

**HOMOSEXUALITY: A PSYCHOANALYTICAL STUDY OF SELECTED
NIGERIAN NOVELS**

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2018026013F

**A THESIS SUBMITTED TO THE DEPARTMENT OF ENGLISH AND
LITERARY STUDIES, FACULTY OF ARTS, NNAMDI**

AZIKIWE UNIVERSITY AWKA, IN PARTIAL

FULFILMENT OF THE REQUIREMENTS


FOR THE DEGREE OF MASTER

OF ARTS IN LITERATURE

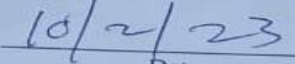
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I, Harriet Chinonso Okwara, with the registration number 2018026013F hereby certify that I am responsible for the work submitted in this thesis and that this is an original work which has not been submitted to this university or any other institution for the award of any degree.



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APPROVAL

This thesis written by Harriet Chinonso Okwara has been examined and approved for the award of postgraduate Master's Degree of Nnamdi Azikiwe University Awka.

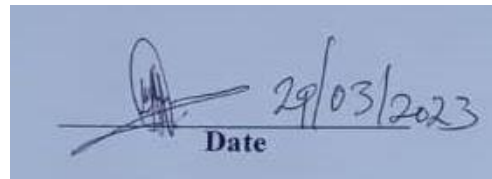
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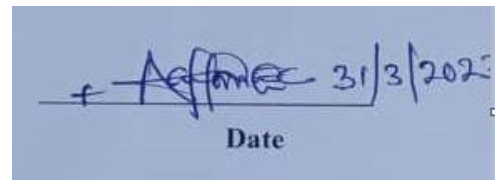
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DEDICATION

To God for the gift of human existence and to readers as a useful, 'manual', especially to people who are at the verge of losing their societal ideals.

ACKNOWLEDGMENTS

I thank God in a special way for this singular privilege of exploring the concept of homosexuality. I appreciate in a special way my dutiful supervisor, Professor Mbanefo Ogene, for spurring me on throughout the period of this Masters program and especially his invaluable inputs that led to the success of this thesis. Without your selfless and dutiful concern, I wouldn't have gone this far. Thanks a lot. You are eternally esteemed and appreciated.

I am very grateful for the invaluable help and opportunity provided for me by the department of English and Literary Studies and all the lecturers and examiners whose useful input was a stepping stone for the attainment of this height in my academic endeavour. Worthy of note is the indispensable contributions of Professor Chike Okoye, Professor Ifeyinwa Ogbazi and Dr. Ifeoma Odinye. Thanks for your invaluable contributions in my academic pursuit.

My course mates; Adaeze, Amaka, Naza, Neme, Onyemma and Lilly, I cherish the love and unity that existed between us that led to the hitch free success we now enjoy. I am happy meeting you along my academic path. I also acknowledge a whole lot of others who went out of their way to provide financial assistance, useful books and other materials. Some others provided me with encouragement, care and created out time to educate me on the best way to go about the project, without all these, this research could not have been a success. I owe a lot to you

I appreciate my parents, Late Mr. Basil Okwara and Ezinne Alice Okwara for their love for education.

I appreciate you all in a special way. Thanks immensely.

ABSTRACT

The Nigerian society frowns at the concept of same sex sexual unions because of the importance she places on biological procreation and her strict adherence to Christian and Islamic religions whose principles and tenets abhor the same sex practices. The above concept is the necessitating factor to the Same Sex Marriage Prohibition Bill passed into Law by the then president GoodLuck Jonathan in 2014. This law however is against any form of agitation for the right to express such sexuality in Nigeria as captured in some literary texts like Jude Dibia's *Walking with Shadows*, Chinelo Okparanta's *Under the Udala Trees*, Nnanna Ikpo's *Fimi Sile Forever: Heaven gave it to me* and Razinat Mohammed's *Habiba*. This research uses Sigmund Freud's psychoanalytical principles as its theoretical framework to investigate the minds of the characters in the literary texts to really discover the motives behind their actions and by so doing elicit the perception of the authors to the reality projected in their texts. The authors unravel their personal thoughts and emotions through their characters and this helps in interpreting the texts. With Freud's psychoanalysis therefore, this research examines the cultural and religious implications of same sex sexual orientation in Nigeria where heterosexuality is the norm and tries to find out the gap in the sexual development of these characters that consequently lead to their taking on a sexual orientation that is abhorrent in their society. With the above literary texts, this research through the use of motivational qualitative research discovers that some societal structures like patriarchy, bad leadership and some environmental influences are some of the factors that lead the characters to negate the social acceptable sexual orientation to embrace homosexuality. This negation also attracts some resistance arising from the cultural and religious orientation of the Nigerian society, leading to depression, psychological displacement, identity disorders, fragmentation and alienation on the part of the sexual none conformists. It also recommends that formative institutions like the family, society, church and the schools should endeavour to inculcate the right societal orientation in the children so that they do not grow up becoming social misfits. Secondly, platforms should be set up to reorientate persons who are already homosexuals.

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CHAPTER ONE

INTRODUCTION

1.1. Background to the Study

In the recent times, the concept of homosexuality has witnessed a large support, boom, hatred and condemnations in different parts of the world. The topic however seems to gain global attention in the wake of 21st century when writers decide to explore it in their writings. Prior to 21st century, the issue of homosexuality is seen as too sensitive and controversial that African writers in a broader sense and Nigerian writers in a strict sense shy away from venturing into it. Most writers who tried to visit it either make little reference to it or depict it in a negative sense. It is also worthy of note that, most of the countries in Africa share the same view on the subject of homosexuality. This informs the writers' and critiques' projection of their views on the subject in a general sense bearing in mind the peculiarity of the concept to the countries involved. This research focuses on Nigeria and religious and cultural implication of the subject of same sex sexual orientation but to really situate the subject it will be very imperative to make a little incursion into the African's view as that which informs Nigeria's perception to the practice of homosexuality.

Homosexual practice in Africa seems to meet stricter oppositions arising from the religious and cultural orientation of the people. Some scholars reject the notion that same sex practice existed in Africa prior to colonization while many others explore the practice as having been in existence before the advent of colonisation. This rejection and acceptance dichotomy produce two opposing schools of thought; the first group represents ideologies, concepts and institutions that seem to kick at the same sex sexual union tagging it 'unAfrican'. The proponents of this group maintain that homosexuality has not been part and parcel of Africa but has been an imported parcel through

colonisation. They reject it and propagate its abolition by laying claim to the fact that, it is unAfrican and against the African tradition and culture. Consequently, it should be cast away. The justification for this ban stems from the earlier assertion by Edward Gibbons in his *History of the Decline and Fall of the Roman Empire*. He says that “I believe, and hope, that the Negroes, in their own country, were exempt from this moral pestilence [i.e., homosexual ‘vice’]” (Gibbons, 1781:506). According to Murray (1998:246), Sir Richard Burton was later to validate Gibbon’s view in his statement that, “the Negro race is mostly untainted by sodomy and triba[l]ism.” Burton made this assertion after observing homosexuality indiscriminately practiced Near East and South Asia as against what he witnessed in Africa. In 1987 however, Daniel Hrdy supports Gibbon’s position by stating that “homosexuality is not part of traditional societies in Sub-Sahara Africa” (1987:11-13). In 1983, Daniel Vignal produced a seminal essay in which he analyzed twenty three African novels and concluded that homosexuality was introduced into Africa by the Europeans. Few years later Chris Dunton reaffirms Vignal’s investigation with his essay, “Wheyting Be Dat: The Treatment of Homosexuality in African Literature” after analyzing many African texts elaborately and confirmed that African writers project the concept of homosexuality as a western import. He also exposes the African writers’ style of imbuing the practice of homosexual only in the White characters.

The second school of thought proposes that same sex unions are and have been part of African culture prior to colonial invasion. This group maintains that it is part of history and man as a ‘social animal’ should be allowed to love and exercise his sexual freedom as he deems fit. Stephen Murray and Marc Epprecht are the foremost apologists of this school of thought. Murray (1998)’s *Boy Wives and Female Husbands* gives a clear image of the existence of homosexuality in almost all parts of Africa, justifying the claim that homosexuality existed in the prehistoric Africa while Marc

Epprecht (2013)'s *Sexuality and Social Justice in Africa* gives an elaborate insight into the maltreatment of the homosexuals as violation of human rights. They condemn the hatred, inhuman treatment and discrimination meted on the sexual non conformists as crimes against human right. In their views, the homosexuals are daily subjected to depression and narcoticism which end up leading to depression, trauma and ill health.

From the above argument, one notices that Richard Burton and Gibbon's (whitemen) who visited Africa as early as 1781 were surprised to observe that homosexuality is alien to Africa. This arises from the fact that the core African values and culture negate homosexuality. Africa in her uniqueness rebuffs same sex sexual unions. This is evidenced in the Burton and Gibbon's observations. However with the advent of the colonialists, Africa gets to forcefully internalize western orientation which includes the practice of same sex orientation. Sequel to this, Murray and Epprecht's analysis which came in 1998 and 2013 are couched from the postcolonial orientation of the Africans; an orientation that tries to force homosexuality on Africa.

Exploring this concept in Nigeria, Bisi Alimi (2015) in her seminal article, "If you say Being Gay is not African, you don't know your History" maintains that, "in digging up facts, I found that while many Africans say that homosexuality is un-African, African culture is no stranger to homosexual behaviours and acts." She goes further to state that "in my local language (Yoruba) the word for homosexual is 'adufuro'...in the Northern part of Nigeria, 'yan dauda' is a Hausa term to describe effeminate men who are considered to be wives to men." However Alimi did not clearly state whether these men actually engage in the same sex affair or because they look effeminate and are 'considered as wives to men' was enough justification to tag them 'homosexuals'.

In Igbo land, research suggests that homosexuality exists. In the recent past, women (especially those who couldn't bear children) marry their fellow women for the sake of retaining the family name and lineage. This in actual sense may not be regarded as same sex relationship as the purpose of the marriage was to bear children. The women (marrying and the married) may not have sexual intercourse as this was not the reason for contracting the marriage. The second woman was expected to meet the husband of the first woman or another male who will possibly impregnate her. Great premium is placed on marriage and biological reproduction that couples in Igbo land who bear no children use any possible means to have children including 'keeping' one of their daughters in the house to bear children. The absence of a child, especially a male child necessitates what Akachi Ezeigbo (2012:31) asserts that, "our ancestors in Igboland adopted the options of 'female husband' and 'male daughters' to ease the pain and get around the 'problem' of not having a male child and solve the 'problem' of inheritance." This act according to Akachi, gives them the assurance that the family name and inheritance are secured. The 'female husband' and 'male daughter' relationship exclude sexual intimacy because childbearing which is the sole intent of this marriage cannot be achieved through such relationship. In this regard, O'Brien opines that, "a female husband does not engage in sexual interaction with her wife; indeed, nowhere do the African data suggest any homosexual connotation in such marriages." Her contention is that, "if homosexual behavior were a regular component of female-husband marriages, the association would have been noted in the ethnographic record" (1977: 109, 123).

In addition to the above observations, research also shows that Africa and Nigerian's ban on same sex sexuality stems from her cultural and religious beliefs. Culture is a people's collective and acceptable social norm of existence. Agha (1996:6) perceives culture as:

The totality of what we practice, our language, religion and dressing, eating, our tools and implements used, the way we work and play, the various changes in our vegetation, soil landforms, bedrock; culture is the synopsis of the peoples' way of life, a set of patterned activities, their world-view, and all directed towards the achievement of high quality of life.

By implication therefore, Agha suggests that culture is the totality of people's way of life. In African society today, the practice of homosexuality exists but is frowned at because of its non procreative tendencies. From the above perspective therefore, homosexuality would not be said to be part of African culture and norms because of the notion of 'acceptability' as one of the bases for the acculturation of a practice. Culturally, Africa is heteronormative (favours heterosexual union) because of the high significance it places on child bearing. African culture and orientation place high value to heterosexual marriage which is aimed at biological procreation. One of the apologists of this ideology, Mwalimu (2003:290) avers that the "homosexuals cannot procreate. No male can have "sex" with another male and produce a child through that act. No female can have "sex" with another female and produce a child through that act" and that "bearing and rearing children in the perpetual circle of the living, the ancestors and the unborn are a fundamental element of Afrikan culture." Sequel to the above, Hite (1981:800), surmises that "marriage is an institution of the family built around the family. Since men cannot impregnate men or women impregnate women, then homosexuals do not have to marry". Mwalimu and Hite are of the view that African culture arrogates homosexuality because of its non-reproductive results. Biological reproduction and childbirth give validation to heterosexual union in African perception. In Africa, marriage or sexual union must involve a man and a woman as the birth of a child becomes paramount to this union. This in essence negates the concept of homosexuality as it doesn't guarantee human propagation.

Religion is another tool that reinforces the condemnation of the practice of homosexuality in Africa. In the words of Senayon Olaoluwa (2018:21), “the framing of same sex sexualities and gender variances as ‘unAfrican’ is related to the purchase of Christianity and Islam, two Abrahamic religions that have domain influence on contemporary Africans.” In Olaoluwa’s view, the influence of religion (Christianity and Islam) gives rise to the conception that the practice of homosexuality is outside African culture. African society is predominately Christian and Islamic religion adherent who are guided by the principle stipulated by the Holy Bible and the Qur’an. The Bible provides the tenets for a Christian living and outlines its principles which run contrary to the same sex union. It says in Leviticus 18:22 that, “you shall not lie with a male as with a woman. It is an abomination.” The book of Romans 1:25-27 also shows this biblical condemnation of the ‘sin’ of same sex sexual union. The book of Qur’an (97:80-81, 26:165) also outlaws this practice in these words, “indeed you approach men with desire instead of women...you are a transgressing people.” In support of this view, Mutua maintains that, “the subject of sexual orientation, as understood in all its complexity is extremely charged in Africa because of the deeply social conservative landscape and the domination of the political space by Christianity and Islam, the two prevalent messianic faiths in the region” (2011:452). Guided by these religious and cultural beliefs therefore, the ban on same sex sexuality becomes a necessity.

Different countries in Africa outlaw the practice of homosexuality. “In Uganda the law forbids homosexuality, which is punishable by life imprisonment. Sections 140 and 141 of the penal code condemn the act of same-sex relations” (Morgan and Wieringa, 2007:65). The authors go ahead to insinuate that Uganda’s legal and political stand on homosexuality is based on the conviction that it is imported from the West and a ‘visitor’ to Africa. In 1995, the Zimbabwean President Robert Mugabe proscribes same sex sexual union and says that the homosexuals are “worse than

pigs and dogs” (Aarmo, 1999:262). Mugabe goes ahead to say that queers and their accomplices “shall be sad people here” (Dunton and Palmberg, 1996:19). Liberia for her part views the concept of homosexuality from religious standpoint and sues for its abolition. This gave rise to the Liberian Council of Churches attributing the Ebola virus outbreak of 2014 as evidence of God’s wrath on the Liberian citizens. They however recommend that, “Liberians have to pray and seek God’s forgiveness [for]...corruption and immoral acts (such as homosexualism, etc.)” (Daily Observer, 2014). The conception of the western influence on the people of Gambia necessitates the statement by the Gambian President, Yahya Jammeh in 2015. According to him, “if you are a man and want to marry another man in this country and we catch you, no one will ever set eyes on you again and no white person can do anything about it” (Tharoor, 2015). This was in opposition to what Jammeh views as western diplomats’ meddling in his country’s critical matter. The above instances go to show that homosexuality is not accepted in many countries in Africa.

Nigeria as a part of Africa undoubtedly shares this unifying ideology about the concept of same sex sexuality in Africa. This however informs her ban on the practice of homosexuality. In 2014, Nigeria’s former president, GoodLuck Jonathan signed the Same Sex Marriage Prohibition Bill into law. The law enshrined in Section 214 of the Nigerian Penal Code (Third Edition 1967) prescribes that:

Any person who has carnal knowledge of any person against the order of nature or permits a male person to have carnal knowledge of him or her against the order of nature is guilty of a felony and liable to imprisonment for 14 years.

Section 217 also surmises that:

Any male person who, whether in public or private, commits any act of gross indecency with another male person, or procures another male person to commit any act of gross indecency with him or attempts to procure the commission of any such act by

any male person, whether in public or private, is guilty of a felony and is liable to imprisonment for three years.

The law also prescribes the same penalty to rape and consensual intimacies on persons of the same sex. However, Section 352 of the Penal Code stipulates 14 years imprisonment to acts intent on having "carnal knowledge with a man (or woman) against the order of nature ...” The law also prescribes 10 years jail term for those who encourage or convince the victims into such unions. The Nigerian legal stand on homosexuality reinforces her firm belief on Christianity and Islamic tenets and her cultural orientation of heterosexual union. This act gave rise to what Paul Canning (2012:6) says, that “...religion is very much behind Nigeria’s recent outlawing of same-union, which could mean a 14-year jail term for anyone convicted of entering into a gay marriage contract....” H. A. Gray Times (2008:97) also recalls that in October 2003, the Anglican Church in Nigeria in its annual international fora in the United Kingdom gave its stand in the issue of homosexuality: It reads:

We totally reject and renounce this obnoxious attitude and behaviour (homosexuality). It is devilish and satanic. It comes directly from the pit of hell. It is an idea sponsored by Satan himself and being executed by his followers and adherents who have infiltrated the church. The blood and power of Jesus Christ of Nazareth will flush them out with disgrace and great pains.

As Christianity lends hand to African homophobia, Islamic religion gives a more unsympathetic denouncement of the practice of same sex union. Marc Epprecht, on his part argues that:

Islam has a reputation today for extreme homophobia. The Qur’an, it is widely maintained, is even more explicit and unrelenting in its denunciation of homosexuality than the Bible. Islamic law (sharia) purportedly names specific punishments such as one hundred lashes with a whip, stoning to death and tossing off a high tower to be followed by everlasting torment in hell. (2013:96)

In Eprecht's view, the Qu'ran provides a harsher treatment on the homosexuals than the Bible. He goes further to allude that the two religions sanction homosexuality in its entirety with Islam outlining severe punishment.

The homosexuals on their part have formed a resilient stance in the fight for what they tag 'right to sexual orientation' in Nigeria. Some of the homosexuals have confessed their helplessness at the point of acquiring the sexuality and their weakness at 'curing' it. In *She Called Me Woman: Nigerian Queer Woman Speaks* (2018), a research work carried out by three social psychologists; Azeernah Mohammed, Chitra Nagarajan and Rafeeat Aliyu on one homosexual man and twenty four Hausa (Nigerian) homosexual women. The authors discovered that some of the women suffered psychological trauma as a result of their undying sexuality contrasting with the Nigerian society while many were vocal in canvassing for their right to exist in Nigeria. They insist that their sexuality is God-given, harms no one, not a criminal offence and more importantly it is inherent and undying. Another social psychologist and a campaigner of 'right to sexual orientation', Marc Eprecht makes it clearer that:

African Igbti people themselves are virtually unanimous in testifying that their sexual orientation and gender identities are inherent. Memories of feeling different from other boys and girls, and of unhappiness with how they were supposed to behave as normal children, often go back to long before puberty and independently of any social or sexual experience. Such feelings also go back to before they knew any words that explained the difference. (2013:62)

Also contributing to the undying nature of homosexual traits, Mbanefo Ogene (2019:107) avers that, "it is obvious that lesbian habit hardly dies once it enters into an addict's lifestyle" and by extension the gay individuals. In 2015, during a special report on SaharaTV titled 'Being Gay in Nigeria' Oluwaseun expresses his personal opinion as regards the passing of the same sex prohibit bill in Nigeria. He asserts that:

Nigeria is not the best place to be a gay person. The society is not very accepting, but we are beginning to see changes... most people would not believe homosexuals exist in Nigeria...but because of the law on homosexuality in Nigeria...because of the global phenomenon of it now, we want acceptance here too in Nigeria...we want to be recognized...we want our human rights...we want to be free...we want to be able to express ourselves.

Oluwaseun goes ahead to express his displeasure over the everyday intolerance, hatred and contention witnessed by the homosexual in the offices, at home, in public places, and in legal institutions. This experience gave rise to what he described as deterioration in the health of same sex oriented individuals who on this account have to contend with ‘depression and mental health.’ Oluwaseun’s report and its sympathetic exposure had until now not elicited the type of sympathy it begged from the outside world.

At the dusk of the passage of the Nigerian Same Sex Marriage Prohibition Bill of 2014, Abisola and Bissel another two social psychologist interviewed forty one homosexuals codenamed by the authors as ‘MSM’ (Men who have Sex with Men) in Lagos and Abuja; two economic hubs with large influx of people from almost every tribe, religion and culture in Nigeria represented. Abisola and Bissel notice that the MSM really feel the strong desire for the same sex. They “understood their non-heterosexual identity to be innate, natural and God given part of their self-identifications while others understood it to be circumstantial.” They also discuss their efforts through prayer and fasting to ‘cure’ the same sex desire in them which according to them yielded no results. For the participants (MSM) therefore, given “the current legal context of criminalization, it appeared to this group of MSM (Men who have Sex with Men) that they were being criminalized for an attribute which was out of their control.” (Abisola and Bissell, 2018:125). Many also express their homophobic experience. One of the victims self identified as Olu, reveals that:

When my dad knew I was gay, I was discriminated by him, stigmatized; we were not on good terms for a year plus, and that was what actually stopped my education. He didn’t

give me any (sic) as in my feeding allowance; he didn't want to talk to me for a year plus. (Abisola and Bissell, 2018:126)

According to Abisola and Bissell, many of the participants spoke of brutality and violent attacks, physical abuse and death on people suspected to be homosexuals in Abuja. In light of these experiences, many homosexuals live a discreet life and in extreme cases become bisexuals by engaging in heterosexual union to shield themselves of societal humiliation. The laws and everyday homophobic experience in Nigeria give rise to what Lindsay, Green-Simms (2016:139) describes as "...everyday fears, desires, pleasure and anxieties of those who experience same-sex attraction in Nigeria." Lindsay's assertion was culled from her exploration of the characters in 21st century Nigerian novels. Even though the experiences are fictional but Green-Simms uses lucid words in creating picturesque model of the real homophobic experience in Nigeria.

Azeernah, Nagarajan and Aliyu (2018) unanimously agree that the uncompromising nature of the homosexuals and the unbending (inflexible) Nigerian constitution, religion, culture and ever increasing homophobic Nigerian society create room for a rigid impasse between the homosexuals and the Nigerian society, thereby creating trauma on the homosexuals since they form the minority. This lays credence to what Achebe says that "...no man, no matter how great was greater than his people; no one ever won judgment against his clan" (1964:230). This friction leads to trauma being associated with homosexuality. Since Nigerian society has more of correctional institutes (the law, police, prisons and homophobic persons) as homophobic avenues, the homosexuals who are at the receiving end get traumatized. As these traumatic experiences continue, the victim gets depressed and resorts to narcotism. He may even attempt suicide. Azeernah Mohammed, Chitra Nagarajan and Rafeeat Aliyu after interviewing the twenty five Hausa homosexuals capture the picturesque experience of traumatized homosexual victim in these words:

Intercommunal violence is one of multiple issues that have caused psychological harm, even if it goes unnoticed for many Nigerians. Many narrators speak openly about trauma. They reflect honestly on mental health issues, loneliness and feeling alone, depression and suicide attempts...a few narrators speak of taking drugs and alcohol ... drugs, hard drugs, like codeine, white ashes. They helped because there was no love. (2018:10)

The authors are of the view that if the above experience continues to seek resolve and getting suppressed, the individual may develop a feeling of hate and dissension which many a times leads to rebellion; consciously or unconsciously against the society. It may also lead to depression on the part of the victim, infidelity in marriage as it has been noted that the homosexual partner is more likely to get sexual fulfillment from his/her same sex partner than the heterosexual partner. This was the case in Chinelo Okparanta's *Under the Udala Trees* (2016). It also contributes to loss of human resources as it has also been observed that those who can make it to other countries where their sexuality is accepted run away to safer climes. Frankie Edozien's *Lives of Great Men* (2017) attests to this fact.

Against what the homosexuals perceive as 'right', it is pertinent to state that peoples' culture, political and religious orientations provide modalities to what become law and the individual's rights, privileges and obligations. Different societies of the world have peculiar orientations and cultures that underline their perception to realities and the acceptance of a practice. This becomes evident when a particular society rejects a practice that is accepted by another. From the above standpoint therefore, it becomes important to see that some practices especially sex and sexual related issues receive a different appraisal and acceptance in Nigerian society different from the perceived sexual liberty obtainable in some western countries. According to the U. S. Supreme Court rulings, "the Fourteenth Amendment requires a State to license a marriage between two people of the same sex and to recognize a marriage between two people of the same sex when their marriage was lawfully licensed and performed out-of-State" (Obergefell et al. v. Hodges. (2015:3–

28). This law as outlined by the US legal document comes in to play as a result of the new insight and perceived dynamisms in the late 20th century America as against the existent homophobic laws of 1986. These insights:

...are characteristic of a nation where new dimensions of freedom become apparent to new generations... Later in the century, cultural and political developments allowed same-sex couples to lead more open and public lives. Extensive public and private dialogue followed, along with shifts in public attitudes. (2015:2)

The legal implication of the above is that prior to the 20th century laws that criminalises same sex practices in America, the recent perceived freedom and cultural shift prevalent in the 20th century allows the same sex persons to live the public lives without fear of homophobic attacks. Europe also shares this seeming 'freedom' and dynamism of America in the appraisal and acceptance of same sex practice. The European Union legal document stipulates that:

The European Parliament has addressed the issue of LGBTI rights on numerous occasions, starting with the adoption of a resolution on the rights of homosexuals in the workplace as early as 1984. During the 2014-2019 Parliamentary term, it adopted a number of resolutions condemning discrimination and calling for further legislation and action to protect and extend LGBTI rights. Parliament strongly condemned all forms of discrimination against LGBTI people, including the practice of LGBTI conversion therapies and the pathologisation of trans and intersex people, stressed the urgency of tackling increasing levels of hate speech and hate crime motivated by bias against a person's sexual orientation or gender identity, and put forward concrete proposals for combating hate speech and harmful stereotypes in the media. (The Rights of LGBTI People in the European Union, 2019:7)

Contrary to the above cultural and political orientation of the West, the Nigerian cultural setting has it that sex and sexual unions must happen between a man and woman, any sexual behaviour that goes contrary to this patterned structure is viewed as taboo and abomination and is consequently frowned at. This becomes the underlining factor to Nigeria's prohibition of the practice of homosexuality. This however makes it a criminal offence for anyone to practice such

sexuality in the country. With the above stand, any act of same sex sexual practice in any guise meets opposition and rejection in Nigeria; an attitude best defined as homophobia. It is also worthy of note that Nigeria backed up by its cultural and religious orientation has the right to outlaw whatever it deems unacceptable to it, hence persons with such sexuality end up rubbing against the larger society. Consequently, they are driven to psychological trauma.

In the literary scene, texts like Jude Dibia's *Walking with Shadows* (2015), Nnanna Ikpo's *Fimi Sile Forever: Heaven gave it to me* (2017), Chinelo Okparanta's *Under the Udala Trees* (2016) and Razinat Mohammed's *Habiba* (2013) recreate this reality in Nigeria. Set in Lagos, Abuja, Port Harcourt, Maiduguri, Nnewi and Aba, the literary texts portray the inherent homophobic attitude of the Nigerian society to the homosexual characters and the latter's consequent degeneration leading to depression and identity disorders as explored in the texts. Through language and style, the authors mirror in lucid terms their inner conviction that all men bearing in mind the inevitable circumstances that lead to their expression of sexual non conformity have the right to their sexualities. Just as one finds in the ideal society, this conviction contrasts with the ideological beliefs of Nigeria, hence the characters meet opposition.

Generally, literature recreates the human society. Its functions encompass entertainment, excitement, education and in some cases redirect the society to acceptable social behaviours. Cultural, linguistical, political and religious orientations of a given society are also inextractable aspects in the appreciation of a given text. In that, since a literary text replays reality, one also notices that a given element or behavioural pattern receives the same attention (positive or negative) as it receives in real life.

The texts under study encapsulate the perceptions of the authors to sexual orientation in Nigerian society. The writers try to impose characters and personalities whose sexual orientation run contrary to an acceptable social norm and code of conduct in Nigeria. The none acceptance of these sexual orientations as that which run contrary to cultural and religious orientation becomes evident in the society's repugnance and consequently leads to their depression and alienation. In *Walking with Shadows*, Dibia presents a protagonist, Adrian Ebele Njoku, a homosexual male who represses childhood experiences of deprivation and neglect that consequently leads to his being gay and tries to align to a social structure that abnegates his sexuality. Through series of events, the reader sees that Adrian could not possibly get along in a society patterned against his inner sexual disposition. In the text *Under the Udala Trees*, Okparanta presents a protagonist Ijeoma, whose psychological growth gets distorted as a result of a patriarchal structure and war that suddenly dispositions her from a child that needs parental protection to an adult who must rather provide for her near insane mother. Patriarchy and the negative effects of the war now become a structural system that causes a symbolic turn around in Ijeoma's sexuality. As the plot progresses Okparanta x-rays the depression and psychological displacement wrought upon Ijeoma in a society patterned alongside cultural and religious lines. As she wobbles between survival and escape, she also gets cut up in a patriarchal system.

On another note, the text *Fimi Sile Forever: Heaven gave it to me* projects Ikpo's believe that homosexuality can be inherited. His presentation of his protagonist Olawale (Wale) and his twin brother Oluwole (Wole) two dreadlocked lawyers who at an early stage of their life discover their sexual nonconformity attests to this fact. Their father, Tolu was a homosexual and this validates Ikpo's conception that homosexuality could be inherited. This by extension goes to imply that society seems to fight individuals whose sexuality they have no control over. Viewed as cultural

and religious outlaws, the society coerces the characters into depression and alienation. Mohammed Razinat draws from a different perspective. In the text, *Habiba*, the protagonist uses the practice of homosexuality as a tool to liberate herself from patriarchy and societal subjugation of women. Her quest for liberation from her societal inhibition on the female child leads to her alienation from her society. She becomes alienated as her Muslim religion and culture abhor the practice of homosexuality.

These texts are comfortably examined through the lenses of Sigmund Freud's psychoanalytical theory. This theory searches through the mind of the authors in relation to their literary pieces. Writers that project this ideology fall within the binaries of females and males. This difference in gender can also constitute diversity in their perceptions. Many a times the male writers infuse what Hooks Bell calls a "...political - social system that insist that males are inherently dominating, superior to everything and everyone deemed weak, especially females and endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological terrorism and violence" (1984:1), a philosophy best defined as patriarchy. The female writers on their part try to portray the eagerness of the women to liberate themselves through positive or negative means in a society that dominate and subjugate them. They try to reject any act or behaviour aimed at oppressing the female characters. The female authors rather strive for their emancipation and recognition of the female characters. Their effort lies majorly in the projection of the female characters as people with self worth and if given a level ground would contribute meaningfully to the society. By implication, these female authors lend their voices to the "protest against various sociocultural and traditional obstacles that hinder the growth and self actualization of the girl-child" (Shodipe, 2014:174). These ideologies as subsumed in psychoanalysis are couched in language. These ideologies come into reality through language; it

presupposes that language cannot be divorced as an avenue of relaying human experiences. Language in this sense goes beyond its literal usage to embrace associations, connotations, cultural inferences, mannerisms and signs and its effects on the human person. Locke calls it "...the nature of signs, the mind makes us of for the understanding of things or conveying its knowledge to other" (Akwanya, 2015:11). Ifeoma Odinye in (WELLTTA, YouTube Live Stream, 2021) also defines it as "the ground surface area on which ideologies strive". Words which are derived from language have positive or negatives effects on the characters. This to an extent patterns their life to a balanced personality or distorted personalities that consequently lead to depression, psychological disorders or alienation. In *Fimi Sile Forever: Heaven gave it to me*, this patriarchal disposition of the male characters explains their disregard of what the society sees as ideal in their quest for what they term 'right'. Mohammed and Okparanta project their female protagonists as victims whose structured male dominated society leads them to seek freedom and liberation through an act deemed as taboo and abomination. More importantly, the social acceptable norms must find a way to prevail disregarding the circumstances surrounding an individual. The cultural and religious frictions that follow these acts explained the neurotic state of these characters at the end of the plot.

1.2. Statement of the Problem

In the recent past, African writers shy away from discussing the concept of homosexuality in African literature, probably due to its sensitive nature. In Nigeria, the concept of homosexuality is frowned at because of her religious and the cultural orientation that give voice to the ban on same sex sexual union by the then president Goodluck Jonathan in 2014. Many works also highlight the gradual creeping in of homosexual works in Nigerian literature. None has really given enough space to elaborately explore that gap or the breach in the sexual development of these homosexuals that leads them to imbibe the sexual orientation that is rebuffed by their society, hence the gap in

knowledge which this research is out to fill. This research throws its searchlight on Jude Dibia's *Walking with Shadows*, Nnanna Ikpo's *Fimi Sile Forever: Heaven gave it to me*, Chinelo Okparanta's *Under the Udala Trees* and Razinat Mohammed's *Habiba* as case study.

1.3. Aim/Purpose of the Study

- After perusing through the texts under study and the brazen force with which the homosexuals campaign for what they tag 'fundamental right to sexual orientation', it becomes pertinent to reassert the cultural and religious implication of canvassing for such rights in Nigeria.
- To discover those areas that pose challenges in the sexual development of the individuals and find a way to remedy the situation.
- The consequences of this orientation are also highlighted and by so doing try to dissuade people from imbibing it.

1.4 Significance of the Study

This study will add to the body of knowledge in this field. It will reappraise the cultural and religious underpinning of sexual orientation in Nigeria. It will further emphasize the need for heterosexual union since Nigeria society places high value on biological reproduction which cannot be achieved through same sex sexual union. It will also xray the fact that homosexuality breach the procreative design of God. It will also try to breach the gap in the sexual development that led to sexual nonconformity and make for their peaceful reintegration in the society. According to research, the causes of homosexual orientation borrows more from the environmental factors, this research will go a long way to highlight those areas that need more attention in the

sexual development of the child and enlighten the parents on the need to educate the children early in life on the need to imbibe their society's cultural and social norms.

1.5. Scope of the Study

Jude Dibia's *Walking with Shadows*, Nnanna Ikpo's *Fimi Sile Forever: Heaven gave it to me*, Chinelo Okparanta's *Under the Udala Trees* and Razinat Mohammed's *Habiba* are literary texts that explore the concept of homosexuality with the resultant homophobia in Nigeria. This research is limited to Nigeria and the roles the society needs to play to attain homogeneity in sexual orientation.

1.6. Methodology

This is a motivational qualitative research. "Motivational research is an important type of qualitative research that aims at discovering the motives behind people's behaviours" and "through such research we can analyze the various factors which motivate people to behave in a particular manner or which make people like or dislike a particular thing" (Kothari, 1990:3). It will also employ the use of some primary texts, other related texts and the library as a means of gathering its information.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1. Conceptual Framework

Many authorities have defined the term 'homosexuality'. Martin Mike. W. (1995:245) defines homosexuality as "the sexual orientation in which one's primary attraction is to a member of one's own sex." Lefrancois Brendan (1990:545) also conceptualizes homosexuality as "a several life style that are available to those whose preferences are directed towards members of their own sex." In the view of Jennings T.N. (1990:529) homosexuality is "the orientation of sexual need, desire, or responsiveness towards other persons of the same gender."

Tracing the origin of homosexuality, McWhirter, Sanders and Reinisch (1990:10) assert that, "Karl Maria ... coined the term 'homosexual' (1869a, 1869b). This word was picked up by Gustav Jager (1884) and by Richard Von Krafft-Ebing (1894) who popularized it in the various translations of his work". According to the scholars, other terms proposed by other scholars example "Sexual inversion" (1936) by Ellis and "inverted Sexual instinct" by Westphal and some other similar words for many years competed with the term as words meant to represent sexual orientations. However "...the use of the term 'homosexuality' by Magnus Hirschfeld ...carried the day" (p.10). From the contention of McWhirter et al, it presupposes that there was no use of the word 'homosexuality' and 'heterosexuality' prior to the 19th century. Upon its inception, many scholars have ventured into exploring the concept in their personal expressions.

Bullough Vin (1979:9) posits that, "Homosexuality,' a philologically awkward hybrid of Greek and Latin elements ... applied to people who love those of the same sex, while "heterosexuality," equally philologically impure ... applied to those who gained pleasure from the opposite sex." In

the 1920s and 1930s, it assumed another name 'gay' which according to Deana F. Morrow and Lori Messinger (2006:7) in *Sexual Orientation and Gender Expression in Social Work Practice: Working with Gay, Lesbian, Bisexual and Transgender People* "refers to as people (male or female) whose principal intimate attractions and romantic relationships are towards other people of the same sex."

Contributing to this, Peter Nardi (2000) avers that the word 'gay' "evolved out of the concepts of heterosexuality and homosexuality, where the notion of heterosexuality was considered normal and homosexuality abnormal." Many seem to despise the term 'homosexual' regarding it as derogatory in preference to 'gay.' However one looks at it, gay or homosexuality has one thing in common; sexual intercourse, feeling, attraction, emotion and intimacy between people of the same sex or any behaviour or act which aims at luring two or more individuals of the same sex in a sexual relationship. From the above submissions therefore, homosexuality refers to romantic, sexual attraction or intimacy between people of the same sex. It embraces all sexual orientations and identities which run contrary to heterosexuality. In "How 'gay' Came to Mean homosexual" Daven Hiskey (2010) reveals that:

By 1955 the word gay now officially acquired the new added definition of meaning homosexual males. Gay men themselves seem to have been behind the driving thrust for this new definition as they felt (and most still do), that 'homosexual' is much too clinical sounding and is often thought as offensive among gay people due to sounding like a disorder. As such, it was common amongst themselves to refer to one another as gay decades before this was a commonly known definition (reportedly homosexual men were calling one another gay as early as the 1920s). At this time, homosexual women were referred to as lesbians, not gay.

Hiskey presupposes that by 1955 the word 'gay' was adopted by the homosexual males against the offensive and embracive word of 'homosexuality' deemed to sound like a disorder. While the males take on the term 'gay', the females adopt the tag of 'lesbians'. Whether this was the case or

not, the words 'gay' and 'homosexual' have one and the same meaning; when a man or a woman is sexually attracted to his or her own sexual group other than the opposite sex, he or she is said to be gay or homosexual. It however assumes a different dimension when the homosexual community took on the acronym LGBT (Lesbian, Gay, Bisexual and Transgender) in the 1990s. 'Gay' which previously was an umbrella word for the group got suffused in the acronym thus making it to represent one group of the homosexuals. Modern English lays credence to this by ascribing the meaning of gay to the male homosexuals. For the purpose of clarity in this study, the word 'gay' just as its recent meaning purports will mean the homosexual males to differentiate it from the women that have the term 'lesbians.'

Nigerian Novels

Literature replays the society through its genres; prose, drama and poetry. It tells of the joys, pains, sorrows, fears, aspirations and almost every aspect of life of a given society. Novel as a subgenre of literature carries the fictional experience of a particular society. In Nigeria, many novelists have through the medium of literature explored different experiences and subjects prevalent in their society. These novels which carry the peculiar experiences of the Nigerian society in her uniqueness are called 'Nigerian Novels'. Since the practice of 'homosexuality' has become a topical subject in Nigeria in the 20th century, writers have deemed it worthy to replay these experiences in their fictional works. Homosexuality in Nigerian novel therefore is seen as the concept of same sex sexual union in Nigeria captured in fictional texts.

2.2 Theoretical Framework

This research employs the Sigmund Freud's psychoanalytic literary theory as the premise most appropriate for it. Homosexuality is an inner sexual feeling or intercourse with the people of the same sex. Psychoanalytical theory however studies the mind's disposition to reality. It is therefore worthwhile to evaluate the four texts under study to actually decipher the mind of the characters (homosexuals) and to know the reason why they take on the type of sexuality they have.

In applying this theory to literary works, the reader investigates the inner workings of the characters to really discover the motives behind their actions and by so doing elicit the perception of the author to the reality projected in his text. The author unravels his personal thought and emotions through his characters and this helps in interpreting the text. Example, it is from *Heart of Darkness* that one understands the racial consciousness of Joseph Conrad. From *Becoming Abigail*, Chris Abani shows his readers his bitterness at the disastrous and psychological effects of trying to force an individual to behave like another person who is deemed to possess more virtues. Psychoanalytical theory investigates the workings of the mind and its influence on human behaviour.

Sigmund Freud, an Austrian neurologist and physician, is acclaimed to be the foremost proponent and initiator of this theory. The theory was developed by Freud in the early 20th century for the treatment of his neurotical patients. He called it "a new method of research and cure..." (Freud,1909:3). From the Freudian definition of his findings, one sees an entirely new method of appreciating human personality. Terry Eagleton describes Freud's discovery as a "strikingly original attempt" (2006:142). Freudian theory is based on observation. It was a product of his enduring patience in the observation of his neurotical patients. He came to a conclusion that their neurosis is a product of long repressed conflicting issues. Freud observes that the psychosis in the

patients are manifestations of the latent shocking experiences and that “their symptoms are the remnants and the memory symbols of certain (traumatic) experiences ... they cannot escape from the past and neglect present reality in its favor” (Freud, 1909:7). Freud’s Psychoanalytical theory therefore is set out to discover and resolve the causes of those suppressed issues responsible for the hysteria (neurosis) in the patients. In support of this view, Saul Mcleod (2013) asserts that “the aim of psychoanalytic therapy is to release emotions and experiences that have been suppressed and made unconscious”.

Years later, Freud broadened the scope of his theory to incorporate disciplines like religion, literature and artistic works as a means of capturing human development and civilisation. In literature therefore, Freud will say that a literary text exposes the author’s fears, dreams, hopes, aspiration and anxieties. Hence, the literary text becomes an offshoot and a concrete psychological neurosis of the author’s mind realizable from his literary work. The author recreates himself in his characters.

Freud’s *An Outline of Psychoanalysis* (1949) provides a clearer understanding of how the theory works. According to the theorist, the human mind is made up of the conscious, the preconscious and the unconscious. Freud proposes that the human desires that are repressed in the unconscious mind play powerful roles in determining the individual’s actions and behaviours. In other words man’s actions and behaviours are products of the desires and wishes which had been suppressed in the Unconscious mind. The concept of the ‘Unconscious’ was obtained from “the theory of repression (as) the repressed serves ... as a prototype of the unconscious” (Freud, 1923:210). The hallmark of Freudian scholarship is concerned with the internal disposition of the human mind and its influence on human behaviour. In the words of Lois Tyson (1999:15) the notion of the unconscious remains “one of Sigmund Freud’s most radical insights.” “The term unconscious ...

describes not only latent ideas in general, but especially ideas with a certain dynamic character, ideas keeping apart from consciousness in spite of their intensity and activity” (Freud, 1912:49). According to Freud, the ‘Unconscious Human Mind’ comprises three functional components known as the id, the ego and the superego. The id provides the psychic energy or the libido.

In the views of the theorist, “the id has the quality of being unconscious and contains everything that is present at birth and the instinct” (Freud, 1949:14). The libido is the unorganized section of the unconscious mind. It is also a reservoir for sexual desires, lust and passions that are crude and unsophisticated. Every human being is born with the id and it accounts for obsessions at food, sexual instincts and lack of consideration or moral implications. When this is left unchecked the individual will be controlled by the libido. The id contains two basic instincts called eros (desire for survival) and thanatos (drive for destruction or death). The function of the eros is “to establish and preserve unity through relationships. On the other hand, the purpose of the death instinct is to undo connections and unity through destructions” (Freud,1949:18). This by implication presupposes that the two instincts can “operate against each other through repulsion or combine with each through attraction” (Freud, 1949:19). The ego on the other hand is another component of the unconscious mind which controls man’s actions in a sophisticated environment. It does this by repressing the inordinate sexual desires and passions of the id. It also “...responds to stimulation by either adaptation or flight, regulates activities and strives to achieve pleasure and avoids displeasure” (Freud: 1949: 14-15). The ego reconciles the id (inordinate desires and lust) and the superego (the refined life) through some psychic apparatus called ‘defenses’.

Defenses in Freudian perception are mechanisms employed by the ego in preserving the unwanted experiences repressed in the unconscious mind. Defenses are employed by the ego to avert worries and anxieties and make the individual feel better. Defenses comprise Repression, Regression,

Denial, Sublimation, Fixation, Selective Memory and Selective Perception. In all these defenses, Repression is the most common and plays a key role. Freud explains that, Repression happens when the mind pushes all distressing emotions, thoughts and socially unacceptable inclinations from the conscious to the unconscious mind. In other words, the need for repression gave rise to the concept of the unconscious. By the help of Repression, the id and the superego are reconciled and the ego helps the mind to avoid internal conflicts and worries. These unresolved and buried conflicts continue to affect the individual's external behaviours and choices. Even though the human mind represses ideas to the unconscious, Freud suggests that ideas that are suppressed are peculiar and often ones which bring worry and distress to the mind. The scholar speculates that the unconscious does not only serve as a vessel that contains past memories and thoughts but also a latent tool which controls man's actions and inaction. Man is constantly unaware of the existence of the unconscious until triggered by incidents.

Fixation entails the inability of the human being to develop from one stage to another due to some suppressed characteristics on the course of growing up. Denial refers to when an individual fails to admit the existence of a terrible event or a problem. Regression entails the gradual return to a past behavioural pattern often due to ugly circumstance at the presence in which one wishes to avert. By Sublimation, the individual engages the sexual energy into something productive and socially right. This could be in the field of science, arts or literary creativity. Selective memory means the attempt of the individual to forget spiteful memories. The individual tries to avert any tendency of the mind to dwell on past memories that bring distressing ideas to it. Selective Perception on the other hand entails the desire of the individual to internalize only that which is within his capacity to handle. Here the individual makes effort to disregard or avert incidents that

cause psychological or emotional burden or counteract earlier beliefs. Other includes, Infantile Sexuality, Oedipus and Electra Complexes.

The third strand is the superego. In contrast to the id, the superego encompasses the conscious life. Unlike the id, the superego is the organised section of the unconscious mind. It is guided by the inculcation of societal norms, rules and etiquette and shows itself in the application of reason, manners and common sense. Freud describes it as that which “is responsible for the limitations of satisfactions and that represents the influence of others, such as parents, teachers and role models, as well as the impact of rational society and cultural traditions” (Freud,1949:15). These figures (parents, teachers, role models and cultural environment) represent the external environment.

In a nutshell, the theorist asserts that most of the conflicts encountered by the human mind take its origin from the early stages of life, what Freud calls ‘the psychosexual stage.’ He theorizes that human psychological development takes its root from predesigned successive psychosexual stages which comprises; the oral (birth-1year), anal (1-3years), phallic (3-6), latency (6-puberty) and genital (puberty-adult). The scholar proposes that the first five years of life is very essential to the formation of adult behaviour. During these periods, Mcleod suggests that “the id must be controlled in order to satisfy social demands; this sets up a conflict between frustrated wishes and social norms” (2008:1). As the individual grows, these psychosexual stages pose challenges that must be resolved before the individual will advance to the next stage. If these issues are successfully resolved, the result is a healthy personality. On the contrary the individual will be fixated or engage in either of the ‘Defenses’ which according to Freud is the mind’s protective garb. When these protective garbs are not powerful enough to sustain external forces that invade the mind, the human person degenerates to trauma, fragmentation, personality disorder, dissociation and in some cases withdraws psychologically from the human society.

In Freud's postulation, trauma is "any excitations from the outside which are powerful enough to break through the protective shield, in this case, there is no longer any possibility of preventing the mental apparatus from being flooded with large amounts of stimulus which have broken in and binding of them" (1920:7). In the later part of 1926, Freud submits that "the essence of the traumatic situation is the 'experience of helplessness' on the part of the ego which is suddenly overwhelmed" (1920:1). Freud maintains that the mind's protective shield (the Defenses) must prevent the external forces from invading the mind as this can result to neurosis (trauma). Paul Lerner and Michael Micale are of the view that "trauma has become a metaphor for the struggles and challenges of late-twentieth-century life, a touchstone in a society seemingly obsessed with suffering and victimization" (2001:1). By implication Lerner and Micale see these catastrophes prevalent in the world today like wars, racism, domestic, social, political and economic violence, sexual abuse, ill treatment of children as the aftermath of the challenges and situations obtainable in the 21st century.

In the words of Hacking Ian, "trauma originally referred to a sudden and physically damaging blow to the body, but in the mid-and late-nineteenth century, scientist expanded its meaning to include psychological harm caused by an unforeseen and frightful experience, usually revolving around death or its threat (1995: 183). To this Cathy Caruth suggests that the study of trauma has been applied "...more liberally to circumstances beyond those initially imagined—such as war, natural disaster, abuse, and confinement—to include psychological trauma that might not have resulted in or from physical violence" (1995:5-6). By implication these authors have made two categories of trauma; physical violence and psychological trauma. Physical violence trauma covers injuries, pains sustained from visible blows and harms. Psychological trauma on the other hand involves the inability of the human person to deal with life threatening situations over an extended period

of time. These experiences and situations are many a time not physical but are latent in the human mind. "Psychological trauma, in this regard, occurs when people are confronted with a situation or environment that poses grave risks and violates ones general sense of safety" (Allen and Charlottesville, 2009:36). Herman Judith calls psychological trauma, "the affliction of the powerless" (Herman, 1997:33). Affliction here entails those risky and security challenging situations which the human person is too weak to put under control; when this happens, the individual gets overwhelmed with fear, worries and may tend to dissociate himself from his environment. The study of psychological trauma also includes social and culture induced structures that deprive individuals of their perceived rights and privilegdes. When an individual feels that a structure, institution or a social body made rules that deprive them of their basic needs, such may be regarded as structural violence. Trauma which emanates from such experience is usually latent that no one seems to notice its effects or existence. The victim consciously or unconsciously lets out negative behaviours as products of long subdued traumatic experiences. This is usually triggered by events. In Jeffrey Alexander's conception, "trauma is not something naturally existing; it is something constructed by society" (2004:2). In the views of Kirby Farrell, "every trauma reveals inability of the social world to protect the victim from harm..." (1998:187). Most times, cultural dynamism can also necessitate discomfort and "leaves the individual suspended in glorious, but terrifying isolation" (1985:2). In other words, trauma can be structured by the society and cultures.

Child abuse is another instance of trauma. This falls under violent and psychological trauma. Child abuse "is frequently defined as the failure of a parent or other persons with responsibility for the child to provide needed food, clothing, shelter, medical care, or supervision to the degree that the child's health, safety, and well-being are threatened with harm" (Child Welfare Information

Gateway, 2). Child abuse with the exception of physical violence also comes in forms of lack of care, love, emotional support on the part of the parents or those responsible for a child to a point that the child's social and sometimes overall development is impaired. When this is the case, the child may seek these needs from persons of the same sex which sometimes results to sexual non conformity.

Rape is another act that induces trauma. Rape falls under the category of violent and psychological trauma. Rape as a violent induced trauma is conceived by the United Nations' Office on Drug and Crime as "sexual penetration or intercourse without valid consent of the victim" (2000:15). World Health Organisation in support of this also suggests that rape is "any physically forced or coerced penetration of the vulva or anus, using penis or other body part or an object" (Quoted in Kalbfleish, Gender Power, 50). As a violent act as it is penetrated through force and dominated and control without any consideration to human right and dignity. These acts, most times can lead to physical and mental injuries that consequently lead to psychological trauma

2. 3. Empirical Framework

Homosexual orientation has continued to prove a major problem and a subject of research between scholars especially as it seem to make waves in the recent times. People have come to question its origin, causes and ways of curing it. Medical researchers have ventured into studying the causes of this sexual orientation with the view to providing the best method of curing it. Despite the above effort, one notices that one of the problems that have declined medical and psychological research is the cause of homosexual orientation. This reinforces Stanton L. Jones and Mark A. Yarhouse (2000:52) assertion in *Homosexuality: The Use of Scientific Research in the Church's Moral Debate* that:

The origins of homosexuality are not clearly understood by scientists, and the topic is a subject of hot debate. Theories and empirical studies, which often contrast sharply abound. The theories about the etiology of homosexuality fall into two very large categories: theories that point to nature (that is, biological variables) and theories that point to nurture (that is, the influence of experience, of psychological variables).

They further posit that, “those who emphasis(sic) nurture, sometimes known as the psychoanalytical theory see powerful psychological forces at work, shaping and molding children from their birth, while those who emphasize nature contend that early homosexual traits attest to a biological cause” (Stanton and Yarhouse, 2000:53). Stanton and Yarhouse contend that the theory of the biological origin of the concept have defied empirical studies as theories frequently emanate to counter the provisions of the one before it. This according to them gave rise to two contrasting theories of nature (biological) and nurture (environmental).

In the 1990s, researchers came up with biological findings which tried to prove the generic and biological causes of same sex sexuality. This can be traced to the early research by a neuroscientist Dr. Simon LeVay in 1991. He experimented with 41 dead bodies comprising 19 gays and 22 heterosexuals and found out that “a tiny area believed to control sexual activity (the hypothalamus) was less than half the size in the gay men than in the heterosexuals” (LeVay, 1991:1035). This finding however received popularity by many scholars as proof to biological determinant of homosexual orientation. Years later, it came to be refuted by later researches as a result of other biological factors not present in the earlier research.

To disprove LeVay’ results, two famous geneticists Paul Billings and Jonathan Beckwith (1993), noted that LeVay “could not really be certain about his subjects’ sexual preferences since they were dead,” they also insist that “his research design and subject sample did not allow others to

determine whether it was sexual behaviour, drug use or disease history that was correlated with the observed differences among the subjects' brains.”

In 1991, Michael Bailey and Richard Pillard experimented with twins. Their views promoted the belief that biological factors were responsible for sexual non conformity. This became widely accepted as determinant of homosexuality but was later disproved by later researches. To further refute the biological causation of homosexuality, Psychiatrists Friedman and Downey (1994) noted that “despite recent neurobiological findings suggesting homosexuality is genetically-biologically determined, credible evidence is lacking for a biological model of homosexuality.”

In “Human Sexual Orientation: The Biologic Theories Reappraised” two prominent researchers Drs. William Byne and Bruce Parsons (1993) at the New York State Psychiatric Institute and arrived at a conclusion that biological factors are not determinants of homosexual orientation. In their words:

The appeal of current biological explanations for sexual orientations may derive more from dissatisfaction with the present status of psychological explanation than from a substantial body of experimental data. Critical review shows the evidence favouring a biological theory to be lacking.

Following these models, there have been a lot of studies and experiments by some scholars aimed at proving the genetic and biological determinants of homosexuality and the subsequent disapproval by other researchers. Despite the diverse views of the biological cause of gender non conformity, the fact remains that there are cases where children at the tender age of four and five manifest signs of homosexual orientation, thus making the argument on the non biological cause of same sex orientation more controversial.

On the other hand many scholars have aligned themselves with environment/nurture causes of homosexuality. Robert Kronemeyer (1980:7) asserts that:

With rare exceptions, homosexuality is neither inherited nor the result of some glandular disturbances or the scrambling of genes or chromosomes. Homosexuals are made not born 'that way'. I firmly believe that homosexuality is a learned response...and can be unlearned.

With Kronemeyer's contention, the causes of homosexuality seem to focus more on the environmental influence than the biological. Firstly, parent-children relationship can be a major factor here. An over protective mother and unsatisfactory and hostile father-son relations can lead to same sex orientation. Studies by Irving Bierber and associates in 1962, Ray B. Evans and Gerard Van Den on some group of homosexuals at different times came out with similar result upholding this notion. It can also be noted that a catastrophic marriage between couples can get the children into resolving that marriage with the opposite sex is torturous and as such decide early in life to cling to the same sex orientation. More still, inability of the parents to educate their children early in life on the ideals of their society which goes against same sex orientation can lead them into imbibing the same sex practice.

Secondly, it should be noted that human sexuality borrows more from man's need for companionship. Man as a 'social animal' desires and is in constant need for another human being either to satisfy his sexual needs or to socialize; this points to the reason why some individuals who have spent so many years in prison would tend to gratify their sexual urge with their fellow inmates since they can only be put in the same cells with people of their own sex. Ajibade's *Jailed for Life* is an example of this prison sexual non conformist experience. Ajibade (2003:132) avers:

My eye never seen this kind thing before. Man dey f-k another man's yansh. Haba!. It was case of sodomy. Since the warder did not catch them at it, the alleged offenders were not punished. But the authority decided to increase the potash...in the prison food. They

believed it would kill the sexual urge of the prisoners. But the prison still throbbled with pent-up lust.

The above experience arises from the shock experienced by one of the characters who is amazed at seeing an abomination committed. It goes to show that homosexuality exists in the prisons according to Ajibade. Teenagers in the unisex schools and peer group pressure also fall prey to this arrangement too. Frankie the protagonist in the novel titled *Lives of Great Men* (2017) by Frankie Edozien gets lured in same sex affair by a hostel mate who seemed to be bored by the monotonous activity in the unisex school arrangement.

Some persons can on their own, decide to take on the same sex orientation as a choice. In some parts of the world especially in Africa, some women attribute same sex affair as an avenue for women emancipation and liberation from what the women folk tagged 'patriarchal world'. This was the case of Habiba in the novel titled *Habiba* (2013) by Razinat Mohammed. Habiba is forced into marriage with a man old enough to be her grandfather as collateral for money her father borrowed from the old man long before the inception of the marriage. Consequently, she resolves to punish her father and husband by engaging in lesbian affair with her co-wife.

Economic advantage has also been noted to influence the choices people make as regards their sexuality. A high and influential person can lure a younger and poor partner into same sex affair with the hope of supporting him/her financially. Other people may still decide to indulge in same sex affair after going through an excruciating experience in the hand of the opposite sex. In another note, early exposure of children to obscene, pornographic images and movies involving same sex affair can also cause gender non conformity. Aside these examples, there could still be other causes of homosexual orientations.

In the African literary setting, researchers argue that the notion of the unAfricanness of homosexuality and the religious and cultural attitudes of the Africans promote the dearth of queer scholarship in Africa. In the words of Chris Dunton (2008:733), “the practice of homosexuality within African society remains an area of experience that has not been granted a history by African writers, but has been greeted, rather, with a sustained outburst of silence.” This ‘silence’ and the subsequent lack of historical records are often necessitated by the fact that any attempt by scholars to investigate the subject of homosexuality in a bid to contribute to scholarship is met with religious lens as immoral. Culturally and legally also such explorations meet unsympathetic approval from the society because of the tag of ‘taboo’ and non acceptance. Some scholars continue to deny the existence of same sex union in Africa prior to the coming of the imperialists. This also contributes to the lack of scholarship in this field. To this, Taiwo Oloruntoba-Oju (2013:1) insists that:

The persistent denial of an African homosexuality, or alternatively its frequent placement, or displacement, as a ‘white man’s thing’, has led to a search for evidence of African pre-colonial queer agency. The result is that, today, western queer histories focusing on Africa resonate with the theme of abundant toleration of homosexuality in pre-colonial Africa. The absence or ambivalence of ethnographic data related to this theme has often fuelled the suspicion that African sexuality, or the associated culture, is being revisioned or re-historicised in these narratives to support ‘factions’ in the ideological contest playing out in western sexuality controversies.

Taiwo argues that the ideology of tagging homosexuality a ‘white man imported practice’ by the Africans has led to research on the existence of same sex union in the precolonial Africa. He goes ahead to suggest that presently research has shown that there is an abundance of evidence on the existence of homosexuality in the ancient period and continues to support the argument against the notion of the unAfricanness of homosexuality. Some other scholars also are of the view that research in queer scholarship face suppression or total destruction of the records that are capable of contributing to knowledge in African same sex union, historically. One of the apologists of this ideology, Rictor Norton (2013) insists that:

Research into queer history faces an insuperable problem—the outright, total destruction of the queer record. Much of our knowledge about homosexuality in the ancient world comes from literary works which feature homosexual characters or incidents which are peripheral to the central action and hence contain only a limited amount of information.

Norton continues to say that the homosexual characters and incidents which feature in some literary works are insufficient to portray the rich and enormous knowledge in the prehistoric times.

In other words, Norton surmises that the present data on the subject of homosexuality is limited and not enough because of the restriction and suppression on its exploration. In the same vein, Stephen O. Murray (1999:3) goes further to say that:

Indeed, very little has been published about female or male homosexuality in postcolonial Africa. Absence of evidence, particularly an absence proclaimed in official ideology, should not be taken as evidence of absence, but rather as absence of research in contemporary, urban Africa. The literature that can be reviewed is out-of-date, but still of interest in showing that various homosexualities existed at the time of European colonization. Especially where Western influences (notably Christian and Marxist) have been pervasive, there is now a belief that homosexuality is a decadent, bourgeois Western innovation forced upon colonial Africa by white men, or, alternately by Islamic slave traders.

It is obvious that Murray's assertion shows that against the notion that homosexuality is alien to Africa, homosexuality has been in existence in Africa but researchers have not ventured into finding out its history and practical cases of the same sex unions in the continent. This is made possible by the fact that the written accounts that can be evaluated on the subject are tagged out of date and more importantly, during the colonial period, Africa seems to view homosexuality as a European imported practice. Against what the above scholars found out, research has also shown total absence in the homosexual records in African literature. *Glbq: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*, "African Literatures" (2002) edited by Claude J. Summers avers that, "one of the chief difficulties in carrying out a study of homosexuality in

African literature is the virtually total absence of investigations of the African historical record by practitioners of the emerging discipline of gay and lesbian studies.”

Despite this purported ‘absence’ or ‘lack’ in the historical record of the subject of homosexuality, some scholars have ventured into research in the concept of homosexuality in African literature. First in the list is Daniel Vignal’s research article, “L’homophilie dans le roman négro-africain d’expression anglaise et française”, published in a journal titled *Peuples Noirs, Peuples Africains*, which he carried out in 1983. He explored with the theme of homosexuality between 1960-1980 on twenty-three African novels and one short story. Among the texts he examined are Ayi Kwei Armah’s *Two Thousand Seasons* (1973), Maddy’s *No Past, No Present, No Future* (1973), Wole Soyinka’s *The Interpreters* (1965). Vignal concludes after his exploration that homosexuality came to Africa as a result of the Western influence. He maintains that "...homophilia is exclusively introduced by colonialists or their descendants; by outsiders of all kinds, Arabs, English, French, Metis and so on. It is difficult for them to conceive that homophilia might be the act of a black African.” (Vignal cited in Dunton, 2008:727). In Vignal’s own analysis, same sex unions never existed in Africa prior to the coming of the Whites.

A more elaborate research on the concept of African homosexuality is the one carried out by Chris Dunton in 1989, in his seminal article, “Wheytin Be Dat: A Treatment of Homosexuality in African Literature.” Dunton investigated on African homosexuality with twenty five African literary texts and confirmed the earlier study carried out by Vignal. His investigation was based on three different subjects; the colonial imports of Africa homosexuality, the experience of African students living in Europe and America and lastly, he explored the homosexual impacts in South African prison inmates. From his analysis, Dunton reveals the African writers’ individual treatment of

homosexuality and concludes that the African writers project the concept of homosexuality as a product of the Western influence on Africa.

In Maddy's *No Past, No Present, No Future*, (1973), Dunton shows the writer's prejudiced presentation of the homosexual character of Joe Bengoh. Maddy critically mirrors his unsympathetic mindset on the subject of homosexuality. It is an indication of the priority he places over morality which differs remarkably from other African writers. Also according to Dunton, Ouologuem's *Bound to Violence* (1971) denotes a striking and unique presentation of the concept of homosexuality to African literature that has remained so till date. Ouologuem's presentation of the homosexual characters; Raymond and Lambert brings to light the question of irony and satire which according to Dunton is 'an assault on the readers' convention.' In the conception of Dunton the above novels and other ones like Aidoo's *Our Sister Killjoy* (1977), the subject of homosexuality, whether treated sympathetically or not becomes liberated, in that, the writers through their works probe the minds of the readers.

In another dimension, Dunton shows that there are a lot of other texts that express the concept of homosexuality as unAfrican. This ideology readily presents itself in Maddy's play *Big Berrin* in which the character of Grandmother asks, "homosexuality: wheytin be dat?" (1984:16). Grandmother's assertion shows her surprise at the strangeness of the word and the practice of homosexuality. In the same light, Soyinka's *Season of Anomy* (1973) and Mariama Ba's *Scarlet Song* (1985) treat the subject of homosexuality as exclusively of Western origin. In *Season of Anomy*, Soyinka confirms the undignified view of the subject of homosexuality among the Moslem adherents. Zaki, the traditional leader of a Moslem court and his boy makes a degrading state of

the dissidents in the court. In *Scarlet Song*, Ba records a remarkable ‘acceptance’ of the homosexual behaviour in the traditional African society. In the two texts above, Dunton clearly notes that even with the specialized acceptance and legitimate roles given to homosexuality in traditional African society, it is still debased. Ba’s characters are associated with bad behaviours and failures like drug addiction, pick pocketing and dropping out of school.

The projection of homosexuality as an alien practice designates it a special role in pornographic works. In Eddia Appolo’s short story collection, *Lagos Na Waa, I Swear* (1982) Appolo shows his rebuff at the erotic lesbian relationship and labels it as “grossly repulsive, unAfrican and most unlikely” (1982:44). In Dilibe Onyeama’s *Sex is a Nigger’s Game* (1976), the stereotypical association of the western origin of homosexuality is highlighted. Sequel to this, Brian exonerates Africa from the dishonor of sexual inversion by stating that it was “largely imported by the early colonialists and by westernized Africans” (1976:76).

African writers continue to attribute the homosexual activity as a Western import. In J. P. Clark’s play *The Raft* (1964), Kengide and Ibobo state that the colonialists are “beastly” and that “they practice sodomy to keep sane in their barracks and boarding schools” (1964:127). The overall effect of the practice of homosexuality in the African society according to Dunton is alienating. He insists that Africans under colonial rule feel alienated and distanced from their real identity. In other words homosexuality is seen as exploitative and repugnant. In Armah’s *Two Thousand Seasons* (1979), the colonization of Africans by the Arabs is exemplified by sexual and economic exploitation. Armah not only highlights the sexual and economic exploitation of the West whom he calls predators but emphasizes the betrayal of the Africans who collaborate with the Arabs to

exploit their own people. Armah goes ahead to state that Africa fell apart majorly through the collusion between these predators (Arabs) and the Africans. Armah notes in his description of the character of the African monarch, Jonto that, "...he came among us with a spirit caught straight from the white predators from the desert" (1979:64). Just like the Arabs, Jonto uses his position as a brutal force to violate the boys. In Awoonor's *This Earth, My Brother* (1972), Yaro, the house boy deserts his white master "because he wanted to turn him into a woman" (1972:24), whereas in Caya Makhele's *L'homme au Landau* and Sarif Easmon's short story "*For Love of Therese* (1988), the writer presents erosion of values in the expatriates who abandons their wives in preference to sexual romance with boys.

Dunton also makes incursion to the experience of the inmates in South African prisons literary writings. Under the South African internal colonialism tagged apartheid, the Africans who find themselves under the prison walls get into forced homosexual relationship due to the severe constraint imposed on their freedom. South African prison literature with homosexual themes play a remarkable role different from the experience of the victims from Europe and the United States, since the former is seen as a tool of alienation of the Africans from their origin and identity. This readily shows itself in Gibson Kente's play, *Too Late* (1981), in that Saduva is deprived of his rite (food) and is forced into sex. In Dennis Brutus poem, "Letters to Martha: 6" (1969) an inmate who desires cigarette suppresses the need to have it in other not to buy (exchange) it with sex. Dunton mirrors the abnormality of life in African prison writing as a place where life becomes hostile and men turned into beasts. James Matthew prefigures the above notion in his "A Case for Guilt" (1983). The narrator comments, "...he felt it receding, the nightmare of men turned into beasts, where abnormality was the norm" (1983:164). In Bessie Head's *A Question of Power* (1974),

homosexuality assumes a tool of disintegration and violation of normal behaviour. It is unbiasedly accepted as a normal pattern of life. The narrator maintains that South African slums provide hideouts where young girls are raped and homosexuality “laughingly accepted” (1974:117). Besie, Kente and Matthew unanimously agree that homosexuality mirrors an identity crisis made possible by the apartheid government.

The existence of homosexuality poses another challenge to the African students in Europe and America. Dunton explored with texts like Laye’s *A Dream for Africa* (1970), Abdoul Doukoure’s *Le Deiboussole* (1978) and Bernard Nanga’s *La Trahison de Marianne* (1984) and realizes the African students’ disenchantment and consternation at the experience of homosexuality among the westerners. This is a pointer to the writers’ projection of the unAfricanness of homosexuality and the strangeness of the practice to the Africans in diaspora.

On another note, Dunton asserts that African writers have continued to treat homosexuality with a monothematic mindset. In the African colonial writings with the subject of homosexuality, the emphasis is on the theme of exploitation and that since homosexuality is unAfrican, it is alienating in its impact. Kole Omotosho’s *The Edifice* (1971) shows the experience of the hero, Dele whose sexual exploitation in an African colonial mission school forces him to pursue his education in the West. Dele is alienated from his culture and gets absorbed in the west where a homosexual teacher goes on to seduce him. Just like Omotosho, Saidou Bokoum shows a similar ideology in his novel *Chaine* (1974). As the plot begins, Kanaan recounts how he gradually gets alienated from Parisian society, leaving his studies, breaking off from his romantic affairs with his girlfriend and from all intimacy with women and gets fully into masturbation and homosexuality. Bokoum views

Kanaan's moral relapse as a gradual descent to damnation. This shows the moral standard of the novelist as a guide to his stigma on homosexuality. Finally, Dunton surmises that:

In the texts discussed above, homosexuality is treated as an aspect of the degenerate transformation wrought on Africa through its contact with the West. In a number of other texts, however, the subject is treated nonpejoratively and in some cases, plays an elaborate and central thematic function. (2008:732)

Sequel to what Dunton did, Desai undertakes an extensive examination of Wole Soyinka's *The Interpreters* in his article "Out in Africa" which he published in 1997. Desai's sole concentration is on Soyinka's homosexual thematic undertone. In the first page of his essay, Desai tries to show a counter reaction from the West to the stereotypical attitude of the African writers on the subject of homosexuality as an imported practice. The American homosexual character, Joe Golder, who is also a professor of African History, tells the journalist, Sagoe:

Do you think I know nothing about your Emirs and their little boys? You forgot History is my subject. And what about those exclusive coteries in Lagos?

Sagoe gestures(s) defeat "You seem better informed than I am. But if you don't mind I will persist in my delusion. (Soyinka, cited in Desai, 2008:736)

The above argument shows that Sagoe intentionally concedes defeat. Desai observes that Sagoe's acceptance of Golder's assertion will amount to his being insensitive and ignorant to his culture that tags homosexuality unAfrican. Rather than admitting Golder's contention, Sagoe chooses to 'persist in his delusion.' Desai holds this notion about the African writers in the treatment of the subject of homosexuality. According to him African writers choose to be blind to the fact that homosexuality existed in Africa long before the Whiteman came. Desai's response to this purported "blindness"- on the part of the authors or on the part of the critics is one that needs greater scrutiny" (2008:737). The scholar rather prefers the influential work of Chris Dunton whose article, "Wheytin Be Dat: A Treatment of Homosexuality in African Literature" remains a

detailed depiction and ‘unlocking’ of studies on African non heterosexual discourse. According to Desai, Dunton through his essay reveals the African writers’ monothematic handling of the subject of homosexuality as purely of western exploitation of the Africans, economically and sexually.

Going further on his critique on *The Interpreters* (1972), Desai submits that Soyinka imbues the character of Golder everything undesirable about the West in the African ideology. His sexuality denotes ‘foreignness’ and as such alienates him from the other characters (interpreters) who are Africans (Nigerians). In the African conception, Golder becomes an impotent character as his sexuality does not promote biological propagation and his continual sexual assaults on the African characters lead to their destruction. Soyinka alienates Golder and makes him lonely in the African context because of the strangeness (homosexuality) he carries within him. In one of the episodes, Soyinka records that Noah’s jumping off the balcony is caused by Golder’s sexual advances. Soyinka presents the episode as a rebuttal to Golder for being a source of destruction and a death passage, though indirectly the writer attacks his sexuality.

Aside Dunton and Vignal's investigations on literary texts produced in the latter part the 20th century, the earlier part of the 21st century witnesses an upsurge of literary texts by Nigeria writers that try to capture the new wave in the Nigerian society by the homosexuals to remodel the society’s perception to suit their western informed freedom of right to sexual orientation. This is made possible by enlightenment through education and globalisation which seemed to sweep through Africa and Nigeria in particular. Texts like Frankie Edozien’s *Lives of Great Men* (2017), Jude Dibia’s *Walking with Shadows* (2005), Chinelo Okparanta’s *Under the Udala Trees* (2016), Nnanna Ikpo’s *Fimi Sile Forever: Heaven gave it to me* (2017) and a whole lot of other short stories. As it is obtainable in the ideal society, these fictional works recreate this perceived liberty and freedom to sexual orientation with its corresponding friction and negative reactions. This is a

pointer to the fact that Nigeria's perception and condition for the acceptance of a given phenomenon are embedded in their cultural beliefs, western influence notwithstanding.

These reactions spring from what Dibia noted in *Walking with Shadows*. The narrator says "being gay was certainly not in African culture. The whole idea was so foreign, so unnatural" (WwS, 35). The religious implication also shows in the kind of treatment Pastor Makinde gives to Adrian on the realization of his same sex orientation. He tells Adrian "it is the devil that tempts you my brother" and as a result, he needs "...to pray for God's mercy and strength" (WwS, 174). Cultural and religious orientation can never be divorced as a tenet for Africans' way of viewing reality especially with regards to sexuality. This belief is evident when Ijeoma's mother in *Under the Udala Trees* tells her daughter the Bible's take on the issue that "...thou shall not lie with mankind, as with womankind: it is an abomination" (UUT, 75). "...taboo the whole thing was, anathema, unmentionable, not even deserving a name" (UUT, 125). The fierceness of Ikpo's characters in *Fimi Sile Forever: Heaven gave it to me*, also meets a counter fierce reaction. In *Habiba*, homosexuality becomes Habiba's weapon of punishment to her father and husband for using her as a "pay pack". Habiba's father forces her into marriage to a sixty four year old Zubairu having not been able to pay a loan he borrowed from the old him. His father's action and the fact that Zubairu constantly rapes her becomes to Habiba acts of hatred and oppression and deserving revenge. The narrator says "she felt like killing herself, even though she was well aware that it was a grave sin to do so. She had to find a way of hurting both Zubairu and her father" (Habiba,168). Since same sex sexual orientation is abhorred by Islamic religion and her Hausa society, Mohammed shows this as a practice that would perfectly leads to an outrage from the immediate society.

2.4. Summary of Literature Review

In Nigeria and Africa as a whole, the concept of homosexuality remains one area that is patterned through cultural and religious beliefs. Literary texts produced between earlier 19th and 20th centuries show these realities. However as the societies evolve, some literary texts produced in the early part of the 21st century demonstrate a divergence of society's view in their literary projections. Using the lens of Freud's psychoanalysis therefore, this research investigates the motivations behind this divergence.

CHAPTER THREE

3.1. A Psychoanalytical Study of Nnanna Ikpo's *Fimi Sile Forever: Heaven gave it to me*

A cursory look at the blurb of the text reveals that Nnanna Ikpo is an erudite scholar and prolific writer of Nigerian origin who has excelled in his different fields of endeavours. Ikpo's experience as a lecturer in a university in South Africa and with his diverse experience garnered through life and his sojourn in academics contribute to his unique ideology and peculiar understanding of human personality. Ikpo holds a Master of Law Degree in Human Rights and Democratisation. He is also a Doctoral candidate in the same field as at the time of the publication of his literary piece, *Fimi Sile Forever: Heaven gave it to me*, which also was shortlisted finalist for Gay fiction at the 30th Lambda literary awards in 2018. With his wealth of experience as a lecturer and his knowledge as a human rights lawyer, Ikpo views the concept of sexual orientation as part of fundamental rights of an individual. Through the characters' vehement and brazen pursuit of what they tag 'human right' the author exposes the perceived air and freedom he imbues in his protagonist, Wale and his brother Wole.

Through the lens of psychoanalysis, the reader notices that by creating his protagonist; Wale and his twin brother Wole; two homosexual Human Right Lawyers and by his use of the first person's point of view, Ikpo makes his literary piece more of an autobiography. *Fimi Sile Forever: Heaven gave it to me*, therefore becomes an offshoot of Ikpo's mind disposition, a more like a personal view. This according to Sigmund Freud's psychoanalysis makes it difficult to divorce the text from the author's personality. On another note the author shows through his persuasive language, a literary style that tries to convincingly sway the reader into believing the writer's side of the argument project the chauvinistic ideology inherent in African males. This is made manifest by the bold and blatant assertion encoded in the language Ikpo infuses in his characters.

Ikpo presents his characters as blameless and reveals what he perceives as 'abnormality' in the Nigerian society. He believes that, "what those men were accused of would win them a special place in a civilised society as unnatural offenders" (FSF, 2). In his own view, Nigeria subjugates a people whom he believes have no power over their sexuality. He therefore sees his characters as

victims of social and cultural induced trauma. He also negates the fact that what constitutes peoples' rights and privileges are crafted bearing in mind the cultural, political and religious constituents of that society. He tries to 'sue' Nigeria for 'punishing' a set of individuals whose sexual orientation is innate and biological and by implication presents the homosexuals as victims of societal hatred and discrimination. The narrator says "individuals are born gay...being gay is simply a sexual definition, a description, a programme written and embedded in your hormones" (FSF,199). This could be erroneous and goes contrary to scientific research. In "Human Sexual Orientation: The Biologic Theories Reappraised", two prominent researchers Drs. William Byne and Bruce Parsons (1993) at the New York State Psychiatric Institute arrived at a conclusion that biological factors are not determinants of homosexual orientation. In their words:

The appeal of current biological explanations for sexual orientations may derive more from dissatisfaction with the present status of psychological explanation than from a substantial body of experimental data. Critical review shows the evidence favouring a biological theory to be lacking.(53-54).

On the other hand, many scholars have aligned themselves with environment/nurture not biological causes of homosexuality. Robert Kronemeyer (1980:7) asserts that:

With rare exceptions, homosexuality is neither inherited nor the result of some glandular disturbances or the scrambling of genes or chromosomes. Homosexuals are made not born 'that way'. I firmly believe that homosexuality is a learned response...and can be unlearned.

Byne, Parson and Kronemeyer's evidences substantiate the fact that homosexual orientation borrows more from the environmental than the biological as Ikpo puts forward. Ikpo's flawed believe on the generic determinant of homosexuality becomes his driving force and a pointer to his characters' vehement assertiveness in flaunting what the Nigerian society sees as ideals. This belief is a contributory factor to the characters' lack of sexual development as normal heterosexual

men, what Freud will call fixation. Freud suggests that “the id has the quality of being unconscious and contains everything that is present at birth and the instinct” (Freud, 1949:14). When this is left unchecked the personality will be controlled by the libido. With the assumption that the same sex orientation is inborn and therefore may not likely be controlled, the characters’ sexual development becomes solely regulated by the libido.

In Sigmund Freud’s point of view, people’s action emanate from the unconscious mind. Since it is buried in the unconscious mind of Ikpo’s characters that their sexuality is inborn and seeing themselves as victims, this surges out in the unabated craving for the level ground to assert their same sex sexuality. To satisfy the longings of the id, the lawyers negate what the ideal society view as taboo in pursuit of what they term ‘right’. This is a pointer to the fact that right from their birth, the twin homosexual lawyers reject the ethical voice of the superego that constantly points to the social acceptable behaviour in the satisfaction of the id. Since the Nigerian society views homosexuality as a taboo due to her cultural and religious orientation, the cravings of the id get cut short by the opposing attitudes of the society, hence Nigeria will not condone the thought of homosexuality. In their bid to ‘win the war’ and remold Nigeria into a perceived ‘civilized society’ where people’s sexual orientation should be their private affairs without the intervention of anyone, the protagonist Wale and his twin brother Wole use the legal profession to campaign for LGBTI rights. Even Wale’s response to his mother’s objection to their legal tool in the fight against homophobia shows the lawyers’ confidence. The narrator say, “we are lawyers Ma...litigation is one of the most formidable superpowers we have to fight this thing right now” (FSF, 32). Wale also reveals that “Wole had always tried to disguise his being gay, and his natural inclinations to advance LGBTI rights, by using the general pursuit of human right protection as his mask” (FSF,127). The twins’ overwhelming influence and victory in the Tani Cross case gives them the

confidence that they can comfortably use litigation to sway Nigeria's perception against the conception of the same sex orientation. The Tani Cross case becomes a major legal suit that brings the lawyers to public glare. "Tani Cross was a schoolboy, almost lynched by his fellow pupils for allegedly attempting to sodomize a sleeping classmate" (FSF, 6). The school conceives this act as perversion and dismisses the boy. This could not be overlooked by Wale and Wole. The bold and courageous language of the lawyers in the pursuit of justice for Tani Cross shows the inherent patriarchal mindset in the characters. The narrator says:

The second time we went there, the security guard told us to our faces that the school was 'not Sodom and Gomorrah'. And so we opened fire. We petitioned the Citizens' Rights Department of the Federal Ministry of Justice in Abuja. We sent out pictures of Tani Cross before and after lynching attempt...Danjuma and I at the gate being refused entrance to national daily Newspapers, which published them; and we requested that other students in the school be withdrawn in protest. Our campaign worked... (FSF, 48)

Despite winning the Tani Cross case, the lawyers face societal rebuff. The society perceives their acts as "trying to justify the practice of homosexuality in schools" (FSF, 50), to add to that Ipali and Co, the law firm which the lawyers work for relieves them of their duties.

With the Same Sex Marriage Prohibition Bill passed into law; a law that criminalises same sex sexual union with stringent punishment ranging from 14, 10, 4 and 3 years imprisonment depending on one's level of involvement. This law legalises homophobia leading to arrests, molestation and imprisonment of those suspected to be homosexuals. The twin lawyers, their relatives and all the homosexuals get shattered. The tension that emanates from the law nearly drove the homosexual characters into psychological trauma. "Psychological trauma, in this regard, occurs when people are confronted with a situation or environment that poses grave risks and violates ones general sense of safety" (Snyder and Charlottesville, 2009:36). This perceived lack of safety is evident in the characters' excessive fear, tension, depression, worries and hyper

vigilance. The above circumstance is a resultant effect of the characters' disregard of societal and cultural norms. Exploring the concept of culture induced trauma, Alexander Jeffrey notes that:

Traumatic status is attributed to real or imagined phenomena, not because of their actual harmfulness or their objective abruptness but because these phenomena are believed to have abruptly and harmfully, affected collective identity ... Events are one thing, representations of these events are quite another. (2004a: 9-10).

In Alexander's conception, peoples' culture influences their way of viewing things. The acceptance and rejection of a practice stem from peoples' cultural orientation; this does not take into cognizance the harmfulness or the profitability of that practice. Once a behavioural pattern does not align with the cultural makeup of a given society, there is bound to be hostility and friction. In extreme cases, these hostilities result to trauma. The characters' disregard of the above beliefs therefore results to homophobia that consequently leads to psychological trauma. To save the personality from degenerating into the neurotic state, the ego utilises the Freudal concept of repression and at some instances employs the mechanism of denial to ward off suspicion and avoid arrests, imprisonment and lynching. The ego represses the characters' depression, worries and to appear acceptable, idealistic and to persuasively win the war of 'right to sexual orientation' Wale and Wole use masked ideologies and platforms. With their dismissal at Ipali and Co, and the 'hot' nature of the Nigeria society, Wole and Wale decide to operate in a restrained manner. Wole establishes the 'Afrospark', a mini legal firm and a disguised pro LGBTI platform through which Wole believes he can change the world. The narrator says, "Afrospark was an offshoot of one of Wole's vision in his final year at school...he saw it as a means through which he could, as he modestly put it 'change the world'; repair lives that were being blighted by prejudice and change certain psychological orientations that he felt were baseless in our society" (FSF, 77). Wole concentrates fully in the 'Afrospark' while Wale takes up a lecturing job at Kola University to

lecture in International Human Rights. The new positions therefore become symbolic structures employed by the ego to presents Wale and Wole as ideal personalities. Wale hopes to internalize in the students the zeal to know their 'rights'.

As these unresolved issues lay deep in the mind and seek for expression, the mind pushes for survival and to get even, the eros (the component of the id that seeks for survival in an environment that suppresses the individual) leads to Wale's introduction of the 'Eyimofe' (African gay movie) and 'Save the Colours' at part of the activities for the students' convocation week. The two programmes are offshoots of the 'Afrospark' philosophy as such the greater majority view it as the lawyers' ideology of trying to introduce homosexuality to the young minds. As the law catches up with them, the students are jailed. Ikpo exposes the neurotic disposition of Wale as that laden with fear, remorse and loss of hope. Wale's experience shows the fate that becomes the lot of an individual who disregards his societal norms and ideals in pursuance of what he terms 'right'. The narrator says:

When we heard that despite everyone's best efforts our students were being charged, the heavens could no longer hold water. The walls around us fell apart. The world laughed at us...It was a fierce and massively unbalanced battle, the entire weight of the government, supported by the massed opinion of the Nigerian people against the...Kola University, Wole and myself (FSF, 281)

On another note, the Freudal mechanism of denial is explored in the text. Denial refers to when an individual fails to admit the existence of a terrible event or a problem. This is seen in the marriage proposal between the twin homosexual lawyers and their brides, Lola and Tega. The twins deny any prospects or discussions that tend to probe their sexuality by their brides. This denial is the aftermath of latent fear and trauma. Fears that plunges the homosexual characters into opposing worlds of his inner self that wishes to express his homosexuality, what the society projects for him

and the fear of their brides' intense homophobic orientation. Despite these fears, the lawyers see the prospect of heterosexual marriage as a disguised tool for societal acceptance; hence it becomes pertinent to repress their fears. The narrator says:

All the while I could not shake off the weight lying on my chest...Lola and Tega? It seemed to me as if we were being controlled by some power outside ourselves. I wondered if it was God, or tradition, or fear or a mixture of the three. It was like we were actors in a play, saying lines that somehow somewhere been written for us...if the devil is the prince of lies, what were we doing? But this was the right thing, I thought. This would expel the rumour of our homosexuality. This would make everything okay. The mask would become the truth, all divisions collapsed together (FSF, 219)

The rejection of Wale and Wole by their brides on the morning of their wedding on coming to terms with their spouses-to-be's sexual orientation coupled with the constant attacks on the lawyers' lives, Wole's assassination attempts, Wale gets traumatized, the psychological disorder that manifests in the above experience lead Wale to alienating himself from the society. Many a times he wishes to go into hiding. He becomes too sensitive and dissociates himself from his environment. The narrator says:

I had gone on a weekend, to reduce the chances of running into someone I knew. On Sunday I had dressed up intending to go to church but on pulling up at the church's gate in my rented car and seeing people walking in, I reversed and drove straight to the office instead. I could not face being quizzed: I still was not set to give answers or not to anyone but Tega (FSF, 287).

The above traumatic experience is projected by Ikpo as the aftermath of Wale's neurotic state of mind. Wale experiences internal conflicts and tries to avoid any situation and environment that reminds him of his worries and pains. With the above state of mind, it becomes necessary that the lawyers will leave Nigeria if they must live. With the relocation of the lawyers and all their relatives to South Africa, the alienation and estrangement becomes complete. The fragmentation surges out in Wale's dream. Wale reminisces:

Other nights I have nightmares of being arrested. Other times I am short dead or Wole actually dies. But I wake up and am consoled by my distance from the heat, the wahala. But then what about the heat that has come with me, the consciousness that I will never stop being both Nigerian and part of a group ‘democratically’ scripted for the gallows by my fellow citizens? I also think of South Africa, this new place and how different it is for better and worse. (FSF, 299)

The above experience captures Freudal theory of The Interpretation of Dreams. Freud proposes that dreams are the gateways to the unconscious mind. Experiences which the ego (the reality principle) pushes to the unconscious mind sometimes seek expression and many a times find outlet through dreams. In severe cases the individual person may hallucinate, talk to himself, get alienated from his environment or even fall sick. Dreams bring to the consciousness of the individual person the goals he aspires to attain or experience whose fulfillment he doesn’t wish to take place. In this regard, he withdraws and tries to erase the possibility of its fulfilment especially as it could bring pains and untold sufferings. The above excerpt also shows symptoms of what Chris Brewin and Emily Holmes call ‘Posttraumatic Stress Disorder’ (PTSD) which includes feeling of hopelessness and helplessness and at severe cases, the individual experiences death imagery.

At the end of the plot, the reader is made to see that Ikpo presents his characters as victims of psychological trauma made possible by the social and culture induced homophobia. In his view, Wale and his brother Wole, constantly battles to lay afloat in a society whose cultural orientation run contrary to their sexual preference. Ikpo through his literary text, *Fimi Sile Forever: Heaven gave it to me* strongly believes that sexual orientation should be part an individual’s fundamental right. In his view, individuals should be allowed to embrace whatever sexual orientation they deem fit without societal molestation or fear of litigation, cultural and social norms notwithstanding. He

sees the homosexuals as ‘unnatural offenders’ and the society’s homophobia as threat to peoples’ sexual right.

3.2. A Psychoanalytical Study of Razinat Mohammed’s *Habiba*

Mohammed Razinat is a learned scholar and a prolific writer of Nigerian origin who has excelled in her different fields of academic endeavours. Mohammed’s experience as a lecturer in a University of Maiduguri together with diverse experiences garnered through life and her sojourn in academics contribute to her unique ideologies and peculiar understanding of human personality. Mohammed holds PhD in Feminist Literary Criticism and also a seasoned short story writer. Her short stories include, *A Love like a Woman’s and Other Stories* (2013). She is also the author of *Habiba* (2014) which rose to the grade of the finalist at the 2014 at the Association of Nigerian Authors prize for prose fiction and *The Travail of the First Wife* (2015). Her journal articles have also featured in local and international journals. Mohammed’s academic sojourn in the feminist scholarship have availed her deep insights and mastery which she shows in her exploration of subject of woman emancipation and empowerment (feminism) in her literary texts. Through her fictional works she tries to enhance the effort of the women to assert themselves in a society that subjugates them while at the same time becomes the ethical voice that condemns any act capable of suppressing the women.

In *Habiba*, Mohammed tries to unravel to the readers her inmost disgust at the plight of women in Nigeria through her female characters. She intends to lend her voice with great voices like Buchi Emecheta, Akachi Adimora Ezigbo and many others to condemn a societal structure that tramples on the right of women in Nigeria and many other acts that hamper the psychological development

of the female character. Through her expository and narrative style, she gives a picturesque insight into her Muslim background that tramples on the right of women. It therefore becomes a deliberate attempt to show through her text the destructive power of the Islamic religion that permits a man to take up to four wives, provided he can take care of them. This by extension does not take into cognizance the emotional disorder that comes with rivalry and in-fighting in the quest to owe the man's love. The text *Habiba* becomes Mohammed's tool of attack on the oppression and gender based violence in a social structure that places limitation to the rights of the female child. She condemns in lucid terms, actions aimed at the subjugation, criminalization and the alienation of women. Here, the writer presents her protagonist, Habiba as a victim of social and cultural trauma. Jeffrey Alexander in this regard states that "trauma is not something naturally existing; it is something constructed by the society" (2004:2). Sometimes these societal constructions are necessitated by cultural dynamisms which in most times "leaves the individual suspended in glorious, but terrifying isolation" (Bellah, 1985:2). Mohammed reveals her displeasure and tries to remold the society by telling the story of a thirteen year old Hausa girl, Habiba, who is caught between poverty, traditional subjugation and patriarchy. Mohammed also shows Habiba's "...reaction to her background, her sense of values, the issues in modern society that challenge her, her effort at surmounting these challenges, the expectation that the society has of her..." (Uko, 2013:110).

The author reveals Habiba's unquenchable love for education which she must give up to be forcefully married to the 64 year old Zubairu with many wives, grown up children and many grand children. It becomes more disheartening by the fact that the marriage was contracted and the rights completed without Habiba's knowledge. This in the view of Mohammed shows the traditional restrictiveness and oppression of the female child in a way that her consent does not matter in an

issue as important as her marriage. Through the character of Hamsatu, Habiba's paternal grandmother, the author xtrays the overburdening impact of patriarchy. Hamsatu advices her son, Habiba's father in a voice that seem to position the education of a female child as taboo. The narrator says "school? Are you mad? Do you want that daughter of Kande's to bring shame to this family?" (Habiba, 32). She goes further to say that "I don't want Saleh to make a mistake by allowing that daughter of Kande's to grow wild like Abubakar's daughter who brought shame to her family by getting pregnant out of wedlock; all in the name of going to school" (Habiba, 43). According to her, "young girls must be married off as soon as they experience their first sign of womanhood" (Habiba, 49). To actualize this plan Hamsatu arranges to marry off Habiba at an early age of thirteen to Alhaji Zubairu. Saleh, Habiba's father's objection to the marriage plans is on the bases of Habiba's young age and his desire for his children's education. He says "I will like my children to go to school until such a time when I can no longer afford it, or they are unable to pass their exams" (32). However, this resolve is cut short because his indebtedness to Zubairu, a condition Alhaji Zubairu uses as an advantage. The author says:

Just look at you, Alhaji, the girl you are talking about is younger than some of your grandchildren. How can you not see that she is too young for marriage and more so, for someone as old as you?

If that's how you want it, Saleh, then I guess I have no alternative but to ask you for my money first thing tomorrow morning. (Habiba, 119)

The above exchange shows the dehumanizing import of using the female child as an object of settlement between the two men in a society where her views are practically not sort, her opinions not needed. This psychological trauma that comes from the above exchange leads Habiba into depression and mental disorder. This supports Herman's view that trauma "destroys the belief that one can be oneself in relation to others" (1992: 53). Habiba lives according to her society's prescriptions. She doesn't have a world of her own. She lives in the world where her life and

wellbeing must be streamlined by a society that upholds men's superiority and overriding influence over women. Patriarchy and male dominance are the views Mohammed highlights as she tries to reconceptualise the image of the females in the society that subjugate them. The author seeks for justice in an instance of perceived slavery and overburden of the female characters. More importantly, the author uses Saleh's bankruptcy as that which is detrimental to Habiba's wellbeing, a situation the writer traces to bad leadership and government. Through one of the characters, Sadia, Saleh's wife, the writer tells her society that:

...the economic hardship that her family and many more like them faced were the fault of the democratic government. They were busy hacking away resources belonging to the people for the comfort of their own families. From what she often heard on the radio, the stolen monies were so large that she could not fathom or understand how they could spend it. (Habiba, 145)

Mohammed through the above excerpt shows that the society is insensitive to the plight of her citizens, as the leaders are only interested in enriching themselves and by so doing make the lesser privileged ones vulnerable to economic hardship. Consequently, Kirby Farrell reveals that "every trauma reveals inability of the social world to protect the victim from harm ... Every trauma implies a criticism of life" (1998: 187). The author projects that Saleh, Habiba's father's indebtedness that consequently leads him into indebtedness, the patriarchal system that subjugates Habiba and the trauma she suffers are products of her social structures.

In the view of Sigmund Freud, the id is responsible for the unabated desire in Habiba to go to school and be educated. This desire is cut short by the fate that models her gender in a patriarchal society. She is a woman and being a woman must align with her society's structure that patterns a woman's life as something lower than that of her male counterparts. Being a woman must marry or be forced into marriage at a certain age and in some cases her bride price used to pay for the

male child's education, must be submissive to her husband, get raped at certain circumstances, bear children especially male children or contend with the trauma that comes with childlessness, deal with the suffocation that comes from her personal opinion and emotions disregarded and in extreme cases get battered by her husband. These structures reaffirm the fact that "traditional structures as one of the mountains on the back of the African girl-child (Omalara Ogundope, 1994:11). To comfortably align herself with her society, symbolized by her father and Alhaji Zubairu and also to save Habiba from degenerating into the neurotic state, the ego devises the mechanism of repression. Repression, as explained by Freud happens when the mind pushes all distressing emotions, thoughts and socially unacceptable inclinations from the conscious to the unconscious mind. By utilizing the mechanism of repression, the ego pushes the inner desire of going to school and her disgust at the circumstances that led to the marriage. More importantly, the ego suppresses Habiba's disgust at the sight of the 64 years old Zubairu who is to be her husband. Habiba gets psychologically traumatized as her Muslim orientation does not expect her to protest while her inner disposition does not willingly wish to accept the marriage. This lays credence to the assertion by Herman Judith that "the conflict between the will to deny horrible events and the will to proclaim them aloud is central dialectic of psychological trauma" (1992:1). Habiba gets trapped between two worlds of 'silence' in the fate that have been programmed by her father and society while the inner revolting voice in her becomes so loud. She appears idealistic with the application of the ego (the reality principle) in order to comfortably meet up with the societal expectations. Habiba becomes a shadow of her old self. She builds a shell which makes her acceptable in her society.

Even as the reality principal (ego) represses the pleasure principles (id), the eros (the survival instinct) as a component of the id pushes Habiba to continue to struggle for survival and live

normally in a society that suppresses her. She wishes to leave Zubairu and continue her education and her life. With this conviction she comes to a conclusion that “a disposition that would invariably compel Zubairu to send her away was what she had to work on” (Habiba, 169). This leads her to refuse her husband’s sexual advances. She deems the whole situation oppressive and cruel. This determination is also cut short by her husband’s constant rape act in the bid to access what he terms his conjugal rights. The narrator says:

She was resolved not to give in and her purity and innocence remained intransigent in the face of her ordeal. His breathing was heavy and in between every deep breath, he bellowed such vile swear words that only aggravated her anger. His rancid smelling sweat, dripped in to her face and she felt exasperated by the frigidity around her. When he could no longer bear what he thought was her insolence, he slapped her hard on the face, she saw white light engulf the room, and that was it. In a sadistic mood, he tore through her flesh, pouring his stored bile into her stomach. (Habiba,156-157)

The pain arising from the constant rape act and her father’s disappointment “... ran through her blood settling finally in the cage of her young heart. It was so tangible, so solidified she locate it with the tip of a pin, it laid concealed within her own body, causing her such great pain. She wished her heart to fail but life did not always just come and go by merely wishing it to” (Habiba,149). This causes Habiba to relapse to neurotic state. She bemoans her displeasure at her society which constitutes her ruin. This is in affirmation to what Herman said that, “to study psychoanalytical trauma is to come face to face with human vulnerability and the capacity of evil in human nature” (199:28). This traumatized state leads to fragmentations and identity disorders. At this stage, it becomes very difficult for her to differentiate between actions morally right or wrong (the superego). The rape leads her into psychological, emotional and interpersonal ‘dismembering’ and Habiba also experiences psychological trauma arising from ‘a robbed off’ childhood and rape. At the age of thirteen, her young mind could not possibly come to terms with the demands of marriage and with the constant rape act, Habiba loses her youthful femininity and this sets the stage for

revenge. The thought of wanting to kill herself “even though she was well aware that it was a grave sin to do so” and the fact that she sort for a way “of hurting both Zubairu and her father” (Habiba,168), is a pointer to Habiba’s quest to subdue and counteract what the society views as ethics and morals. The unresolved id continues to show itself as the thanatos (the destructive/death instinct) leads Habiba into seeking to fight back and destroy that which her society terms ideals. Here the author introduces a socially rebuffed practice of same sex sexuality since it negates the societal orientation. Lesbianism (homosexuality) hence becomes Habiba’s tool of war against her father and husband. Mohammed creates in Habiba a character whose personality records fragmentation as a result of the trauma she experiences at different times in her life. Habiba is a victim of social and cultural trauma on one hand and child abuse, physical assault and rape on the other. The author is of the view that the patriarchal system is responsible for Habiba’s traumatized personality. However, Habiba sees homosexuality as a tool to fight the patriarchal system.

Similarly, the two texts show their authors' ingenuity in presenting Nigeria’s sociocultural and religious perception to leadership, patriarchy, homosexuality and the characters whose lives are interwoven in it. Sociocultural and religious orientations of Nigeria condition the characters' lives through time and space. At the end of the plots, Habiba experiences identity disorders and alienation. The reader realises that the young teenager of thirteen who wishes to change her society positively through education becomes a different personality. Her traumatic state of mind becomes a pointer to this change in her personality. Burgess and Holmstrom in Rape Trauma Syndrome (RTS) theory opine that “the psychological trauma experienced by a rape victim... includes disruptions of normal physical, emotional, cognitive and interpersonal behaviour” (1974:981). Habiba’s character gradually degenerates into a vindictive personality. She wishes to kill herself and even harm her father and husband for what she perceives as oppression and slavery. Habiba

bemoans the fact that “everything had happened so fast that even she, at age sixteen, was talking and thinking like an adult. She felt like killing herself, even though she was well aware that it was a grave sin to do so. She had to find a way of hurting both Zubairu and her father” (Habiba, 168).

Wale and his brother Wole come to the realisation that they cannot exist in Nigeria with the country’s intense homophobia. The neurotic and traumatised state of mind can only find solace in a more conducive environment, hence the flight to South Africa. While Habiba gets psychologically alienated from her Muslim culture that negates her homosexuality, the twins; Wale and Wole get physically alienated from Nigeria

Contrastively, the authors also pull from divergent views, while Mohammed through expository and narrative style present Habiba as a female character pushed by the society to engage in a practice viewed as abhorrent. She wishes to attack patriarchy, poverty and bad leadership that oppress Habiba and consequently positions her as a slave. The author’s intrusive voice seeks justice and ways of escape for the female character in a patriarchal structured society. Ikpo on his part persuasively tries to change the society’s perception of sexual orientation. His characters’ bold and courageous language shows the patriarchal dominance and in their brazen pursuit of their ‘rights’. On the contrary, the larger society (Nigeria) cannot entertain the thought of homosexuality. While Wale and Wole degenerate into depression and psychological disorders by culture and religious orientation of the Nigerian society, Habiba relapses into depression, neurosis and homosexuality by poverty, patriarchy and bad leadership.

Conclusively, from the reading of the texts, this research highlights that peoples’ orientation and culture determine the way they perceive reality, this also determine their acceptance to it. Nigeria rebuffs the concept of homosexuality because her culture abhors it. In Ikpo’s *Fimi Sile Forever*:

Heaven gave it to me, the homosexual characters meet homophobia and societal rejection in their bid to surmount their societal accepted norm while in *Habiba*, Mohammed highlights that some structures like poverty and patriarchy that subjugate women in the society have led to their psychological alienation and neurotical state.

CHAPTER FOUR

4.1. A Psychoanalytical Study of Jude Dibia's *Walking with Shadows*

A look at Jude Dibia's biography shows that he is a prolific writer of Nigerian origin. Dibia's novels have been described as 'daring and controversial' by his readers and critics. His literary text, *Unbridled* won the Ken Saro-Wiwa Prize for prose fiction in 2007. He is also the author of *Walking with Shadows* (2005), the first novel by a Nigerian writer to feature a gay protagonist and *Blackbird* (2011). His short stories have also featured in local and international anthologies. Dibia's literary texts explore a wide range of subject matters as captured in his society. This through the writer's ingenuity is projected in a daring, bold yet fascinating language for the enjoyment of the readers. In *Walking with Shadows*, Dibia presents a male protagonist, Adrian as a victim of his family and society.

In contrast to the expectation in patriarchal setting, Dibia presents a male character, Adrian who switches role and becomes a victim of supremacy, subjugation, discrimination and ill treatment in his family. The male character in a patriarchal society is according to Haleem Shamaila (2014:56), portrayed "... as a brave, courageous, bold, reserved, confident and rational being and whereas of the female character as a weak, inexpressive, shy, submissive, emotional and irrational beings..." but Dibia swiftly uses a twist of this patriarchal ideology by subjecting his protagonist Adrian to the position of a pathetic, withdrawn, neglected and unloved character; the fate that stereotypically aligns to the females characters in a male dominated society. Dibia reveals that "...their parents have pointedly ignored him. And his brothers too. They had made him invincible and he had become so. He was a sissy! And everyone hated a sissy" (WwS,115). His family forces him to feel and act in a particular manner, all in his bid to get some love and acceptance by his family. This by implication is the lot of the female characters in a patriarchal society. As these patterns continue,

Adrian's character remains distorted and fragmented. His family therefore becomes a symbolic factor that drives him into psychological disorder and trauma. Judith Herman highlights this distorted personality as a constituent of eroded structures. In her words "repeated trauma in adult life erodes the structure of personality already formed but repeated trauma in childhood forms and deforms personality" (1992:96). Just like the female character in a patriarchal system, he seeks for liberation and freedom. This freedom gets realised in the practice of same sex affair; an act deemed as abhorrent in the society.

Through his text, *Walking with Shadows*, Dibia exposes what becomes the lot of an individual whose family structures and patriarchy leads him to imbibe a sexual orientation that runs contrary to his society's norms and ideals. Adrian suffers child neglect which is tantamount to child abuse that consequently leads to psychological trauma. Child neglect "is frequently defined as the failure of a parent or other person with responsibility for the child to provide needed food, clothing, shelter, medical care, or supervision to the degree that the child's health, safety, and well-being are threatened with harm" (Child Welfare Information Gateway, 2002:2). Child neglect also comes in forms of lack of care, love, emotional support on the part of the parents or those responsible for a child to a point that the child's social and sometimes overall development is impaired. When this is the case, the child may seek these needs from persons of the same sex which sometimes results to sexual non conformity. This evident in the novel, *Walking with Shadows*. The lack of love and care which Adrian experiences in his childhood remains latent in his mind and surges out unconsciously leading to the wrong choice he makes in his sexual orientation.

Dibia's literary text reveals the institutionalized social structures patterned alongside religious and cultural lines in Nigeria. People's individual orientations also contribute to the acceptance of

sexual practice in Nigeria. With the above stance therefore persons who engage in sexual non conformity mostly represses these sexual diversities to appear ideal and be accepted in the society. With the mechanism of repression, the individual personality gets fixated in his sexual development. As these continue over time, the individual's psychological development further gets inhibited and in severe cases, becomes fragmented. This is clearly seen in the case of Adrian, the protagonist of the text, *Walking with Shadows*.

In *Walking with Shadows*, Dibia creates a protagonist whose unpleasant childhood memories of hatred, discrimination and neglect leads to his taking on of a sexual orientation frowned at by his society. According to Freud, "the id has the quality of being unconscious and contains everything that is present at birth and the instinct" (1949:14). The id is a reservoir for sexual desires, lust and passions that are crude and unsophisticated. The id is also responsible for Adrian's unabated cravings for his family's love, acceptance and recognition. The narrator says that "his parents' love and approval were two things he had coveted all his life. He had wanted to be the ideal son that they could be proud of and show off to their friends" (WwS,123). Adrian wants to be the perfect son. All his life his craving was for his family's love and recognition but no matter how hard he tries he realizes that he could not possibly attain that height. To fill this vacuum, Adrian engages in homosexuality.

As he grows up and comes to terms with the ethical voice of the superego which shows itself in his society's ideals and values, Adrian learns that his society abhors the practice of homosexuality. Dibia notes that "being gay was certainly not in African culture. The whole idea was so foreign, so unnatural" (WwS,35). From Nigeria's religious perspective, Pastor Matthew tells Adrian that "it is the devil that tempts you my brother" and as a result, he needs "...to pray for God's mercy

and strength” (WwS,174). Adrian also realizes that his family conceives homosexuals as ‘faggots’ and the practice of it abominable. To comfortably align with the society and appear as an ‘ideal personality’ the ego employs the concepts of ‘defenses’ at one time or the other to forestall the mind’s degeneration into the neurotical state. Defenses according to Freud are mechanisms employed by the ego in preserving the unwanted experiences repressed in the unconscious mind. Defenses are employed by the ego to avert worries and anxieties and make the individual feel better. These comprise Repression, Denial, Sublimation, Regression, Fixation, Selective Memory, Selective Perception and many others.

The mechanism of repression is clearly explored in the text, *Walking with Shadows*. According to Freud, repression happens when the mind pushes all distressing emotions, thoughts and socially unacceptable inclinations from the conscious to the unconscious mind. Through repression the ego pushes Adrian’s unpleasant childhood memories that lead to his personality as a recluse, “an outcast....ignored and forgotten” (WwS, 110). He goes ahead to get baptized; an act he perceives as washing away of “the pathetic person he had always been known as Ebele” (WwS, 15). With his baptism and the taking of a new name Adrian, he convinces himself that “for once in my life I was no longer Ebele, the scared little boy who was seeking acceptance and wanting to be noticed” (WwS,118). By reinventing himself as Adrian, a supposed heterosexual, Adrian marries a wife, Ada. In justifying his actions Adrian says that, “I thought marrying her was the right thing to do. I made up my mind to suppress my need to be with a man” (WwS,52). He perceives the concept of marriage as an ideal tool to ward off societal homophobia but as events unfold, the reader notices that Adrian’s personality continually gets traumatised and fragmented; his repressed personality alienates him from the ideal world. Adrian plays the function of a husband in a superficial manner. The narrator says:

He had really not been a part of his family. He may have been the husband who escorted his beautiful wife to parties and other social functions; the father who doted on his lovely child and showed her off when friends came over; the dependable family man who provided. Yet he had been all these things without actually being there. He had simply gone through these motions in robotic mode, not really thinking or feeling. He smiled when he had to smile, played when he had to and he had become good at it. He had even fooled himself into believing that he was finally like other normal heterosexual men. (WwS, 62-63).

The above experience stems from his fear of homophobic attacks that leads him to deny his sexuality and get married; fear that leads him to repress his childhood incidents. Adrian's fear also stems from his perceived lack of safety. In this regard, Johnson S. opines that "we feel fear more strongly because our safety expectations have risen so dramatically" (2006:87). All through Adrian's life, the reader notices that Adrian is controlled by fear; fear that prevents him from telling his family about his sexual choice because of their indifference to him during his childhood, he lacks the courage. Out of fear, he denies any incident that tries to probe his sexuality. In the view of Freud, Denial refers to when an individual fails to admit the existence of a terrible event or a problem. Denial here comes from this repressed fear; fear of homophobic attacks from a social structure whose sexual orientation is in opposition to the internal conflict in his mind. Adrian's internal sexual disposition and the cultural and religious background of his society are in opposition. This is responsible for the internal conflict Adrian suffers throughout the texts that models his character into a robotic and superficial personality. He lives by his society's prescriptions and by extension an alienated personality. To bring a balance and avert the worries that come from fear, the ego denies the same sex sexual desire. Adrian sees the prospects of a heterosexual marriage as a tool for societal acceptance. "He had accepted to be judged by society and had been forced to hide the essence of whom he was by getting married" (WwS,106). Sequel to this, the shock that Adrian feels on coming in contact with a newspaper headline where some homosexuals were being paraded naked, gives him the confidence that his decision to engage in a

heterosexual marriage has saved him from a similar shame and rejection. The writer notes that Adrian:

...had silently thanked his stars that he was married and living a heterosexual life. He knew that he could never have survived an experience like that. The humiliation would have been too much to bear. That experience was one of the most dreaded realities of every gay man he knew; to be caught in the act or even accused of being gay and then paraded like a freak after a life sentence of shame. (WwS, 142)

Rather than falling victim of the above experience the ego utilizes the mechanism of sublimation and portrays Adrian as 'ideal professional' who invests his energy at work. By sublimation, the ego pushes all Adrian's internal dispositions and rather tries to invest all that energy in creating something professional. The narrator says that:

Adrian was no longer a stranger to blocking out issues from his mind. He had been denying his sexuality for many years, and had almost become an expert at it. It was easy. All he had to do was focus on work. By channelling all his energy into work, he wouldn't have to think about anything else. He had to block out pain; block out fear. And he did just that. (WwS,74)

As the ego utilizes these defenses at one time or other, the reader observes that Adrian's personality works in a robotic manner. He feels when he had to feel and perceives things as outlined by his societal patterns. Adrian "...realises that he is being observed seeing himself suddenly through the eyes of the others, he feels shame" (Giddens, 1991:65). In addition Snyder and Charlottesville aver that "...shame causes anxiety and anxiety is the central emotion of trauma" (2009:73). With his act of unearthing fraud in his office, his thirty six years buried secret is laid bare. Adrian's act of exposing a colleague's fraudulent behaviour therefore becomes a symbolic factor in his life. The victim of the Fraud, Tayo Adesanya sees such as an opportunity to 'air' Adrian sexuality; consequently Adrian experiences an intense homophobia. In the religious perspective, Pastor Mathew believes that his sexuality needs to be cast out through 'holy whips' and with this assurance the pastor and his accolades thrashes Adrian till his body oozes out blood. In his office,

“Adrian experiences a crushing, suffocating feeling in his chest. The strong disapproval he had sensed ... was like a dagger stabbing his conscience” (WwS, 76). His family and wife’s ill treatment on coming to the knowledge of his sexuality offends him greatly. Consequently, he resorts to self loathing. He curses himself for being gay and often questions God in his prayers why he made him the way he was. The psychological trauma that comes with the sad realities of his sexuality drives Adrian into paranoid and neurotical state. Many a times he hallucinates and tries to shield himself psychologically from his environment. He sees himself on the verge of losing everything; his family, wife and beautiful daughter. This justifies the assertion by Judith Herman that “to study psychoanalytical trauma is to come face to face with human vulnerability...” (1997: 84).

In his perplexity, he wondered why he was being punished “being gay? Betraying his sexuality? Going straight? Being a committed husband and father? Exposing fraud at his office?” (WsW,26). He is homosexual but he loves his wife and acts as supposed of an ideal personality. He believes that his sexuality is something he has no control over. “...his sexuality was not a habit, like picking your nose in public or farting indiscriminately. He knew it was biological, somehow. He had always been this way” (WsW,53). Here Dibia presents Adrian as a victim of a homophobic society. He tries to present the same sex sexuality as biologically determined against his projection that Adrian engages in same sex affair because of his family’s rejection of him. These contrastive opinions by Dibia, beg the question of what really caused Adrian’s personality as gay.

As Adrian experiences neurosis and psychological trauma arising from rejection and disapproval from everybody related to him, he confronts his problem squarely. He believes that he can only get healing and freedom when he admits whom he is. Here eros, the instinctual drive of the id that

seeks for survival plays out. Adrian wishes to be happy again despite what everyone feels about him. He believes that “after disclosing his sexuality to his brothers...that as soon as he revealed himself to those close to him and got some kind of acceptance, the healing process for him will begin” (WwS,77). As he goes ahead to admit his same sex sexuality, it becomes pertinent to note that Adrian is gradually returning to a past behavioural pattern often due to ugly circumstance at the presence in which one wishes to avert; this, in the perception of Freud is termed ‘regression’. He seems to find fulfillment only in admitting his sexuality. It is also important to note that Adrian’s decision to regress alienates him from his society. His ‘new’ personality cannot comfortably exist in the Nigerian society. He however seeks refuge in Europe. In his resolve, he says that:

Nigeria is intolerant of my kind and I want to work and live in a place where I won’t have to deny my sexuality. If I am asked, ‘Are you gay?’. I want to answer truthfully, ‘Yes, I am’. If I remain here, I will always be a victim I will always have to worry about what the next person is thinking about me or that I may lose my job at any time or not get the necessary recognition I deserve at work. (WwS,192)

Adrian suffers psychological trauma as a result of his childhood experience of rejection which he had carried all through his life. These latent issues however were responsible for his lack of sexual development as a normal heterosexual man. Viewed as an outlaw, the society drives him into a neurotic state.

4.2. A Psychoanalytical Study of Chinelo Okparanta's *Under the Udala Trees*

Chinelo Okparanta on the other hand is a contemporary Nigerian and American novelist. She is reputed for her novel *Under the Udala Trees* (2016) and her short story, *Happiness like Water* (2018). She has won many international academic and literary awards. Okparanta also holds Nigerian and American citizenship. With her hybrid personality, Okparanta tries to air the sexual freedom got from her inculcation of Western ideals into Nigeria where sexual orientations are patterned alongside cultural and religious lines. Having a dual citizenship however avails her versed knowledge and orientation. Through her literary text, *Under the Udala Trees*, Okparanta tries to impose this air of freedom incubated in her western conceived beliefs that individuals have rights to their sexual orientation.

In *Under the Udala Trees*, Okparanta becomes the mouth piece of the female characters in her quest to assert and liberate them from the male dominated society. Okparanta mirrors her revolt against patriarchy and inherent structures that limit the psychological growth of the female characters. Through Sigmund Freud's Psychoanalysis, the text becomes a searchlight through which one discovers that Okparanta pinches tent with great voices like Flora Nwapa and Buchi Emecheta in the fight against all forms of subordination against the female characters. Sequel to this, her use of the first person's point of view and her personal narrative style makes it difficult to divorce the text from the author. The author also shows her characters' effort to either fight back or align with her society's structures. This consequently leads to the character's personal growth or alienation.

Set in the middle of the Nigerian Civil War, Okparanta's *Under the Udala Trees*, tells the story of an eleven year old protagonist, Ijeoma whose moralistic and personal orientation get eroded by structures like patriarchy, war and political instability. These social structures are most times

responsible for the different choices individuals make that shape their lives positively or negatively. The Nigerian Civil War forms an overriding focus and a tool that shapes the behaviour of some of the characters in the novel. As the plot begins, the writer explores a strife and hostile environment made possible by the Nigerian Civil War. The protagonist, Ijeoma at the tender age of eleven witnesses the gory sight of blood, massacres, decapitation and gruesome death which characterize a war torn environment. The war injects features like hate, irritability, hostility, strife, lack of food and safety eroding the peaceful, loving and tranquil atmosphere which characterized Ijeoma's home. The above experience and most importantly her father's gruesome death are factors that lead to Ijeoma and her mother's psychological disorder.

Ijeoma and her mother solely depend on her father Uzo for shelter, security, financial and psychological support. With his death through shelling, Ijeoma's mother gets devastated psychologically, even though she seems normal physically. The death of Uzo, the protagonist's father therefore unravels the vulnerability inherent in the lives of these female characters. Ijeoma's father's death is seen as a turning point in the lives of Ijeoma and her mother. Okparanta reveals that, "in the week that followed Papa's death, it seemed that we had lost our way, mother and I. It seemed as if we could no longer tell up from down, left from right" (UUT,21). Okparanta projects this female overt dependence on men as a consequent of a social structure that models women as weaker beings whose sustenance can only be guaranteed by their male counterparts. This explains why most feminists portray their protagonists as economically empowered women. They portray the economic dependence of the female characters on men as the major cause of the suppression the women face in the society. Ezigbo, Theodora in this regard notes that:

The greatest handicap women have is their economic dependence on men and perhaps this is why African feminist writers always depict their female protagonists' inexorable

drive towards achieving economic independence. This is seen as a way of liberating them from the control men have over their lives. (1994: 61)

Achufusi G. I. tries to provide a remedy to this societal anomaly by suggesting that “when a woman is resourceful and self reliant, independent of the man financially, then she can boldly exercise the right to choose between alternatives open to her” (1994:160). Okparanta also highlights that this societal patterning and the financial dependence of the female character, lead to the devastation and near insanity Ijeoma's mother suffers at the death of her husband, Uzo. The narrator says:

Mama no longer seemed interested in the day-to-day things of life. It didn't appear that she cared any longer to live. Perhaps she was at a stage in her mourning in which she saw life as a thing she could not possibly go through without Papa. (UUT, 28)

Her husband Uzo was a victim of the Nigerian Civil War, this leads to the reason why Ijeoma's mother refuses water to the Biafran soldiers who begs water from her. To her the soldiers represent the war and death that ends her husband's life. With the lack of security, sustenance and constant hallucination and terrible dreams that becomes the aftermath of Ijeoma's mother's state of mind, it becomes necessary that she needs a psychological healing which she can only realise by changing environment.

Also in Ijeoma, the author creates a female character burdened by patriarchy and societal oppression. The war in the conception of the author is a tool that determines how a character acts and feels. This is evident when an eleven year old Ijeoma, who needs the care and protection of her parents, suddenly assumes the position of an adult who must provide for her near insane mother. With her father's death and the consequent psychological hollowness that it creates in the lives of Ijeoma and her mother, Ijeoma gets plummeted from middle class to the position of a house girl. Secondly, the absence of financial support created by her husband's death, results to

Ijeoma's mother practically 'throwing her away' to the house of the grammar school teacher in Nnewi where she assumes the position of a servant girl.

In Freudian view, the id shows itself in the longing for her mother's affection. Ijeoma suffers psychological trauma arising from her experience of the war; the constant sight of blood massacres, decapitation, the shock of her father's gruesome death and many other features like lack of food and safety are factors that get repressed in Ijeoma's mind. This evidently causes fear, worries and anxiety. To resolve these psychological issues, Ijeoma needs her mother's attention, love and company but owing to some perceived uncertainties, her mother refuses to take Ijeoma along with her to Aba even as Ijeoma pleadingly asks to go with her. She says, "I turned around and began walking, forcing myself to hold back my tears, forcing myself not to look back, forcing myself to resist the temptations to run shamelessly back to her" (UUT, 51). While in Nnewi, Ijeoma's mother delays in coming to take her back as she promised. This unresolved craving of the id however leads Ijeoma into adopting a sexuality that is frowned at by her society. Ijeoma indulges in lesbian affair with Amina, a displaced Hausa girl. The two girls get shocked on a particular day as the grammar school teacher (their guardian) opens the door and finds them copulating. The words that bring them to consciousness are:

...an abomination" he goes ahead to elucidate the gravity of the offence "...that is what it is, if a name is to be given to it! That is what the Bible calls it ...the Koran condemns it as well. I don't know much of Islam but I know enough to know that the Koran and the Bible see eye to eye on this matter!. (UUT, 125)

With the grammar school teacher's elucidation of the evil in the offence, Ijeoma "... imagined the punishment that the grammar school teacher had described: all the villagers gathered together at the mouth of the river, stones thrown at us until we were sore and bruised and weak from all that pelting. I imagined us being left there to drown" (UUT, 129). She realises that the act goes against

the societal ideals, "... taboo the whole thing was, anathema, unmentionable, not even deserving a name" (UUT, 125). Ijeoma thus sees herself as a societal misfit. She experiences fear, worries and most times wishes to dissociate herself from her environment. These traumatic symptoms arise from what her action with Amina portends in her society and towards the end of the novel, Ijeoma's personality experiences a psychological trauma and character displacement.

Ijeoma leaves Nnewi to be with her mother in Aba on account of the 'abomination.' The tag of taboo and the religious background of Ijeoma's mother make the house too contemptuous for the two of them to live in. In Aba, Ijeoma's mother becomes the ethical voice of superego that points to her society's religious and cultural belief on one hand and patriarchal society on the other. From the religious and cultural point of view she perceives the act as despicable, abominable and as such Ijeoma needs God's forgiveness and divine cleansing. She tells Ijeoma that "...we can make a schedule for you. There is nothing more important now than for you to begin working on cleansing your soul" (UUT,65). Her mother begins a Bible counseling sessions with the hope of casting away the demon of homosexuality. Her mother desires that her daughter repents from the evil of same sex desire perceived with a religious lens as sinful and contravening the design of "a man and a woman" by God. She continues to preach to her daughter about the evil inherent in her actions that "...man must not lie with man, and if man does, man will be destroyed. Which is why God destroyed Sodom and Gomorrah" (UUT, 74). Borrowing from Leviticus 18, she makes it categorically clear the Bible's take on the issue that "...thou shall not lie with mankind, as with womankind: it is an abomination" (75). Culturally and from a patriarchal perspective also, she makes it clear to Ijeoma that "a woman is nothing without a man". Man according to her mother will serve as a pillar of support and anchor and by extension divert Ijeoma's attention from homosexual affair.

Ijeoma on her part refuses to listen to the ethical voice of the superego in her mother. With psychoanalytical tool, one discovers that the repressed grudge Ijeoma bears against her mother for abandoning her at the grammar school teacher's house is responsible for her refusal to listen to her mother. J.A.C Brown in this regard, surmises that the irrational behaviours are products of "painful memories which had been repressed into the unconscious and were striving to find expression" (1961:3). Ijeoma represses the pain and anger of her mother's abandonment of her at the grammar school teacher's house and as such she blames her mother for her sexuality. This is seen in Ijeoma's inward refusal to acknowledge her mother effort at 'curing' the homosexual orientation. The narrator says:

...at the time I had not yet understood, and was not yet to the level of gratitude, because I was still smarting from her desertion of me and the memory of all that time at the grammar school teacher's when my mind tortured itself with all the possible reasons for why my own mother had thought it best to abandon me. (UUT, 69)

The above suppressed pain causes Ijeoma to listen to only that which she wishes to accept. Here, the ego utilizes the mechanism of selective perception. In Freudian view, selective perception entails the desire of the individual to internalize only that which is within his ability to handle. Ijeoma closes her mind to what her mother represents and rather tries to educate her on the contrary. She says, "woman was created for man, yes. But why did that mean that woman could not also have been created for another woman? Or man for another man? Infinite possibilities, each one of them perfectly viable" (UUT, 83). Consequently two contrasting worlds are created; one of her mother who pulls from a different standpoint and Ijeoma who sees the issue differently. Even though she tries, Ijeoma gets subdued by the increasing cultural and religious indoctrinating power of her mother that condemns her sexuality. Ijeoma experiences an increasing shouts of, "...you must ask God for forgiveness of all your sins especially for that one particular sin in you...no child of mine

will carry those sick, sick desires. The mere existence of them is a terrible disrespect to God and to me!”(UUT, 86) in the house.

In the protagonist, Okparanta portrays an individual who is inwardly tormented by increasing religious tenets, patriarchy, environmental tag of taboo and abomination projected by her society on one hand and the ever undying lesbian desire on the other. Amidst this psychological trauma, the id continues to seek expression. It is also pertinent to note that Ijeoma’s sexual development did not develop beyond the id; hence Ijeoma is constantly controlled by the libido. This libidinal instinct is responsible for her vehement disregard of the superego represented by her cultural and religious society that frowns at the practice of homosexuality, in the quest to be with her homosexual partner, Ndidi. This is evident as the thanatos puts up a ‘fight’ by challenging and destroying all that Ijeoma’s mother hold dearly. Despite her mother’s taunting voice, Ijeoma goes ahead to carry on her illicit affair with Ndidi behind her mother but as the plot progresses, the writer discloses that Ijeoma cannot possibly live above her society. She cannot rule out what her mother represents in her life. Okparanta reveals that in the meantime, Ijeoma realizes that her mother was her real dilemma. She says, “Mama’s voice was the source of all my turmoil, so I could hardly stand to be around her. At about noon, I asked permission to leave the shop. I could not tell her why” (UUT,196). With the raid that claims the life of Ada, one of the lesbians, Ijeoma becomes really afraid. This fear leads to self loathing, depression and trauma. She goes to church often to plead for God’s forgiveness and cleansing as she had been labeled sinful and her acts despicable. “In the moment I began to believe myself a witch under the influence of the devil, and if Mama’s exorcism did not work, then it seems that I owed it to myself to find something that would. Self purification was the goal.” (UUT, 196). She also finds herself weak to battle two opposing forces of homophobic attitudes and the ever undying lesbian desire. She tries to wobble

between the two phenomena but happiness eludes her as the two are pillar opposites. She however realizes that it is difficult to repress the homosexual pleasure she feels especially when triggered by euphoric and lustful thoughts.

In the bid to 'cure' the trait of homosexuality, Ijeoma also gets trapped in a patriarchal system. The act of forcing Ijeoma into marriage with Chibundu shows this patriarchal burden in the society. Ijeoma on her part despises her marriage with Chibundu in preference to her homosexual partner Ndidi. This gives rise to the conflict she suffers and paves way for an emotional disintegration. She sees her marriage as that which her mother and society pattern for her and as such has no emotional attachment to it. Okparanta reveals the internal disposition of Ijeoma through her question, "...what did it matter that we were man and wife, supposedly one flesh? It seemed to me that there were no two married people more empty-feeling, no two married people more estranged from each other than the two of us" (UUT, 258). On the other hand, Chibundu's overbearing attitude goes ahead to show the vulnerability of the female characters in a male dominated world. With the constant rape act on Ijeoma and his insistence on having a male child despite a female child born to him, Okparanta shows that the society repose so much importance to male children because of the mere fact of passing on the family name. This leaves the female characters with psychological burden of utilizing every available means to produce a male child. Through authorial intrusive questions Okparanta asks:

Are you forgetting that girls cannot pass on the family name? If for no other reason at all, you will give me a son to pass on my family name...She is no son. I want my son. I see the way you look at her, and the way she looks at you. She is all yours. I want my own... (UUT, 273)

Through the above exposition, the author questions some societal structures that are responsible for the choices that individual make which disintegrate their personality. With the above

experience, Ijeoma swiftly gets emotionally estranged from her marriage and environment. She sees herself battling under heavy burdens of producing a male child, remaining under a heterosexual marriage and the inner conflict of homosexual desires. With the above experience, Ijeoma discovers that happiness eludes her. She finds out that "...happiness was a word like madness, like sickness, like confusion, like loss, like death...Happiness was a word that represented some deeper, inexplicable, heavy idea, the kind of idea that goes back and forth between two different worlds" (UUT, 237). The writer goes ahead to show that the confusion and conflict are responsible for the identity disorders Ijeoma suffers. Finally, she resolves to leave her marriage despite what the society feels as ideal and move on with her homosexual partner Ndidi. The narrator says:

I could no longer even go on being married to him...I would also tell him that all the time I had been married to him, how could he not have seen, just how could he possibly not have seen that I had been the whole while in love with somebody else? (UUT, 275).

This is a pointer to the fact that Ijeoma negates the voice of the superego in her life that points to what her society sees as ideal. In Freudal view, Ijeoma's sexual development stops at the level of the id, as a result she totally ignores the ethical voice of the superego and gets controlled by the libido. This negation of the superego is responsible for the psychological disorders and alienation Ijeoma suffers at the end of the plot.

Similarly, the texts *Walking with Shadows* and *Under the Udala Trees* interrogate the role of the parents in their children's upbringing and by extension a critique on the society that plunges these young personalities into internal conflict and societal alienation. Dibia asserts that "Adrian was a child at a point in his life. Maybe if someone had corrected his behaviour earlier, he would never have turned out gay" (WwS,167). Dibia goes ahead to chide the parents particularly through one of the characters, Nkechi. Nkechi tells her husband Obi, "have you ever wondered how many

homosexuals there are out there? If we as parents don't monitor our children and guide them in the right path, they could make the wrong choices later in life" (WwS, 101). Dibia by implication 'sues' the society and the parents for pushing the character into same sex affair. Okparanta also aligns her voice with that of Dibia in condemning this lack of strong parental guidance in the upbringing of their children. This is couched out in Ijeoma's mother's regret over what played out in her daughter's life at the grammar school teacher's house in Nnewi. The narrator says:

It is my fault...of cause it is my fault". She went on to recount that day out of the veranda when I begged to follow her to Aba. Maybe she should have allowed me to go with her, she said. What kind of a mother sent her daughter off to be a house girl for someone else, and for all that time? And beyond that, to send off a child who had just seen her father's corpse lying in all that blood. To send off a child under those circumstances when she should have done anything to keep her close. (WwS,88)

These authorial intrusions also go to reassert the indispensable role of the parents in the moral and sexual development of their children. In their views, lack of parental guidance in the earlier growth of a child can lead the child into making wrong choices.

Secondly the authors question the dehumanising impact of patriarchy in their literary texts. In a male dominated society, men are seen as the dominating figure but through expository and narrative telling, Dibia shows a twist of this ideology, Adrian rather than exhibiting this male dominating tendencies assumes the role of a burdened and oppressed male; a role that stereotypically aligns to the female in a patriarchal society. He wishes to liberate himself from the sad memories of his childhood that is laden with hate, neglect, lack of care and love. Through the same sex sexual affair Adrian tries to recover the childhood love he craved; homosexuality therefore becomes an escape route from the burdening impact of his family. Okparanta on her part condemns in totality the patriarchal system that oppresses and subjugates women. Women in such societies must be married at a certain age, must endure her husbands' overbearing and undesirable

attitudes, must bear children especially male children or contend with sharing a husband with another woman, who is believed would bear sons. In such circumstances, their opinions or emotional feelings do not count. In the text Okparanta projects Ijeoma's mother as a symbol of patriarchy on one hand and a religious and cultural figure on another. She tells her daughter that, "woman without a man is hardly a woman at all. You won't stay young forever...Oge na gakwa. Time is passing. You need to get out there and find yourself a husband. Time waits no one" (UUT,181). Hence she forces Ijeoma into an early marriage with Chibundu. Even though Ijeoma strongly objects to the marriage, her fate as a female in her society prevents her from asserting herself in the face of oppression. Okparanta in this regard, xrays the act of forced marriage, as one of the issues that female characters have no control over in a male dominated society. Due to Ijeoma's attachment to her same sex partner Ndid, marriage with Chibundu however becomes a catastrophic one as Ijeoma continually looks for an escape route. Secondly, Ijeoma's inability to bear a male child and Chibundu's insistence on having a male child that will pass on the family name eventually tears the marriage apart. The author uses Ijeoma's oppressive marriage as vocal point in her condemnation of social system that victimises women.

Contrastively, the texts show their protagonists' reactions in the face of subjugation. While Dibia's Adrian is more receptive and subservient in the face of societal predictions, Okparanta's Ijeoma 'attacks' her mother for her contribution in the choice she makes as patterns her sexuality. She challenges her mother for abandoning her at the grammar school teacher's house. The act of walking out of her marriage shows the length at which she wishes to go to liberate herself from slavery and suppression

Conclusively, the texts are social critique in an ethical dimension. The authors join their voices to condemn social structures that oppress individuals to the extent of forcing them to imbibe social

attitudes that run contrary to the cultural and religious orientation of their societies. The sexual choices of the protagonists, Adrian and Ijeoma have been modeled by the society that turns around to alienate them.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary of Findings

This research focuses on the concept of homosexuality, paying particular attention to the cultural and religious implications of such sexuality to the Nigerian society. It also explores some breaches or gaps in the sexual development of the individual persons and the aftermaths of these gaps. On the course of this study, the researcher finds out that

- Africa and Nigeria in particular arrogate the practice of homosexuality because of its non procreative tendencies and her strict adherence to religions that negates the practice of homosexuality.
- The vehement assertion of the right to same sex sexuality in the Nigerian society puts the homosexuals at log ahead with the Nigerian society, thus leading to depression, trauma and alienation on the side of the homosexuals since they form the minority.
- With Sigmund Freud's psychoanalytical tools, this research reveals the authorial projection that some societal structures like patriarchy, bad leadership and some environmental influences are some of the factors that lead the characters into homosexuality and by so doing attack the society for pushing the characters into sexual none conformism.
- The authors also show that in the characters' bid to escape patriarchy and some environmental factors, they get trapped in the Nigerian cultural and religion sphere that negates homosexuality thus leading to psychological displaced and alienated.
- Most of the incidents that result to the characters taking up homosexual behaviour in the texts are incidents that happened at the early stage of childhood. It therefore becomes

necessary that parents should inculcate the societal values in their children so that the child does not grow up to become a social misfit.

5.2. Conclusion

With the four literary texts as microcosms, this research surveys the concept of homosexuality with the view to reasserting the cultural and religious implication of the practice in Nigeria. Through the aid of elaborate researches carried out by different scholars on the Nigeria sexual orientation, this research draws a conclusion that homosexuality is outside the social norm. With the aid of Freud's psychoanalysis, literary texts like, Okparanta's *Under the Udala Trees*, Ikpo's *Fimi Sile Forever: Heaven gave it to me*, Dibia's *Walking with Shadows* and Mohammed's *Habiba* that are discussed in this research show that societal structures like patriarchy and the lack of some factors like parental guidance, care and love at the early stage of the child's life can inhibit the characters' sexual development. This is responsible for the wrong choices the protagonists make that put them at opposition with their society leading to psychological displacement, fragmentation and alienation.

5.3. Recommendation

There are some measures already put in place to checkmate the practice of homosexuality. The Nigerian cultural beliefs guarantee that parents, teachers and guardians raise, nurture and discipline a child to the acceptable social behaviour. Aside this, Nigeria's legal system spells out punitive measures which prescribes different number of years of imprisonment depending on one's level of involvement in the same sex sexual unions as another measure that aims to correct the social anomaly of homosexuality. It is also worthy of note that when these culprits get into the prisons, which are obviously organised in a unisex manner, one expects that man as a social being is in

constant need of his fellow human being either to socialize or to gratify his sexual urge may begin to satisfy these needs with his fellow inmates since they can only be put in the same cells with people of their own sex. This makes a caricature of the correctional intent.

On the preventive measures, this study recommends that parents should intensify their efforts in guarding against any trace of homosexuality in their children's early upbringing. The parents should guard their children's behaviour especially with regards to what Nkemakolam Aniukwu calls 'the screen institution'. The screen (the television, the phone and the computers) has become an avenue of formation to the young minds. However to guard against negative influence from the screen institution, parents' discretion is needed as this can lead the child into imbibing same sex sexual orientation. There should be a strong orientation or platforms in the primary and secondary schools, especially the unisex arranged schools, since these periods fall within the formative years of the child. Students in the unisex arranged schools can easily fall prey to same sex sexual unions; as a result, the government should provide policies to regulate the practice of homosexuality in the unisex arranged schools. Churches, Mosques and other religious institutions should try as much as possible to appeal to the consciences and the inner dispositions of these individuals with the view to redirecting them to the religious principles.

On the curative measures, scientific researches stipulate that homosexuality is a learned practice and therefore can be unlearned. As a result, there should be therapies or orientation platforms for adults who already have same sex preference. Nigerian society ban homosexuality with stringent measures attached to its practice, so for them to coexist in Nigeria, these therapies are of utmost benefit to them.

5.4. Suggestions for Further Studies

Despite the awareness of the unique cultural and religious orientation of the Nigerian society, that informs her legal ban on the practice of same sex sexual union there are unabated agitations by the homosexuals to be given right to express their sexual orientation. The ban and daily homophobic experiences from the society with the view to instill the accepted social ideal in these culprits seem not to produce the needed results as captured in the texts. Rather than imbibe the ideals, these homosexuals go into hiding while still indulging in their illicit affairs; this area needs more explorations. It may demand a quantitative research that will undertake a person to person interview of the homosexuals on the reason they would decide to indulge in a practice that is frowned at by God and their society on one hand and also makes no room for progeny. The negative effect of homosexuality outweighs the positive. It presupposes that there is a huge gap in knowledge in this area.

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