanting—a force which brews bitterness in the oppressed culminating only into a loss of will power in the circle of enslavement. No doubt, the world is filled with tides and tenors of violence (Barak 2003) and Helder Camara (2000) in his book, *Spiral of Violence* perceives injustice as the mother of violence in human society—a pattern that gives birth to revolt after an incubated repression.

The context of violence in Nigeria is such that intertwined direct, structural and cultural typologies of violence, with factors responsible for the violence closely knitted together in a way that defines complex conflict dynamics. According to Olawale (2016), each region in Nigeria has its peculiar form of violence; in the North East, there is insurgency, religious violence and extremist attacks, on the other side of the South South, there is militancy. Kidnap-for-ransom business appears to be booming in the South East alongside cultism, ferocity and robbery attacks, while

in the South West, there is an increasing rate of political violence, thuggery and oppression coming from cyber hooligans. However, this does not mean other forms of violence such as gender based violence (rape, abuse, intimidation), tribal clash among others do not exist across the regions of Nigeria.

Gender-based violence is a common type of violence in Nigeria and other parts of the world. It is indeed an age-old psycho-social issue deeply rooted in the dwindling concept of gender inequality which is a kind of structural violence within any social system. Gender-based violence is broadly used as “violence against women and it also highlights gender inequality in which most violence is rooted” (USAID, 2006). Gender based-violence is most often against the women and the girl child, and also, mainly within the family. But this does not exonerate the fact that the male gender also falls victim of violence. Notably, Gender based-violence manifests in different forms such as physical, sexual, economic, emotional, mental and psychological. The most penetrating perspectives of violence against the female gender are visible such as battering by spouse, rape, verbal assault, female genital mutilation, incest, child marriage, forced marriage, denial of women work opportunity, denial of women’s right to own property, denial of girl-child rights to choose her husband, denial of girl-child access to education, child labour, girl-child trafficking and using the girl-child for commercial sex purposes, among others. There is a strident voice of frustration in many societies—a cultural context where physical abuse is regarded as an acceptable conduct, and where it is frowned at, women are often blamed for inciting men to engage in it (Watt and Zimmerman, 2002).

No doubt, literature has become a medium with many voices that question cultural or social values (Odinye 2015). What we find here is a certain awareness, the realization that cultural practices, norms, value and belief system in some cultural contexts fan the embers of certain behaviours that oppress the female gender—a cultural outlook with fixed structures that confine them to a lower status in the society in comparison to the male gender who often dominate them into subjugation. Violence against the female gender is an illustration that points to this low position and status females are accorded in many cultures. No wonder Ondicho (2002) maintains from historical dimension that “the traditional attitude regarding the subordination of the female gender exacerbates the problem of sexual and domestic violence”.

Another form of violence that has negatively affected the Nigerian social space is Niger Delta violence—a form of socio-economic degradation caused by the activities of oil companies and militias’ conflict spurred by consistent pollution and impoverishment. Oseremen (2016) observes that the problem centers around oil exploration with dangerous activities and negative externalities that affect lives with huge consequences. It can rightly be said that the problem of the Niger Delta community is more economic than moral—a direct and structural problem replete with high level of insecurity, instability and human rights abuse. For many years, literary scholars have explored varied nature of human experiences—with a special interest on violence as a sensational topic. Specifically, scholars have been concerned on defining the boundaries of violence, its depiction being quite often the same for anthropology—a historical tradition recognized in cultures. At this moment in history, literary artists and critics have been immersed in a wave of mental wellness—the need to possibly expose the dual heritage in violence. To drive home this point, one would understand that violence of any form leads to damages—physical and psychological. With the above view in mind, the study is set to explore the psychoanalytical perspectives of violence as human rights abuse in Chimeka Garricks’ *Tomorrow Died Yesterday* (2010), Adaobi Nwaubani’s *Buried beneath the Baobab Tree* (2019) and Chigozie Obioma’s *An Orchestra of Minorities* (2019). The study seeks to explore different portrayals of violence such as rape, sexual assault, forced marriage, domestic abuse, war, terrorism/insurgency, discrimination, tranny, exploitation, betrayal, stereotype and consistent oppression to reveal how they grossly affect the physical and mental wellbeing of the characters in the selected texts.

Psycho-Emotional Consequences of Forced/Child Marriage and Sexual Abuse in Nwaubani Tricia’s *Buried Beneath the Baobab Tree*

In Nwaubani’s *Buried beneath the Baobab Tree*, the themes of rape, forced marriage, terrorism and insurgency are intertwined into the life and story of twelve-Year-old Ya Ta, the heroine of the novel. Nwaubani’s work explores domestic violence and the role of women in the context of a patriarchal society. Females’ struggle emerges as one of the dominant themes in the novel, of which the novel shows how the female gender has to struggle to achieve their desired freedom from the clutches of Boko Haram Terrorists, religion, socio-political and economic disempowerment of women as well as from male oppression. Nwaubani depicts the plights of the girl-child in the ongoing Boko Haram Rijale movement which was and is characterized by different forms of violence and human rights infringement. In the

cause of their raids and terrorists' attacks, the girl-child and the boy-child become the key price for kidnap. This act of killing families and then kidnapping the little ones opens the door of different kinds of violence ranging from forced/child marriages to rape and sexual abuse in the once peaceful lives of these children/teenagers. This becomes a major concern for Nwaubani Tricia because it violates the fundamental rights of the girl-child.

In *Buried beneath the Baobab Tree*, the traumatic kidnapping and sexual abuse of the girl character, Ya Ta and her friends especially Sarah forms the focus of this discussion. In the novel, Ya Ta deals with forced identity change from a Christian girl to Muslim girl and from the pet name Ya Ta to the Muslim name Salamatu; then comes in the forced marriages as well as the sexual and psycho-emotional abuses. Ya Ta has her childhood repressed as a result of Boko Haram insurgencies. Eagleton observes that "every human being has to undergo this repression of what Freud named 'the pleasure principle by the reality principle, but for the whole society, the repression may become excessive and make us ill'" (2008). This clearly explains the condition of Ya Ta in Nwaubani's novel.

According to Martina Kopf, soul death is the result of childhood sexual abuse which suppresses any form of expressiveness in them. The main danger lies not on the physical or visible part of sexual violence carried out on a child but on it lies on the affect child's psyche or mental health which extensively affects the child's development in the society (Kopf in Odinye 2018). The above subjection vividly captures the condition of Ya ta who is overburdened with her violent experiences which forces her to unconsciously keep the acts (especially rape) enclosed in her memory. Incessantly, Ya Ta is forced into the state of being adept with her perpetrator and because she is surrounded by more perverts and even more abused girls like her, it becomes impossible for her to narrate her violent experiences. Ya Ta's trauma is caused by deep pain and confusion with uncomfortable feeling due to recognition or consciousness of shame, dishonor and indecent conduct that overwhelms her leaving her silenced and traumatised. Her condition resonates with Kpof's observation about trauma victims and their loss of voice and confidence in narrating their traumatic ordeals.

The violence experienced by Ya Ta is on a balanced scale of being both physical and emotional; she watches her humanity being reduced to that of an animal and her self-worth diminished. As a victim of child/forced marriage, physical and emotional violence, Ya Ta develops low self-esteem after almost losing her self-worth (virginity) and finds it difficult to trust others especially after being betrayed by her best friend. The enormity of pain Ya Ta suffers is psychologically damaging. The anger, stress and isolation (from other female Muslims) experienced by the girl leads her to a deplorable state of depression, dissociation and other emotional disorders. For instance, Ya Ta says:

Here (in the forest), I know how each day will begin... but I have no idea what might be waiting for me outside the Sambisa. I have no clue how to navigate the new world out there. Maybe inside the Sambisa forest is better... Maybe my dreams of a different life are just a waste of time. (*Buried beneath the Baobab Tree*, 2019:259)

In presenting the painful forced narrative of a distressed girl-child who is raped and battered by husband, Nwaubani attempts to deal with the issues of trauma, identity and displacement in childhood. Psychological and emotional abuse are behaviours that are intended to intimidate and persecute, and takes the form of threats of abandonment or abuse, confinement to the home, surveillance, threats to take away custody of the children, destruction of objects, isolation, verbal aggression and constant humiliation. Judith Herman simply summarizes it as the affliction of the powerless. Ya Ta is too young to defend herself during the rape and battery. She is utterly powerless and her traumatic violent experiences cause a disorder in her psyche and dissociation from her real identity. The term identity used in this research refers to the manner in which the girl child sees herself after traumatic violent encounters with her husband and neighbours in the camp. Ya Ta's repressed identity is now influenced by the context, perspective and consciousness of her traumatic sexual childhood experience.

Nwaubani in her work shows that deliberate repression of experiences by the girl protagonist is possible. Ya Ta opts for the defense mechanism of repression which is an unconscious defense mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious. Repression, which Anna Freud also called "motivated forgetting," is just, not being able to recall a threatening situation, person, or event. Ya Ta wakes the next morning, after the rape which saw her virginity taken away from her, with the sole aim of shoving the dreadful memories of the previous night out of her mind. She made sure to keep blinking and shutting her eyes till the images disappear. "At last, I force the memory into a cage and bolt it with a metal padlock, then fling the key into Lake Chad" (204). The

consequences of rape are very vile, unpleasant while leaving an indelible mark on the victim. And for Ya Ta, the sexual assaults seem to occupy the center of her experiences in the novel. The above changes her physically and psychologically and the experience ushers her into a different phase of life. Her best days are whenever her husband is not around because she gets to hold onto the little dignity she has left in her body, mind and soul.

Most of Ya Ta's injuries have evolved from being physical to being psychological. Victims of psychological violence often have low self-esteem, finding it difficult to trust others after being emotionally abused. The anger and stress experienced by victims may lead to depression and other emotional disorders sometimes leading to suicide (CDC, 2006). Ya Ta/Salamatu is a girl with valid dreams and a focused future; she is in tune with what she wants for her life (becoming a doctor) and family. The consequences of violence in her life cannot be overemphasized; they include death of her dreams, death of her father and all her brothers, death of her best friend, child/forced marriage, forced conversion to Islam, loss of identity, loss of her virginity to a rijale, continuous rape and battery from her supposed husband and unwanted pregnancy. All these consequences boil down to violation of right to religion, freedom, marriage, life. Because her marriage is not contracted out of love and affection, Ya Ta is faced with losses that disorganizes, confuses, deprives and traps her. She also loses to the cold hands of violence bubbly and hope-filled personality. Her memory and perception of reality is grossly affected creating a disorder in her mental psyche leaving her psychologically detached from a whole lot of things. She says in the novel, 'she no longer knows what it feels like to be happy or make someone happy (*Buried beneath the Baobab Tree*, 2019:206).

Significantly, Nwaubani's novel performs how trauma works by expressly exposing main personality failure, loss of voice and being complicit with their abusers. The trauma relegates her womanhood to the background by subjecting her to several forms of abuse in her forced marital life and due to the circumstances surrounding her, she cannot walk out of the marriage. She is passive, docile and helpless. Instead, Ya Ta, ditches her dreams and submits them as no longer valid; she wills herself to accept that attaining success in life is not meant for her anymore. Her trauma makes her paranoid; for fear of seeing her hope dashed again, she simply clings to the life as a Jihad's wife in camp. Why else would she make the statement "Life in the forest might have being better for me" (*Buried beneath the Baobab Tree*, 2019:292). She submits thus in the novel, "I arise each morning with no strength to think of tomorrow morning or the morning after tomorrow. I retire at night with no courage to think of tomorrow night or the night after tomorrow" (178).

Many child/forced marriage victims suffer prolonged domestic violence, but may not be able to walk out of the marriage as a result of economic, pressure, lack of family support and other social circumstances. This development most time forces these young brides to engage in self-harm, suicide or murder. Though Ya Ta's body mind and spirit have been split open by violence, it further motivates her hateful and destructive superego. According to Freud, the Superego is thought as the source of punitive, approving and idealizing attitudes towards the self (McLeod, 2019). She is propelled to fight in order to retain her identity in a world where girls are molested and exploited. On several occasions in the novel, Ya Ta who has never in her life planned to carry out a negative action allows her superego channel her mind on how best to kill her husband. Being exposed to violence ranging from others to her, she becomes visibly prone to violent thoughts of taking her husband's life too. Her operative feelings in this unconscious rebellion is externalized and displayed in her thoughts and discussions with her friend Zainab. She thinks to herself:

I know how to hold a gun and shoot. I can grab my husband's gun and blow his brains out while he is still snoring...(*Buried beneath the Baobab Tree* , 2019:258). Right there and then, I wonder why I never clawed out his eyeballs with my nails while he snored soundly. I wonder why I never smashed in his skull with his laptop. (*Buried beneath the Baobab Tree* , 2019:278)

To explore *Buried beneath the Baobab Tree* in the light of Freudian Trauma Theory, it is very obvious that Ya Ta experiences traumatic neurosis. This psychological condition is because of an altercation in her friend, Sarah/Zainab's integrity. According to Wieringen (2021), brainwashing is defined as the "forcible indoctrination to induce someone to give up basic political, social or religious beliefs and attitudes and to accept contrasting regimented idea. Brainwashing tactics is to assert control, the abuser uses "brainwashing tactics" similar to those used on prisoners of war, hostages or members of a cult. The abuse is perpetrated by a domestic partner to maintain power and control in the relationship. This becomes the fate of Sarah (Zainab) without her knowing that her religious beliefs, her world views have been trampled on and that she has openly welcomed Islam while making excuses as to why the bandits

kills. It is essential to refer to Erikson's 5th stage of psychosocial development theory. The stage of Identity vs. Confusion: this takes place during the often-turbulent teenage years.

This stage plays an essential role in developing a sense of personal identity which will continue to influence behaviour and development for the rest of a person's life. Undoubtedly, it is safe to conclude that Sarah's character is influenced by things she honestly has no control over. At this teenage stage of her life when ego identity is being formed, she becomes a slave to violence and a wife to a Rijale/Jihadist. The Rijale environment literary influences her life. Being that she is not born a Muslim, it is safe to assert that she gets lost emulating and assimilating their ways that she forgets who she is and the background she stems from. This is why she only lives to please her husband and new found Muslim mentors. Zainab ends up losing her free spiritedness is because her ego-identity is compromised and she is not able to decide what is most correct since her kidnap.

The compromise her ego experiences, has altered her free spirited nature leaving her with a slacking superego. The above assertion proves that Sarah lacks needed courage to resist her abusers and the norms of the boko haram community and instead succumbs to the psychological violence of brainwashing. She also suffers from Extreme Stockholm Syndrome which sees her bond with her captor as a survival mechanism and now has the misguided notion of protecting him, his faith and belief and their marriage. For a marriage that is forced, Zainab already looks forward to conception. Ya Ta does not hide her disbelief as to why Zainab would want to carry a Jihad's baby after killing their parents and siblings (234). Zainab even allows her husband carve his name "Ali" in Arabic letters on her stomach leaving her flesh raw and reddish (240). It does not stop here as Zainab is now seen preaching to Ya Ta on several occasions why Allah knows best and why they should embrace the situation they've found themselves in (238). It is in one of these occasions of back and forth arguments of whether Boko Haram is right or wrong that Zainab angrily leaves Ya Ta for speaking blasphemy against Allah and reports her to superiors in charge (264).

A delusional Zainab believes that she will behold paradise after detonating the bomb in the special vest. She believes Fanne when she tells her she, Zainab, is special and that is why Allah has chosen her to go on this mission (271). Zainab becomes socialized in violent behaviour; this steers her more toward her thanatos. She becomes confused and angry. The anger is directed towards anyone who dares oppose her new found faith and family. Her violent aggressiveness is more emotional and verbal than physical. It did not take time for her to betray and isolate Ya Ta and embark on a journey of suicide bombing which would cause harm to others in the society. Sarah eventually dies as a psychological victim of boko haram's terrorism.

Ya Ta confides in Zainab, about how she feels towards the actions of the Jihadists, as a friend would do. She labels them a criminal group and still maintains her stand that their 'sickening deeds' have nothing to do with Islam. Zainab betrays her by leaking, to the superiors, the escape plan Ya Ta is hatching and this leads to Ya Ta being isolated, criticized, intimidated amongst the women and called names too. Her husband beats and rapes her for that same reason of blasphemy and she experiences what it means to be isolated from the other women till she was rescued at the end of the novel. As a result of the above, Ya Ta loses faith in her escape journey since her thoughts and nightmares incubate the image of her friend betraying her and her husband punishing her severely for that. Ya Ta desires a better future which is the reason behind her plans for escape with her friend Sarah, but the continuous remembrance of the traumatic betrayal of Sarah alters her identity keeping her perpetually in delusion. She begins to fancy the thought that life in the Sambisa forest is way better than life in the outside world (*Buried beneath the Baobab Tree*, 292). The memory of the terrific betrayal leaves Ya Ta even more depressed that she continuously feels confused by the internal conflict brewing in her; to escape or not to escape. Again the tragic death of Sarah who leaves on a journey of suicide bombing after betraying her friend, Ya Ta, adds to her depression. She is simply entangled in a crisis that threatens her survival. All these buttresses Caruth's point that for individuals who undergo trauma, it is not the moment of event but of the passing out of it that is traumatic (Odinye, 2018).

A superego rebellion or aggression is developed and adopted by Ya Ta later on in the novel and directed against her husband and by extension all the rapists in the Jihad camp. Besides hurting her abusers and human right violators, Ya Ta also adopts revolutionary aggressiveness as a means of achieving her freedom from the tyrannical powers of her abusers. From when the thoughts start gathering in her mind, if she had gotten to stay longer, Ya Ta would have killed her husband even if it was at the expense of her own life. Even after the rescue team gets her and other girls out of the camp safely, she still muses as to why she did not take her husband's life when she had the chance, 'blow his brains

out when he was fast asleep or stick a knife into his throat? How will I ever sleep easy knowing he is still out there' ... (287). One thing is certain for Ya Ta, she seeks for a self-surviving instinct (eros) amidst the betrayals and violations. The movement of her superego aggression is the key inspiring factor of her internal rebellious thoughts which leads her to her escape. Not obeying her husband's commanding orders to join the Rijales and escape the grasp of the Nigerian army is what gains her freedom. Having met the challenge of oedipal figureheads from his wife, Osama has no option but to run away instead of facing the penalty of death. Ya Ta successfully defies the oedipal norms militating against her pleasure principles. Ya Ta's escape from the psychoanalytic point of view is the only decision she has to take to save her remaining self-worth and protect her already fragmented mental well-being from further trauma.

Nwaubani's psychic conflict is captured in Ya Ta's consciousness about oedipal complex which according to Freud is "the beginnings of morality, conscience, law and all forms of social and religious authority" (Eagleton 2008). Eagleton further explains that "...in interjecting patriarchal law, the child begins to form what Freud calls 'superego', the awesome, punitive voice of conscience within it (McLeod, 2019). This assertion sheds light on Ya Ta's rebellious reaction, because her decision to escape and get back to her life is motivated by the instinctual desire of the id, arising in infancy, to experience pleasure; the pleasure principle. Her id's desire right from infancy is to be one of the first female doctors of her community and as such, Ya Ta was very bright in her academics before the kidnap and killings happened.

Pastor Moses spotting Ya Ta to take her home when the news of the rescued girls gets to his village saved Ya Ta from being subjugated or succumbing to Oedipal guilt. Ya Ta even after being a free woman prefers to hide from the world moving into the preconscious level and not resisting traumatic forces eluding her. The stigma that comes with birthing the child of a Jihadist scares her to the point that she did not want anything to do with people in her village. She is ashamed even though she is not the cause of her misfortunes and hides from Pastor Moses who has come to take her home. She calls her baby "a baby that was conceived with bad blood" and hoped not to birth a boy (that would turn out to be a Rijale) but rather a girl (who would look like the mother).

Nwaubani's work demonstrates that trauma can and should be represented, no matter how difficult or seemingly impossible, for as Emma Hutchison (2016) asserts, the processes of representation are key to the wider social, political and emotional significance of traumatic events. Moreover, representations allow traumatic occurrences to be known beyond immediate experiences; they are the mediums through which "trauma can attain and proliferate wider social meanings – meanings that can be politically influential and help to constitute communities in various national and transnational contexts".

Systemic Violence in *Chimeka Garricks' Tomorrow Died Yesterday*

The novel, *Tomorrow Died Yesterday*, discusses the lives of four friends and gives each of them a platform to narrate their perspectives. The narrative focuses on the prevalent socio-economic and socio-political concerns in the Niger Delta region of Nigeria, where it is set. Garricks paints pictures of the devastating effects of mismanaged oil drilling in Asiamia and its environs and how corruption aids it to flourish unchecked. These friends are Tubo who works for Imperial Oil, Kaniye who is trained as a lawyer but decides to be a Chef, Doye also known as Doughboy who is the leader of one of the violent militant group, and lastly, Amaibi, who is a lecturer and the said environmentalist. During their childhood, there was lots of oil spillage incidence on land and water, fishes and humans died as well as the Asiamia indigenes source of livelihood. Because fishing has become impossible, oil bunkering becomes the means of survival. It is in one of such activities that Doye's older brother, Soboye and many others died in an explosion. The novel is set in the post-colonial Nigeria. It x-rays the tyrannical leadership seen in the Niger-Delta region and exploitation at its peak. The novelist takes us through the lives of ordinary people and the effect of the harsh violent experiences on them. Garricks made use of a fictional town Asiamia, an oil rich town located in the heart of the Niger-Delta region as the setting of the story. The author brings to light the main cause that led to the Niger-Delta militancy which the government does not want the world to know about. In his author's note, Chimeka states:

I know now that I wrote this story as a form of catharsis, to try to make sense out of all the madness, and to tell some of the truth, as I understand it. Besides, I was fed up with the fact that the only "voices" of the people of Niger-Delta was either the political class or the self-styled "militants", (two equally appalling choices in my view). I was also tired of the hypocrisy of the people of the Niger-Delta, my people, who are the real victims but have refused to take the lead responsibility of their own roles in the

calamity that has befallen them (ii).

Before the oil exploration in 1958, the mainstay of the local economy was fishing and farming. Environmental pollution arising from the devastating activities of multinational corporations among the host communities of the Niger Delta, created the fault lines for perennial conflict over oil in Niger Delta. Community Based Organisations and Non-governmental organisations are often on one side, with the government and multinational corporations on the other. The conflict has also engendered polarisation within and between communities, dilating the conflict and occasioning cyclical violence. State-backed oil activities in the Niger Delta have impacted negatively on the psycho-social and physical environment, causing stress, violence and insecurity. Escalating violence in a region teeming with angry, frustrated people is creating a militant time bomb (Inyang et al, 2018). Nature cannot be blamed for the consequences of exploiting it to the detriment of humans since Garricks encourages rebellious and independent tendencies in his protagonist, it is the desire for freedom from neo-colonialists that forces Doye to take a drastic turn into first, running shady oil bunkering deals and later on to full scale militancy/kidnapping. Significantly, Garricks' protagonist (Doye) retaliates and punishes those infringing on his rights as well as that of other community members of Asiamia Town. He challenges the violence of the system or government by devising a means to fend for himself (hence there is no job) and in turn make the government suffer for turning oil – which is supposed to be a blessing from nature to humankind – into a curse for the people of Asiamia. Doye's act is revolutionary against the systemic oppression and violation of the rights of human beings in the country; he chooses to be utterly rebellious as opposed to begging for his daily bread because of how crooked the system and government have been. His act of rebellion on the Imperial Oil and the government by extension is simply a battle of honor and keeping one's head held high in the face of the chaos happening in Asiamia; he refuses to be a toy or a tool in the hands of the corrupt Asiamia Chiefs or government heads.

In psychoanalysis, the ego is the central part of the mind that umpires one's environment. The ego is steadily under the control of the id in order to uncover the reality of human experiences (Freud, 1923). Doye's ego operates according to the pleasure principle which focuses on his instinctual drive and eros. In his act of rebellion, eros can be signified as the life instinct that pushes Doye to engage in life-sustaining decisions. This also explains why Doye adopts revolutionary aggressiveness of the superego as the only way to escape the tyrannical systemic oppression, violence and human rights violation in order to achieve independence. This superego is what Eagleton calls "the unruly, insubordinate unconscious" (Odinye, 2018). According to Freud, "the superego is thought as the source of punitive, approving and idealizing towards self; the voice of reason (McLeod, 2019). In *Tomorrow Died Yesterday*, Doye's superego aggression is directed against the government figures and Asiamia greedy chiefs. His operative feelings in this unconscious rebellion is externalized and displayed in his act of creating his own militant gang *Asiamia Freedom Army* (AFA). On the level of psychoanalytical interpretation of Doye's plight, it is important to note that the sole function of the superego is to repress unwanted memories and induce guilt as well. Hence, it is Doye's recognition of repressed dreams or wishes that produces extreme hate, pride, bitterness and even anxiety or fear though Dise once held an interview with him to try to get him to see how evil his actions are and seek help before the psycho-emotional effect violence has on him consumes him totally. Dise herself, having being a victim of sexual abuse knows better as to how neurosis and Post-Traumatic Stress Disorder upturns a victim's whole life if not treated accordingly. She experiences rape from three armed uniformed men while her husband is forced to watch. This causes her to lose her pregnancy, dissociate herself from her marriage and family and eventually lose her marriage.

As a boy-child, Doye develops an ego or individual identity, a particular place in the sexual familial and social networks by splitting off guilty desires, repressing them into the unconscious. Therefore, as a human, Doye emanates from Oedipal process. Consequently, Doye uses all rebelliousness and retaliative spirit in his psyche to fight off the systemic violence ravaging his community, thus moving beyond the level of ego and superego. In fact, his bitterness towards the crooked pattern of governance creates no room for the superego to birth any form of guilt which would have pointed fingers at the nemesis waiting for him at the end of the tunnel path he takes. According to Eagleton (2008), one thing is certain, the unconscious will always return to second-guess and guilt-trip him and his actions.

Garricks represents Doye's aggressiveness and rebellion as an inward tragic event, first set off by his verbally and physically abusive father and later reinforced by his community heads towards their greedy choices and hazardous decisions as regards injustice, bribery, nepotism and self-centeredness. The childhood abuse of his father and the violations and infringement of the rights of Asiamia indigenes by their town heads helps destroy Doye's psychic wholeness, disintegrating and crumbling his entire personality; regardless of this, he seeks for his eros, besides a man

must survive and live in order to have fulfilment. Doye's unimaginable disgust and bitterness for the oppressive and violent system and his rebelliousness against the violence and violation of human rights are consuming passions; the deep movement of superego aggression motivates the rebel in him and indirectly pushes him into his Thanatos (the clear pathway to his death). Doye's choice of a means for survival challenges the whole Oedipal norms that militate against his pleasure principles.

Death instinct plagues Doye later in the novel and it reduces his aggressiveness and sets him off into more and more hiding as well as making him paranoid. This assertion proves Doye's plight; not minding his supposed strength, he still lacks the courage to resist the natural laws that awaits his kidnappings and killings. Emotional torture ensues as a result of knowing he has a betrayer in his gang and that Imperial Oil is on his tail, increases the Oedipal guilt that drives Doye even more into his psychological torture. Doye continues entertaining the fear that, without fishing out the mole in his group, his death would come sooner than later. This thought interlaces Doye's minds and leaves him unhappy even with all the money earned from his kidnapping gimmicks. To make matters worse, though unknowingly to him, Doye kills the wrong gang member leaving the mole to allow Imperial Oil and the armed forces infiltrate his gang.

At an early age, Doye is depicted as a troubled child because of his resonance with violence which leads him into having a fight with Amaibi for squashing and putting an end to the life of an innocent crab. It is later revealed that he has had to face emotional and psychological torture from his father's abuse which stems constantly from his drunkenness. Mpaka, Doye's father, suffers from psychosis (which is the key indication to his violent nature) after returning from the Biafra civil war. He becomes a drunkard and terrorizes his whole neighborhood with his gun as a result of his traumatic emotional condition. Mpaka's trauma is as a result of the conditions of war and this creates anxiety and tensions in his mind steadily leaving him in the arms of hysteria. He is traumatized by the war and this plays on his psyche and pushes him to making wine his constant companion. He becomes so mentally unstable and unable to repress his fears and hallucinations of blood and cries on the war field. This becomes the genesis of his psychotic disorder and Post Traumatic Stress Disorder. Doye recounts:

Asiama people say that papa is crazy. Some say that the Biafra War made papa crazy. During the war, he had fought on the side of Biafra... It took two years, several horrors, and terrible battles in Nsukka, Enugu and Onitsha, to re-orientate papa's beliefs... Papa may have left the Biafra War but the war had not left him. (*Tomorrow Died Yesterday*, 2014:84)

Mpaka is unable to actively repress his fears. As at the time Doye narrates his father's ordeal, people no longer respect his father because of the demons from the Biafra war which constantly torments his father day and night. These same demons push him into a life of debauchery and domestically/physically abusing both his immediate family and the entire neighborhood. Doye remembers his father as one who would return home, beat his mother or any of his children he finds. It got to a point when they would all hide from their father and one night, his father got so frustrated that he saw no one to beat and decides to shoot at the silent night causing the entire neighborhood to cower in fear. The next morning Doye's mother ran away just like papa's second wife had done earlier with her children. Doye and Soboye his elder brother end up living the remaining days of their lives without a mother's love and care which is what partly created holes for Doye's own psycho-emotional torture. Apparently, these oppressive conditions messes with Doye and leaves his mental health in a state of chaos and which eventually drives him towards Thanatos (the path to self-destruct).

Doye's state is not caused by active repression; his anxiety and fear over his physical abuse distorts his thoughts and leaves him in a psycho-emotional mess. He suffers from the memories of abuse ranging from childhood down to adulthood with references to the dreaded Asiama incident of 1997. Doye himself was tortured and flogged shirtless and mercilessly with 'koboko'. The tearing of his flesh, the gritting of his teeth, the flinching and squirming whenever the stroke of the koboko landed on his back (371) all further intensifies his decision to return violence for violence and even exert more violence to them that caused him physical and emotional pain in the year 1997. The resultant effect of such escalated violence in a region teeming with angry, frustrated people simply creates a militant time bomb; this sees Doye venturing into militancy and serially attacking the government, their allies, shooting and killing soldiers when he pleases and as he pleases. It is worthy to note that violent experiences produce different results in individuals because of the way they react and accept such experiences. Violence becomes Doye's last resort to fighting back

against all the violence and human right abuse he has experienced over the years. And for every soldier that has died in a face-off with Doye and his men, he justifies his killings with the innocent people the soldiers had killed in Asiamama in 1997 (*Tomorrow Died Yesterday*, 2014:221).

Doye's rebellious strategy fails because he is incapable of completing his struggle for life instinct and self-fulfillment. He succumbs to Oedipal guilt and becomes subjugated in paranoia. He moves into the preconscious level and is unable to fight his death instinct not minding him being overtly security-conscious and sleeping with his gun always. The desire to elude systemic violence and human rights violations eludes him completely as he still dies in the cold hands of the crooked government and their agents of destruction. He dies a victim of his psycho-emotional troubles.

Structural Violence and Oppression in Chigozie Obioma's *An Orchestra Of Minorities*

Oppression is embedded in socio-cultural, political economic and religious structures in the human society. The situation is even more pathetic in Nigerian society where tenets of culture, tradition and belief systems permeate every facet of human endeavour. The tenets of these cultures and traditions are factors that create the structural kind of oppression since the culture and tradition have become a source of subjugation of groups to the whims and caprices of other groups of people within the Nigerian society (Ugiagbe and Eweka, 2014). As a chronic stressor, oppression can lead to poor mental health. Studies consistently links poverty and lower socioeconomic status with increased vulnerability to negative physical and mental health conditions, including schizophrenia, major depression, panic and phobic disorders, as well as antisocial personality disorder.

Chigozie uses his work to elucidate the unfair treatment of man by his fellow man, unfolding various oppressive conditions which tries to snuff out man's existence and self-actualization in the society. Chigozie's male protagonist is a male of thirty years (Chinonso Olisa) who could not transcend beyond the limitations imposed on him by the socio-economic structures. In fact, Chinonso as a man and adult is verbally abused, humiliated, objectified and assaulted, silenced, and denigrated to the lowest rung of the societal ladder simply because of his social status.

In *An Orchestra of Minorities*, Chinonso is seen in the commencement of the novel, in his lonely world making a living as a poultry farmer. Even though he is alone and lonely, Chinonso loves his work and caters greatly for his birds and gosling (pet bird). One day, Chiononso meets Ndali, a woman on a bridge preparing to commit suicide. He persuades her not to kill herself and a relationship brews from this chance meeting. Later on, Ndali though from a rich home and studying to become a pharmacist accepts Nonso's proposal of marriage. Chinonso's world soon becomes repressive since he is constantly surrounded by the conscious notion of his poverty state after meeting with Ndali's family. Ndali's father (Chief Okoli Obialor) is very rich and influential; Nonso on his first visit to the house counts eight (8) high-cost vehicles in the compound (114). He is also well-respected in his community for being a philanthropist and a devoted Christian with a huge sculpture of Jesus hanging on his gate (113), and even more Christian paintings in his living room (118). However, his actions remain obscure in the novel as he scurries through humanity, philanthropy and oppression. Alongside his son (Chuka), Ndali's father inflicts emotional and psychological pain on Chinonso for even daring to become friends with his daughter. He asks Nonso if he is aware Ndali will soon complete her studies to become a pharmacist and that she will move on to greater heights in the UK for her Masters. He is even more irritated that Nonso thinks he ever stands a chance to become Ndali's husband without a proper business and a degree (119). Ndali's brother is seen some days later addressing Nonso as Otobo and Church rat which are very demeaning words.

Classism is replete in the novel. Ndali's father, represents a classist figure who believes 'monkeys ought to play by size' and that the rich are inherently superior to the poor. This is evident in the unfair treatments meted out on Chinonso on several occasions. Chinonso confesses to the above discrimination and oppression based on class by Chuka:

Now listen Church rat, my father said I should tell you that if we hear "phim" from you, or any noise at all, you will be in serious trouble. Do you know you are playing with fire?

You are cuddling a consuming fire. You are romancing the child of a tiger, Nwa-agu.

(138)

The fact that Ndali's father does not allow her relationship with Nonso to bloom is a clear indication that the social structures have disadvantaged the poor and uneducated. This unequal opportunities arising from social structures on the less privileged is psychologically damaging. The oppression Nonso faces from Ndali's father based on class has psychological consequences – it commences the journey of fear, anxiety and depression in Nonso especially after being stripped off his dignified attire of a guest, clothed in garments of the lowly, and reduced to his true status in

order to serve as a gateman during Chief Okoli's birthday party (149). Nonso is described as being empty with words after such demeaning experience. The oppression Nonso faces manifests in persistent verbal abuse by Chief Okoli and Chuka degrading his self-worth and esteem – "i bu otobo, otobo ki ibu, real otobo... Ah, you dress in a respectable fashion, church rat (138)". The situation that results to verbal abuse is ironic especially since Ndali's father extended the invitation of his birthday party to Nonso through Ndali. Nonso is simply humiliated because he attends as a response to the invitation extended to him and also because of his love for Ndali. Chinonso's mental health is greatly affected as a result of the abusive words and oppressive bullying experienced from his fiancée's family. He becomes a victim of verbal violence and sees his supposed happy moments turned into emotional pain after being turned to a servant, working in Chief Okoli's house, because of his social standing. And because he promises Ndali never to leave her not minding the warnings from his uncle, Nonso embarks on the journey to acquiring a degree in order to upgrade his social standing to that of the Okolis. In psychoanalysis, Nonso's quest for this kind of freedom unconsciously involves his abusive and self-destructive superego, the inwards traumatic pressure of the past few days of his life since becoming Ndali's fiancé.

Chinonso's superego fear replaces castration fear which is caused by the threatening paternal attitude of Ndali's father. Chigozie explores the psychological origin of assertiveness in *An Orchestra of Minorities* through the concept of the superego as an individual agency of internal conflict. In fact, the repression of the life instinct in the novel causes the release of superego aggression that is self-destructive to Nonso; the aggression to get a university degree at all cost which set the tone for his self-destruction. Ndali confesses to Nonso: "it is because you don't have a university degree...yet they say it all the time, Ndali you're marrying an illiterate; Ndali, please, I hope you are not thinking of marrying that riffraff..." (155). From the above confession by Ndali, Nonso's superego aggression is directed at his oppressors; the effectual feeling in this unconscious aggression is externalized as rebellious hatred for being denigrated to the lowliest state and to prove he has what it takes to elevate himself. Chigozie represents this inward feeling, reinforced by some oedipal destructive in-laws whose psychic agility violates the protagonist's psychic wholeness. Chigozie's representation sustains the fact that certain events of one's adulthood can further shape their mentality in living the rest of their adulthood days. Obviously, Nonso's experiences with Ndali's family is not a good one; his struggle to liberate himself from the emotional anxiety and trauma associated with fear of bullying and attacks from Ndali's family plunges him into grievous mistakes and deeper sorrow.

Chigozie has implied a strong critical feeling towards the personality of Ndali's father, his overbearing attitude and hypocritical values. Tension and fear are enacted within his meeting with Nonso setting the tone for Nonso's psychological violence. His oppressive acts and bullying from the high rung of the ladder becomes the factor behind Nonso's quest for higher education and equality in social status. This has thus pointed forward to later developments in the novel. Note that psycho-emotional violence and isolation are strongly connected to oppression because they create room for physical aggression and psychological abuse. The consequences of this kind of violence on any man include depression, and oppression-based trauma. The above views are explicitly depicted by Chigozie in his novel, to expose rhythmic violent rise and fall of Nonso. Analyzing the character of Chinonso from the psychoanalytical perspective, it could be said that Chinonso has the certain unconscious desire to feel welcomed into the high social class but without a practical outlet pattern. Therefore, the desire forces its way in from the unconscious while the ego blocks it off defensively. It is important to note that Chinonso's internal conflict is obsessional because he seeks validation from Oedipal figureheads for emotional and societal satisfaction. This emotional satisfaction is the pleasure principle. This also results in Nonso's stubbornness and rebelliousness in using any means available to attain the level with which to marry Ndali.

As Chinonso has decided to seek validation and win the favour of Ndali's family based on his obsession and the quest to satisfy his survival instinct (eros), by chance he encounters a former classmate, Jamike. Jamike attends Cyprus International University and because Chinonso seeks to further his education too, Jamike encourages him to apply, Chinonso does so and is accepted. In order to raise money for his travel/school plans, Jamike suggests that Chinonso should sell his "big farm land/family house" (the only property to his name) against the warnings of his uncle, Ndali and his friend, Elochukwu (174). He does this with the help of Elochukwu while Jamike dupes him of his money and disappears (251).

So, far there seems to be an established violent rhythm in Chinonso's life and this time around it is fraud and jamike's betrayal of Chinonso's trust is heinous. Significantly, Chinonso's aim of escaping the social situation in Nigeria is to

assert his rise in society and remould his denigrated personality. Ignorantly, Jamike serves him betrayal on a cold plate because fraudsters target unsuspecting persons. Chinonso becomes a victim of fraud because he is vulnerable to situations around him – away from home and already regretting leaving Ndali and the painful loss of his only family property. Chinonso suffers a lot of mental anguish in this novel – classist-based oppression and bullying, exposure to racism and sexual abuse in a foreign environment. Because fraud obtains cash or properties from people through deceit and illegally, it automatically is a violation of human right. According to Lauren Devlin et al (2023), fraudsters instill trust, exploit vulnerabilities and manipulate victims into making irrational judgments and erroneous decisions. The destructive role on the psyche of individual is highlighted as well as the role of racist stereotypes play in constructing the category of Africans in a foreign environment.

Fraudulent activities play a major role in subjugating the both male and female to inhuman treatment. The chain of fraud is carried out by greedy fellows for their greedy gains. The high profit margin and low risk arrest (since the fraudsters hide under technology) are motivating factors that encourage people to defraud their fellow humans. As a result, victims are forced into situations of circumstances: betrayal trauma, anxiety and depression, guilt, embarrassments, anger, stress and sometimes substance abuse can follow (Devlin and Salahi, 2023). T.T. confirms that a lot of people are victims of fraud: "...I ask because I have seen many occasions where boys just barbed people's heads. They pretend that they are the agents of the school and take their money. But don't pay the fees at all. They just eat the money" (217).

T.T further reveals his thoughts about Jamike to Nonso on being a 'yahoo boy' and his suspicions on Nonso being duped by Jamike (217). The above instances of betrayal as a result of fraud are evident to an average reader. Jamike and a host of other humans betray and defraud their fellow humans for self-enrichment. This crowd of fraudsters lacks the moral conscience to respect basic human rights. The psychological harm caused by fraud is insidious, laced with shame, and rarely discussed with close friends and family. Sadly, many victims internalize the trauma and opt to deal with it alone. Chinonso already wallowing in regret opts to deal with the betrayal trauma himself as opposed to letting it all out to Ndali at least. From the foregoing, it is clear that Chinonso has become a slave to oppression, enslaved by antiquated oedipal figures that clearly fit into Freud's concept of Oedipus. The traumatic sexual abuse of Chinonso during his stay in the prison as well as the false accusation leveled against him, keeps on buttressing the point of him being a victim of violence. Following his life after being duped, he tries picking the remaining pieces of his life and eventually meets Fiona who offers to help him get a job. The little bit of optimism he gathers in page 329 is squashed when he attacks Ahmed, Fiona's husband in a fight for physically abusing Fiona (345). One notable thing about Kopf's assertion is that assaults and any other form of violence has a serious mental effect on the victim because it ends up destroying a symbolic order of the victim's life (245). The above vividly captures the conditions of Chinonso in prison who is burdened with the violent experience of being in a physical fight with Ahmed, falsely accused of rape by Fiona, being prosecuted by a prosecutor who makes a blatant racist case. To crown it all, the all-white jury sentences Chinonso to prison. In prison, Chinonso suffers rape from gay men and terrible physical abuse from prison bullies; he is forced to unconsciously enclosed these acts in his memory. To avoid more physical abuse Nonso becomes complicit with those responsible for the crime of rape. This makes it hard for him to narrate his violent experiences. In essence, Nonso's trauma is caused by deep pain and confusion with uncomfortable feeling due to recognition of shame and dishonor that overwhelms him leaving him traumatised and silenced in his four-year jail term. Kopf asserts that trauma victims are known "not to have adequate means to narrate their ordeals; the loss of language with which to communicate in itself is an integrating system of signs and signification (Kopf in Odinye, 2018).

Psychological trauma highlights the afflictions of powerless. In *An Orchestra of Minorities*, the circumstances surrounding his arrest and imprisonment renders Nonso powerless and murders the willpower in him making him defenceless against further oppression inside prison. This powerlessness and his traumatic state caused a mental disorder of perpetual muteness. Nonso also adopts repression because of the influence of the context, perspective and consciousness of his traumatic oppressions in Cyprus. Chigozie's protagonist is unable to utter a word or even narrate his story to prove his innocence as a result of the trauma that has led to perpetual muteness.

Chinonso's inability to communicate his experiences suggests repression; his inability to narrate his experiences is not an active repression where he knowingly pushes his undesirable memory away. His mental psyche is greatly influenced by dissociation that occurred as his trauma occurred leaving him a state of perpetual muteness. *An Orchestra of Minorities* is a good example of a trauma novel and in this analysis, the researcher represents how trauma and pathological behavior reflects in the life of the adult (Nonso). This novel has many concepts of Freudian and

Caruth's trauma theory ingrained in the character and in the experiences of the protagonist of the novel. Trauma is definitely repetitive and insistently continuous. This trauma is also depicted in Nonso who becomes psychologically detached from his environment and refuses to speak except side glances and shakes of head (373). Chigozie at this point employs the images of a frozen tongue, immobile and utterly estranged part of Chinonso; literally, (for four years) Nonso's voice has been silenced as a result of trauma. This silencing allows memories and voices to permeate Nonso's enclosed mind. His thoughts wonder aimlessly without order – choreography of ants on a hill, maggots in a decayed can of milk... (370). His secluded territory is forcefully created by Fiona and Ahmed through their false accusations. Chigozie's novel perform how trauma works by expressly exposing the failure to tell. Significantly, literary texts can depict traumatized characters as a result of violence but sometimes texts also perform trauma as a result of failing to tell the traumatic tale by eluding or fragmenting the story (Kacandes 2009; Odinye 2019). Chinonso is simply submerged in a complex internal struggle to speak or not to speak. In his mental language, his muteness is consistent communicating through side glances, shakes of head and even through coughs (373). The reader of *An Orchestra of Minorities* becomes a witness to the persuasive muteness that is marked by his lack of self will. This muteness signifies an internal psychological conflict and struggle to relive his experiences and tell his tale.

Pierre Janet noted in Graham F. Reed (1989) observes that “dissociation reflects a horizontal layered model of the mind. When a subject does not remember a trauma, its memory is contained in an alternate system of consciousness, which may be subconscious or dominate conscious (Odinye, 2018). The dissociation that overwhelms Nonso is evident, it obstructs his narrative memory and freezes his tongue; he believes words have lost their usefulness... (371). While in the prison, he remembers no good experience from childhood to adulthood. He is enveloped in a thick darkness almost playing with the dead which symbolizes traumatic experiences. The images that fill up his head further deteriorates his mental state. He no longer cares for his life, he sees nothing and hears nothing; his academics even after offered scholarship as compensation for the false accusation in Cyprus (373), gazing at walls without blinking becomes his new hobby (368). Nonso's Chi laments:

As soon as my host was taken from the hospital, where he had been for two weeks, to the cell where he would stay in solitary confinements, he could make no new memories... My host stayed in this state for four years. To chronicle these four years, to labour over the monotony of living, the anguish of still life, is comparable only to the pain of a slave.... (369)

Schmid (2004) explains that an individual may be entirely unable to integrate a specific terrifying experience which causes the memory to be stored differently, and therefore might not be available for the act of remembering (114). Though Chinonso's body, mind and spirit have been split open by violence, he is however willing to allow his uncle's voice and consoling words reset his life back on track. Significantly, the emotional involvement of Nonso's Uncle in the story aids the trauma survivor. He stands by him till he is able to start up something for himself again in the novel. Repression is an essential feature of trauma which is perceived to be a reaction to traumatic events. Nonso's repression is an involuntary rejection from the consciousness of his painful memories, feelings and impulses about fraud and abuse in prison. To explore further under the Freudian Trauma Theory, Nonso experiences traumatic neurosis caused by the false testimony given by Fiona and Ahmed and as a result he loses faith in humanity especially after all the recycled violent experiences in his life. It is clear Nonso wants a better future but the memory of his experience secludes him into further trauma, altering his identity and leaving him a deluded man. To further intensify his already traumatised life and heighten his disturbing thoughts. Nonso begins stalking Ndali in a creepy manner (502), in a bid to take his son from her. He even tries to kidnap the boy from school (502) becoming a menace to his environment. Nonso sets fire to Ndali's pharmacy to get back at her for disrupting his life and crumbling it and Ndali is killed in the process (510). Psychoanalysis refers to all figureheads of oppression as Oedipus.

Depression and anxiety are products of oppressive power caused by the actions of oedipal figures. Nonso also exhibits traits of anxiety which is a mental disorder caused by trauma. His psyche is heavily damaged as a result of the enormity of his pain and trauma making it difficult for him to think clearly. Chinonso's decision is strongly connected to his superego which acts as an internal judge and punishes his ego with feelings of guilt. Indeed, Nonso's feelings of love and low self-esteem are the cause of his quest for perfection and satisfaction. The quest allows the structured models of the id, ego and superego to be in conflict with each other. This explains why he his ego adopts repression, projection and displacement as defence mechanisms to protect him when he is not able to cope with the stress of his actions. In his adoption of displacement, we see Nonso satisfying his impulse by releasing frustration on Ndali instead of on his false accusers or even Jamike that placed him in the situation in Cyprus.

Conclusion

Throughout the novels, contempt, disgust and hatred are sustained; and at the end the reader, is left with a moral judgment detesting violence even more and all that represent it. By its very nature, psychoanalysis tasks the audience to connect the work and the context in which it finds expressions. Additionally, the literary texts used in this research constitute denunciations of the oppression and tyranny, criticisms of hypocrisy and moral vices, and repudiations of the classist syndrome and other violent-creating problems in the Nigerian social milieu. This research has demonstrated how Nigerian authors (across different cultural regions) have harnessed the elements of tradition/culture and social commitment to criticize violence, human right infringement and most importantly the psycho-emotional consequences of violence. A variety of literary devices, such as irony, symbolism, flashbacks, point of view, characterization, etc., were employed by the authors to engage the reader as a collaborator. The writers have used their books to create awareness about the impact of violence in order to present an impassioned explication of the predatory attitudes of perverts and abusers in Nigeria; to describe the grinding psychological consequences and to repudiate the moral vices prevalent in Nigeria as a whole that opens and re-opens the door for violence.

In summary, in confronting the inevitable choice between the often opposing demands of art and commitment, these authors have chosen to address the Nigeria's social, cultural, and political circumstances, synthesizing aesthetic considerations and social relevance to draw critical attention to the violent ills injurious to the growth and development of individuals in the country and by extension the country as a whole. This is because man, woman, and child compose a home, and if one pillar is psychologically deformed and weak, the entire family is weak, and if the family is weak, the nation is weak. The despair and restlessness in the different regions in Nigeria is the direct consequence of the psychological weakness in individual families. So, what happens in a home is the business of the nation and the other way around. The practice of classism, oppression and bullying by Chief Okoli and his son on Chinonso in *An Orchestra of Minorities* proves this point. It may seem like what happens in Chief Okoli's home is strictly his business but at the end of the day, Chinonso battling oppression-based trauma, perpetual muteness and schizo-affected disorder started from the psychological and verbal abuse he experienced in the hands of Chief Okoli and son Chuka. Ironically, Chief Okoli gets caught up in his oppressive scheme because Ndali (his daughter) loses her life as a result of a depressed Chinonso burning her pharmacy to the ground. In order to heal the nation, one must heal the family first; the restoration of justice in the nation begins with the restoration of justice in the families. Laws that protect men, women, boy-child and girl-child should not just be statutory; they should be constantly enforced to teach perpetrators of violence their deserved lesson as well as those who inculcate violent traits in their children. Laws that tone down oppression and classism should come to the limelight, portraying equality before everybody to expunge classist behaviours.

Lastly, there are still reasons for hope and change in the nation as long as these writers, in their role as the voice of the people, remain committed to using their literary creation to fight violence, oppression and advocate for rehabs, therapies and reforms for the psychologically affected in order to get their lives back on tracks.

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