

## Crimes and Human Abuse as Repressive Apparatus: Critical Interpretations of Onyeka Onyekuba's *Regal Dance*

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### Abstract

This study explores Crimes and Human Abuse as repressive apparatus in Onyeka Onyekuba's *Regal Dance*. The discussion in this paper has adopted critical theories in explicating identifiable crimes and abuse, with their impression of factuality—the subsequent emergence of psychological abuse and physical violence against male and female characters. Marxist theory is applied in exploring all the crimes perpetuated by the greedy capitalists—leaders with the mentality of radical “Bourgeoisie”. From Marx's perspective, the society is divided into two classes: Bourgeois and Proletariats—relevant aspects that fit into Althusser's ideology. The apparatus highlighted by Althusser (1971) are tools adopted by the ruling class (Bourgeois) to keep the Proletariats (masses) under control. The apparatus discussed in this paper are: Repressive State Apparatus (RSA) and Ideological State Apparatus (ISA). The interpretation of incidents as beacons of “Ideological State Apparatus” is explored in this study to assist in exposing the evil of capitalism. Marx's prediction of revolution as the solution to end capitalism is employed as a means to curtail the excesses of the bourgeoisie. Significantly, Sigmund Freud's Psychoanalysis and its related traumatic concepts are used in interpreting different forms of abuse inherent in the selected play. The inter-play of psychoanalytical concepts over crimes and human abuse clearly revealed the mental deformation (neurosis) associated with trauma. Freud's personality theory of ‘Id’, ‘Ego’ and ‘Superego’, visible defence mechanisms, Caruth's ‘unrepresentability’ and pluralistic model of ‘unspeakability’ of trauma are intricately intertwined with the perspectives of interpretation. This study aims to debunk the untouchable status of capitalists and the perception that capitalist's abuse is limited to physical damage. The paper postulates collective assertive consciousness or revolution to combat crimes and human abuse.

**Keywords:** Crime, Abuse, Trauma, Marxism, Psychoanalysis.

### Introduction

Over the decades, researchers and critics have researched and deliberated on crime and abuse. Despite all efforts, different forms of crime and human abuse have taken over the world especially, the contemporary African societies. This topic, although not unheard of, is very relevant as it aims at investigating how crime and abuse are perpetrated against humans as depicted in African fictional world—a reflection with adapted reality of human experiences. In essence, literary depiction helps in exposing human experiences that are psychologically damaging and physically hurtful—a pattern which could lead to physical death or a psychological disturbance of any form. Despite the general craving to influence or control people forcefully, it is a great disappointment to abuse or oppress others exclusively. Socially speaking, the interplay of crime and abuse over human existence demonstrates the effects of

power and control as the routes of human destiny loaded with outcomes—good and evil. The implication is that:

The mode of production of the material means of life determines in general, the social, political and intellectual processes of life. It is not the consciousness of human beings which determines their existence; it is their social existence which determines their consciousness. (Marx cited in Oneg, 2013:471)

In analyzing the above quote, it is safe to say that one's social status and position play an important role in knowing who is who in the African contemporary society. Looking at the contemporary African community at present, it is more than evident that all sorts of crimes have taken over including corruption, negligence by government and her citizen's failure in reminding the leaders of their duties, abuse of power, human exploitation (both forced and free labour), sexual exploitation of lower class by people in power, oppression of the lower class citizens and different violations of human rights. This study significantly adopts Marxist sociological theory as well as psychoanalysis cum trauma theory in explicating the several incidences of crime and abuse present in the selected works. It will also expose the dubiousness of a corrupt mind as well as the degraded mental state of the abused through psychoanalysis. This study carries out an interpretation of Onyekya Onyekuba's *Regal Dance* (1995) to explore various forms of crime and abuse relevant in interpreting real human experience. The selected play exposes crimes in government as well as different levels of abuse in homes or public sectors. This study hopes to raise social consciousness in curbing these crimes through gory details. This study however, explores various forms of crimes as well as different shades of abuse of humans: psychological, physical, mental, and sexual exploitation of the characters as explored by the playwright in the selected play. Wellek and Warren (1970) in "Literature and Society" emphasize that:

Literature is a social institution, using as its medium language, a social creation. ...They are conventions and norms which could have arisen only in society. But, furthermore, Literature 'represents' 'life'; and 'life' is, in large measure, a social reality, even though the natural world and the inner subjective world of the individual have also been objects of literary 'imitation'. (94)

From the above quotation, it is evident that literature and the society are interwoven. The former is a recreation of the later. The literary artists mirror the society and its activities through their different creative genres. Notably, this discussion on literature assumes a general perspective—a communicative expression of crimes committed by the top class members of the society. From a general perspective, it evokes criticism using the imaginative world to excavate human abuses at various social levels. This is also a glaring stance of this research. No doubt, a peculiar feature of literature reflects in the cultural worldview of its contexts, inherent experiences and significant thought production. With African-oriented approach, one can notice the necessity to use African literature to reveal disparate identities in humans. From Wellek and Warren's critical point of view, there is an attempt to relate literature to life. According to them:

The inquiry concerning 'literature and society' is put more narrowly and externally, questions are asked about the relations of literature to a given social and political system. Attempts are made to describe and judge the position of literature in society. This sociological approach to literature is particularly cultivated by those who profess a specific social philosophy. Marxist critics not only study these relations between literature and society, but also have clearly defined conception of what these relations should be, both in our present society and in a future 'classless' society. (1970:94)

In an attempt to evaluate the above statement, this study applies Marxist sociological criticism in examining the social, political and economic involvement of the characters as explored by the playwright. Furthermore, since literature involves creation of fictional characters, it is important to adopt psychological literary approach in order to explore, understand, as well as interpret the workings of the mind of the characters in the play. This study therefore employs certain tenets of trauma concepts and Psychoanalysis in explicating the personality ideology of the 'id' 'ego' 'super-ego' and possibly extends it to Freud's defence mechanisms—a possible leeway in combating traumatic experiences. This research examines the themes of crimes and human abuse with certain levels of psychological deformation that evolve through such experiences. Furthermore, the relevance of this research is also hinged on the defence mechanisms adopted by these characters to deal with the trauma of violent abuse—an African pattern employed by the proletariats to fight off the bourgeois, right their wrongs, regain a peaceful and equality-inclined community as Karl Marx predicted.

Significantly, specimens from most African fictional works on crimes and abuse are replete with mundane imagery and disregard for the indigenous people. Although there have been several writers emphasizing on crime especially corruption, Oparah (2020) highlights in her article that:

African playwrights like Ngugui Wa Thiong'o, Woke Soyinka, Emeka Nwabueze, Zulu Sofola, Ama ATA Aidoo, Seffi Atta, Olu Olajoke and others wrote using their works to conscientize the masses and the leaders against corruption, a plague that has built its web round societies while even infecting the unborn....Chinua Achebe's *A Man of the People* and Ayi kwei Armah's *The Beautiful Ones Are Not Yet Born* are good examples of Post-colonial novels that clearly expose the corruption that has engulfed the African society. (130)

However, this subject cannot be over emphasized as it is part of everyday living in contemporary African society. Oparah (2020:137) further asserts that the trend in "corruption leads to insubordination and injustice, which tragically leads to violence that invariably has death or long suffering as its resultant end". This statement is a proof that crime and human abuse cannot be overlooked in literature. The implication is that—consistent depiction through fictional or visual narratives would help in social enlightenment.

### **Theoretical Perspectives**

This section discusses necessary theories adopted in interpreting varied human experiences in this research. The theories adopted include: Marxist theory—this is applied in interpreting and understanding the theme of crimes represented by the playwright especially as it affects the class struggle between the ruling class and the ruled. Psychoanalysis and Trauma theories are applied in understanding the mind (inclination or intention) of individuals who abuse or oppress others. The theories further help in interpreting the theme of abuse as well as the psychic consequences of derogation on the abused.

### **Marxist Theory**

Karl Marx—a German born economist and philosopher is perceived as a social theorist whose ideas resonate with huge impact in the world. Notably, Marx's ideas have inspired the foundation for many communist societies. Marx's postulation is hinged on the fact that the relationship individuals have with the economy manipulates and shapes everything else—human ideas, connection or association, belief systems and culture. In Marx's perspective as incubated in history, some societies have transformed from feudal into Capitalist—a reflection of two social classes: the ruling class (bourgeoisie), the owners of the means of production

(factories, for example) and the working class (proletariat) who are exploited (taken advantage of) for their wage labour. A glaring implication is that the ruling class uses the working class to produce goods and services. The index of this psychic manipulation hinges on the fact that they keep the profit for themselves—an attitude that brings to mind the distinction in social roles. On the whole however, we see Capitalism as the onus of existence—an idea of private ownership of property, which encourages different individuals' pursuit of profit. To Marx, this procedure or system creates encourages inequalities in any social contexts.

Specifically, Marx's populations were highly critical of capitalism—a notion that the ruling class gets deeply enriched and powerful, while conditions for the working class receive attention with a revolving aura of poverty. There is sense in Marx's argument on capitalist society—a social setting with impinging working class alienation mentality despite huge labour contribution with suffocating exploitation. Marx's ideology on “false class-consciousness” which incubates people's awareness of true exploitation and alienation is visible in varied religious groups and family circles—different institutions that subtly manipulate individual to accept their oppressive stance (Kenton, 2015).

The legitimate thought of Marx is hinged on the idea that the proletariat should be aware of their exploited stance, converge in unity and repress the system of capitalism through a revolution. This strand of mentality according to Marx society would change radically into a communist or socialist society. Marx's school of thought is not just a conceptual but a perceptual new society that would remove private ownership of property—a pattern that would ensure apt equality among individuals leading to collective ownership and administration of inherent means of production and distribution. With social and political inclinations, Marxism reveals a Marxist class conflict theory and Marxian economics. This concept of Marxism has reflected publicly in a pamphlet in 1848. Notably, the Communist Manifesto by Karl Marx and Friedrich Engels projects the nature of the theory of class struggle with its mentality of revolution. In the context of Marx and Engels as cited in Onege (2013), “the bourgeoisie has stripped of its halo every occupation hitherto honoured and looked up to with reverent awe. It has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid wage labourers” (467). Without much controversies, one understands that Marxian economics focuses on the criticisms of capitalism, which Karl Marx wrote about in his book (*Kapital*, 1867:12 cited in The Investopedia Team, 2021).

The representation of Marx's ideology is further heightened by Althusser (1971)—a French Marxist who revealed that the adoption of social form or structure—both formal or informal as important agencies of social control are necessary in maintaining capitalism. Althusser's domain argument centered on forced labour and control (Kenton, 2015). The question therefore is: if people were simply forced to co-operate with capitalism, then why wouldn't they reject the system? Althusser's assertion is built on consciousness—a visible trend with manipulative phenomena of fears and wishes. His ideology hinges on the interpretation that people are manipulated into loving the system of oppression with certain imbued human technicalities. This makes it harder to challenge any oppressive visible forms. Althusser has described anxiety of revolution using two mechanisms: The Repressive state apparatus (RSA) as perceived in social role of the police and the army; and The Ideological State Apparatus (ISA) as perceived in education—a reflection which signal how students are rewarded for working hard. Althusser's ideology about capitalism is within the sphere of oppressive apparatus of the psyche—a manipulating maintained pattern that subjects individual to remain in their unfair stance with an overwhelming control that leaves helpless. Furthermore, Onege's ideology

projects a solid stance on the revolutionary understanding of the dialectical relationship between literature and social struggle. According to Onege:

Marxist critics do not conceive of literary criticism as an abstract academic activity with abstract justifications. Marxist critics are necessarily class partisan. They do not camouflage this partisanship. Marxist critics also recognize that the very analytical categories which constitute the vocabulary of literary scholarship are themselves historical products. These vocabularies and theories, like their counterparts in other domains of scholarship must at all times be subjected to a radical sociology of knowledge sociology of knowledge which includes an assessment of the objective material interests of the class creators of the ideas. (2013:472)

Onege justifies that Marxist critics are seriously concerned within the fictional world, the appraisal or evaluation of artistic visions—a concern for practical relevance in the struggle for everyone from social exploitation to a more visible democratic forms of social existence. Onege (2013:472) concludes that Marxist criticism is beyond a mere exploration of formal and content analysis of literary pieces, but a critical assessment of institutional processes of art creation and art-criticism. In essence, Marxist critics are concerned with a decisive struggle for a democratization of the structures of artistic production and criticism—a pattern to see freedom permeate in artistic creation and processes. This ideology has become very important—a phenomenon in capitalist period where art and literature are perceived as commodities of knowledge. To defy assumption, one would understand that Marxist critics' dream is for a community where all can be artists and art appreciators—individuals who are capable of understanding the varied complexity of human oppression and the capitalist trends within this discourse.

### **Psychoanalysis**

The manifestation of Psychoanalytical literary theory is very important in this study because, it examines mental processes suitable for exploring the minds of the fictional characters in order to ascertain the reasons behind their behavioural output. This is to say that psychoanalysis is a method of understanding human mental functioning at different stages of life, growth and development. As a theory, it explores intricate psychic contents in individual human behaviour and experience—a theoretical purview that cuts across many disciplines enriched in interpretation. For Farrell (1981:202) in *The Standing of Psychoanalysis*, he stressed that "many insights revealed by psychoanalytic treatment have formed the basis for other treatment programs in child psychiatry, family therapy, and general psychiatric practice". The above ideas explain the complex relationship in the functioning of the body and mind—a unique reflection and interpretation of experiences as well as the role of emotions in medical illness and health in general. Significantly, psychoanalysis is the basis of different approaches to behavioural and psychic therapy. From McLeod's (2019) perspective on psychoanalysis as a therapy postulated by Sigmund Freud in 1916/1917, is meant to release emotions and experiences that have been repressed or suppressed into the unconscious. Though Sigmund Freud is the major proponent of psychoanalytical theory, there are other prominent contributors such as Carl Gustav Jung, Alfred Adler, Harry Stack Sullivan, Theodore Reik, Anna Freud, Melanie Klein, Karen Horney, Jacques Lacan and Eric Fromm, some of whom were his students but later left to form their own schools and to further develop the theory. In *An Outline of Psychoanalysis*, Freud (1949:14-19) reveals the principal tenets on which psychoanalytic theory is based. He begins with an explanation of the three forces of the psychical apparatus the id, the ego, and the superego. In Freud's ideological postulation, "the id has the quality of being unconscious and contains everything that is inherited, everything that is present at birth, and the instincts"—the instinctual drives and desires or the death and life instinct (14). The

underlying instincts are wrapped in *eros* (life instinct) and *Thanatos* (death instinct) incubated in a flowing dynamic libido –an energy that either pushes individuals to survive or get overwhelmed in aggressive destructive behaviour.

The ego has the quality of being conscious—a psychic component extremely objective with reality principles within a given context. In essence, the ego operates with the demand of a social context and is responsible for controlling the demands of the id and of its instincts. The implication is essentially meaningful since it projects an awareness of stimuli thus becoming a link between the id and the physical world. Significantly, "this ego reacts to stimulation by either adaptation (repression) or flight (conscious assertiveness) (Freud 1949:14-15). Significantly, the superego, whose demands are checked by the id, " is responsible for controlling deep satisfactions—a revelation of external influence as seen in guardians, mentors, and influencers, including social relationships connected to ethnicity, race and cultural assumptions" (Freud 1949:15).

Freud reveals that instincts are the real roots of human behaviour. Specifically, these two basic instincts are: *eros*—the love for life and *Thanatos* –the aggressive destructive behaviour or death instinct. The significant role of *eros* is wrapped around the drive to maintain unity through cordial relationships; while the death instinct disconnects any cordial affiliation with destructive impunity" (Freud 1949:18). Noticeably, these instincts could function in friction with repulsive tendencies or may merge for survival instincts" (19). They are essentially the integral parts of the id with a natural energy adopted as a mechanism in the form of libido—a flowing dynamic force. "Eros is simply the instinct to survive which propels or pushes a person to engage in life sustaining activities, while Thanatos which is the death instinct controls or pushes the aggressive, destructive or violent behaviour in an individual" (Freud 1949:18 cited in Odinye 2019: 47).

Freud believes that his structured model of the mind (id, ego, and superego) could be in conflict at any time since they perform different functions. Therefore, a person's ego adopts one or more defence mechanisms to protect him or her when he or she could not cope with the stress of the conflict. The defence mechanisms include; repression, denial, projection, displacement, regression and sublimation (Eagleton, 2008:132-134 cited in Odinye, 2019: 47-8). "Repression is an unconscious defence whereby the ego pushes disturbing feelings, ideas or thoughts out of consciousness" (Eagleton, cited in Odinye, 2019: 47-8). Eagleton argues that "that what has dominated human history to date is the need to labour and for Freud, that harsh necessity means that we must repress some of our tendencies to pleasure and gratification. In essence, every human being has to undergo this repression of Freud named the 'pleasure principle' by the reality principle" ... if too much is demanded of us, we are likely to fall sick" (131). This form of "sickness is known as neurosis" (Eagleton, cited in Odinye, 2019: 47-8).

In "Denial' as a defence mechanism, the ego blocks the traumatic experiences from consciousness causing the individual to disbelieve the reality of the experiences. At this point, the individual may have certain illusions about things that interests the person and when disillusioned could experience trauma" (McLeod 2019 cited in Odinye, 2019: 47-8). According to Teitelbaum (1999:305):

Illusions are misperceptions that involve defective reality testing. Often they refer to omnipotent and omniscient parents or the child, during the transitional phase, that has the illusion that he is the source of his own nurture. Illusions are distinguished from fantasies that represent wish-fulfillments but the perception of reality remains intact. In actuality, the distinction between illusion and fantasy is often blurred.

Basically, illusion is very significant in psychoanalysis since it is a therapy that helps a trauma ridden personality to gradually recall reality after a disillusioned saga. It is worthy to note that certain individuals but encounter difficulty in realizing reality and thus continue to exist in their level of shock. Projections' as a form of defence mechanism pushes the ego to resolve the internal and external conflicts by attributing a person's unacceptable emotions and thoughts to another person. In 'Displacement' as a defence mechanism, the victim of violence satisfies her impulse by releasing frustration directed on a person to another person in socially unacceptable way (McLeod 2019 cited in Odinye, 2019: 47-8). Sublimation as a defence mechanism is the opposite of displacement because it satisfies a victim's impulse by releasing frustration directed on a person to another person in a socially acceptable manner (McLeod 2019 cited in Odinye, 2019: 47-8). In 'Repression' as a defence mechanism, a victim moves backward in thoughts and mannerism in order to cope with an overwhelming violent event. This explains why an adult behaves like a child after encountering a traumatic violent experience (Odinye, 2019: 47-8). According to Freud, the disparity and development of the id, ego and the superego, determine an individual's behaviour in a given situation, which in turn results in the development of the personality (Eagleton 2008:133 cited in Odinye, 2019: 47-8). For clarity purpose, one should understand that the theory of personality development is carved out of Freud's keen observation of his patients. From the perspective of Kendra Cherry in *The Conscious and Unconscious Mind (The Structure of the Mind According to Freud)* "Psychoanalyst Sigmund Freud postulates that behaviour and personality are gotten from consistent interaction of conflicting psychological forces that operate at three different levels of awareness: the preconscious, the conscious, and the unconscious" (9). Notably, Freud sees sexuality as a crucial part in human development—a leeway in molding of personality.

### **Aspects of Marxist Concept of RSA and Economistic Determiner by the Capitalist in Onyekuba's *Regal Dance***

The premises of this paper is the application of the Marxist concept of RSA and Economistic determiner by the fictional capitalist in interpreting the themes of interest in the play understudy. The onus of this explication is to reveal the Bourgeois' oppressive stance over the proletariats—a trend replete with excessive greed for power and wealth. It further explores different crimes committed by the ruling class—revealing how they debase the working class—an opportunity that enriches those in powers. Onyekuba's *Regal Dance* is a fictional depiction that discusses contemporary issues of crime, corruption and materialism. The visibility of these themes are sipped from the major character Akubuike—a billionaire rogue. As a corrupt personality, Akubuike is notorious for his nefarious acts within his community—an epitome of capitalist figurehead. His action has received no objection and antagonism due to the cyclic anxiety that has overwhelmed his community people. His corrupt nature is replicated in his *Bura* title as the second in command to the king during their Vabi festival. The damaging implication is that the title is wrapped in corruption saga—a subtle bribing of all the corrupt elders and the erection of a new palace for the reigning king. No attempt is made within his community to probe the source of his unguarded wealth except—the silent piercing consciousness of his wife, Amaka, his daughter Obiageli and other silent gossiping village people who deride his personality. Within capitalist oppressive zone, he is perceived as a generous man—a devil in disguise who engages in trafficking of cocaine and other unimaginable crimes of various forms such as land snatching and property hoarding by force using his capitalist influence and power.

Within the capitalist oppressive apparatus, one of those affected is Cobby Mbadu's son—a young man he manipulatively sets up and sends to prison—a fast lane with punitive undertone to acquire his father's land. No wonder, the old man dies of heartbreak—a daring consequence

which culminated into Akubuike's tragic end when Cobby boy breaks out of prison and joins a gang specifically to revenge his mistreatment. One notable tragic consequence is not the death of Akubuike, but of the death of innocent souls—two of his sons and a wounded wife. The implication is a total destruction of tranquil atmosphere and the joyous celebration of Vabi festival—a phase which has ended in sorrow, wailing and confusion. Within Freud's ideology of instincts and desires, we see a manifestation of capitalist mentality replete with Akubuike's instinctual drives and desires for wealth and earthly possessions. No doubt, Akubuike's desire for power and material things has projected his demise—a subtle conflict that surfaced in his structured model of the mind as replicated in the id, ego and superego. His tendencies to have pleasure and inherent gratification—a pattern of life that represses humanity consciousness is deemed as callous and inhuman. No wonder, one fully sees the glaring theme of corruption consistently visible in the play. Note that Bob, Billy, Cobby and Tom are all university graduates aspiring for a prospective life, but remain unemployed due to the selfish gravity of hopelessness incubated in governmental structures—signs of corrupt leadership tainted with greed. The glaring evidence is scooped in the capitalist government which only reserves the best for themselves and family members (Onyekuba, 1994:83). Significantly, Tom who is brilliant has to apply the wealth of knowledge gained from his degree in planning excellent crimes for his boss, Akubike (26-27).

Within the worldview of repressive apparatus, there is a trend that moves in mannerisms—an overwhelming force of events. Notably, all the boys have thrived to succeed by acquiring material things in order to enjoy life—a pattern of comfortable life not minding who gets hurt or oppressed. Significantly, the notorious quest for wealth and the need to be in the corridors of power have become the biggest downfall of all the characters. With detailed bizarre character development and psychic growth, the playwright has depicted patterns of crime spurred by the greed for wealth and materialism. The village women are not left out of this instinctual drive for survival. They are all greedy and materialistic due to poverty and oppression—a force which propels them to engage in life sustaining activities to the extent that they never questioned the source of the wealth but share the money Bob gave with an inspiring awe of happiness. The playwright captures this aptly:

“Bob: Thank you our mothers for sweeping the arena. Please take this (offers them some money) for your pains. ... 5<sup>th</sup> Woman. (*takes the money.*)” (Onyekuba, 1994:72) and the flutist laments “Flutist: ... At least the money I will get there in addition to the one I got at the festival will be enough...” (Onyekuba, 1994:23-27) and the M.C praising the guests (Onyekuba 1994:87-88) “M.C: ... His friends are showering him with naira notes. Oh! Did you see those notes? They are straight from the bank. Wealth is good –o”.

With no doubt, the dialogues above smell of yearnings for more wealth, not minding the source. The implication is that poverty is a cyclic weapon for capitalist repressive technique. To sum it up, the importance of money cannot be underrated within the context of hunger—invariably, it is an economic deterministic stance of Marxist ideology. Note that wealth creates class distinction with varying reactions for continuous longings among the proletariats.

Significantly, Onyekuba (1994) has depicted pertinent crimes committed by a capitalist land and business owner, Akubuike—a man who has employed his position of power to marginalize and subjugate the suffering masses. No doubt, Akubike's presence creates consistent anxiety within his social context and beyond. Worthy of note is Akubuike's love for absolute power—the need to remain in power to overwhelm people's system of existence. Akubuike has employed the RS Apparatus to keep his people under his manipulative control. This conscious manipulation reflects in his ability to enroll the high ranking officials in different government



agencies on his payroll Onyekuba (1994:29-32) writes: “Tom: ... We have their boss on our pay roll. ... We gave her one hundred thousand naira. We also spent three hundred thousand naira on the big shots who help us in this case”. He equally employs police and even his thugs “Tom. ... I can’t wait to commence my job as the Director of Justice with the elimination of all those riff-raffs who opposed your installation as the Bura of this town” (27). Evidently visible is Akubuike’s use of leaders in authority of apparatus to manipulate and subject citizens into voicelessness—a form of quietness which renders them powerless in the wave of suffering. The subtle implication is that his atrocious actions are not utter; thus incubating his corrupt lifestyles—a repressive form for retaining his high (capitalist) position. Basically, the RSA thrives with the availability of money as a form of weapon of control. Akubuike has consistently employed money as a veritable tool for retaining the leadership mantle—a seat in the ruling class zone. No wonder, he has bribed his way and becomes the Bura of his town, a supposedly noble post highest in rank after the king; that is second in command. He bribes the elders and goes as far as building a palace for the current king “5<sup>th</sup> woman. ... they said that he used money to buy over majority of the elders” (Onyekuba, 1994:4). She further tells us:

Akubuike. My dear wealth is good. I told the king that I wanted that seat when it became vacant at the death of the then Bura, he refused. He said that I was too young for that. I worked on him through some elders. The magnificent house in this palace went up, he got a Mercedes benz car and other fringe benefits. Most of the elders got "Ghana-must-go bags and regular I Supply of hot drinks and tobacco. But that one is over. I sailed through. Today I will take my seat closest to the king. (36)

Akubuike’s action is replete with capitalist tenets—a strong penchant for massive wealth possession laced with the impunity to commit crimes and retain power without agitation. In essence, excessive wealth becomes a strong oppressive tool of manipulation which works to cover up evil deeds to the detriment of his community. Marx’s postulation gives a glaring idea of RSA which exposes an impending capitalist mentality of control. According to Marx, the capitalists would do anything within their power to control citizen’s psyche with wealth—a subtle way of ensuring that laborers consistently work hard without good wages; yet they in directly reap the benefits of these labourers’ sweat. A close look at the play understudy captures Akubuike is a good example of capitalist-oriented personality who gives meaningless incentives to maintain an overwhelming influence on people— his job and flow of wealth. This is decipherable in his deployment of oppressive apparatus force within the government such as law enforcers. According to the 2<sup>nd</sup> Man: “The story had it that Akubuike was behind his arrest and collaborated the evidence of the police to ensure that he was jailed for life...”. (22). Note that his deployment of personal thugs and money to make individuals voiceless or quiet is a glaring signal of a tyrant’s pattern of suppression. There is no need arguing the fact that whoever dares to speak up is eliminated on his orders. In the play Tom’s confession has a weighty implication: “We might not wait till you become the king. Just name them and they will start dying in motor accidents. Those who don’t have cars, will either be murdered by unknown people or they will hang themselves’ ... We know how to do these things. Just give us the go-ahead order” Onyekuba (1994:27-28). Worthy of note is an obvious stance—an understanding which reveals Akubuike as not only a capitalist, but a hypocrite with destructive inclinations.

No doubt, within a capitalist circle are chains connecting them to one another. Within the text, the King is depicted as a capitalist—a ruthless one. The playwright’s thoughts are clearly revealed through her character’s disposition. No doubt, the previous king incubated a pattern of exploitation of his people—a trend well fashioned with his leadership position and power (RSA) to keep his citizen under control. In the play, the 2<sup>nd</sup> Man makes a shocking revelation:

Just like our king before this one. He was always smiling but was oppressing his subjects at the same time. People were dying of starvation and he was amassing wealth. Those who dared to correct or criticize him were accused of one crime or the other and executed or sent to rot in the dungeon. At a point, we were all languishing and watching helplessly as he dribbled the whole town as he wished. For fear, nobody raised a voice instead everybody offered prayers and sacrifices to whatever gods each worshiped. One-day God heard our prayers and reminded him that he was an ordinary mortal. You all saw how he ended. He left when he least expected his exist. Our only regret is that our wealth he looted and stored in foreign countries was lost. However, the most important thing is that he is no longer in power. But our leaders will never learn their lessons. (Onyekuba 1994:22-23)

### **Marxist Bourgeois Activities Represented in Onyekuba's *Regal Dance***

Bourgeois activities have a universalized pattern resulting to oppression within a system. In the play, oppression is visibly seen in “white collar crime”. To straighten this perception, we know Akubuike is a trick star who has employed government officials in his payroll as tools for manipulation. In the worldview of the play, Akubuike is a wealthy land and business owner—a very powerful capitalist. With no flinching steps, he knows how, who and when to bribe government officials to achieve his corrupt aims—a subtle manipulation of psyche that has engulfed different governmental agencies such as airports, drug enforcement agency, military, police, and court. In the play, we see corruption oscillating between agencies and corrupt approaches when his cocaine goods are intercepted; the officers officially announced a test negative displaying it as cassava flour. In the play, Onyekuba (1994) x-rays different character's perception:

Tom: ... Jimmy has been released and the case closed. The substance tasted negative, and was thrown away... we gave her one hundred thousand naira; we also spent three hundred thousand naira on the big shot who helped us in the case. (31-32)

Bob. Yes, the mobile task force. We have no problem with them. Once they harass you, take them to your house, give them cool cash, and when they see cocaine they call it cassava flour. ... (82)

From a general perspective, there is a perceived form of organized crime among the capitalist cabals in this play. Notably, drug (cocaine) trade is the major business of Akubuike and his gangs. This subtle revelation is aptly captured below: “Amaka. ... Would you be surprised if I sniffed cocaine? After all you trade in it”. (45). A major concern is wrapped in Akubuike's awareness of the risks of drugs and its abuse; yet his corrupt psyche represses the need for healthy living—in quest for more wealth with great destructive undertone. This affirms Marx's opinion of economic determinant as an important factor in capitalist society—the implication is that capitalist cabals care about wealth only irrespective of the source or the oppressive effects of their actions on other individuals. Notably, crime and corruption have become a bedrock of survival within capitalist worldview—wealth is the only thing valued and respected as a path to good destiny. Oyekuba (1994) has presented a clearer vision of the above capitalist ideology:

Bob: ... They introduced and enthroned the mother of all vices there is now a tacit approval and acceptance of bribery and corruption as part of the system. It is called the Nigerian factor. Crime is now the order of the day, our technological advancement and computer age is in crime. And, it will continue like that as long as nobody has any patience with or respect for the poor.

Billy: ... Wealth is now revered irrespective of how it was made.

Bob: ... Since the desirable, good job, is not available, the available, crime, becomes the desirable. When the river is dirty from the source, do you expect the lower part to be clean? (pp. 24-25) ...

Those same advocates of these virtues are all lawless law men themselves they are all criminals. Those in government embezzle money which could have been used to improve the country.... (85)

It does matter to note a crucial aspect in the capitalist mentality of survival—a delineation devoid of a healthy society. The crux of the matter is that they thrive in violence and benefit more when things are not done in the right direction—a capitalist consciousness which validates unemployment among graduates with unexplained helplessness that forces them into thuggery for capitalist's benefits. The idea above is clearly represented by Onyekuba (1994) as seen in her characters' dialogue: "Akubuike. Thanks to the unemployment problem in the country. You will be in charge of information... (27). She further highlights this unemployment saga by reflecting on times:

Bob. ... I stayed for five years without a job, a graduate with a very good degree certificate yet there was no job for me because I did not know those in power... Cobby, Danny and others, are we not all graduates who worked hard to get the certificate, did we not set out after our youth service to build a better country, to live society lives and make honest earnings? Those in power did not allow that. Why? We are not related to them.... (83)

No doubt, the resonating leitmotif in a capitalist circle is hinged on Marxist theoretical ideology that workers are being overlaboured to enrich the bourgeois. Constructively, workers are psychologically and physically exploited—an overwhelming situation that must spur revolution for adequate liberation. They work so hard, but earn so little. This oppressive apparatus leaves the workers who are the synecdoche for proletariats in perpetual poverty. Similarly, there is no firm advocate for the autonomy of these proletariats in terms seeking for vehicles of freedom. The implication is that in a capitalist-dominated society, cyclic oppression takes precedence over humanism for that is the only way proletariats can be controlled to remain tools in the hands of Bourgeois. This is aptly captured below:

4<sup>th</sup> Woman: Yes. We will have everything by force. The politicians have come and gone, our condition became worse, the soldiers came, no improvement, they sapped us, things deteriorated, no money, no food, no employment for commoners like us. The politicians are not better. They spent a lot of money on campaigns and court suits, which they recouped as soon as they won the elections. Our own governor swore in God's name that he would take care of the poor. As soon as he was elected by fair or foul means, he started by recouping all the money he spent. Next, he gave his relations and friends good posts, better jobs, land allocations and contracts that were not executed. They shared the money which could have been used to make life easier for the poor people he swore to care for. Shameless man that he was, he did not pay workers their salaries but paid his fellow shameless people to sing his praises on the radio. It was always Okwa did this, Ikwe did that. That was all we heard day in, day out. His shameless church people took their fellowship to his house so as to get their own share. When, their cup was full, they were all swept out when they least expected it. The sycophants turned to the soldiers and continued their praise-singing. ...

Call him to give us good leadership in this country and town. Ask him to force the rich to stop oppressing the poor. Tell him that hardship, sickness, poverty and all sorts of problems have built houses and are living in the churches. Look around you. Call him to our aid. (Onyekuba, 1994:61-63)

Crime against individuals—a form of physical abuse prevails in the depiction of capitalist mentality. Akubuike’s presence commands strict compliance to decisions and plans—a display of disobedience has daring or grievous consequences. No wonder, many people died mysteriously (27) even Akubuike’s only daughter’s boyfriend is not left out. The inveterate marginalization of his daughter’s boyfriend because he does not belong to the bourgeois class disqualifies the intention of marrying his only daughter. Imperatively, Akubuike despises the proletariat without any chance in mingling souls. This glaring action has an undertone of disdain as captured in Onyekuba (1994):

Akubuike: ... Bring him in. (*The door opens and a young man is pushed in by one other man. he looks very dirty and unkempt. his hands are bound behind him and his legs are tied together too*) Unbind him. (*He is freed.*) Look young man, I have decided to let you go. Today is a very special day for me and i don't want anybody to spoil it. ... why did you get close to my daughter? You were not afraid of me. ... (*Slaps Ken*). What insolence (*Tom kicks him up on both legs and he falls down Tom continues to kick Him*) Tom, leave him. You want to marry my daughter? My own daughter. Who are you? What are you and what is your father?

Tom: Hand him over to me and I will deal with him, He wants to get to your wealth through your daughter. That's what most lazy young men do these days. Many of our young men are not prepared to work hard. Instead of making effort to be rich themselves they go for quick and free wealth through innocent and unsuspecting daughters of rich men. He is one of them, that is why he is content with being an ordinary school teacher.

Ken: (Ignores Tom and addresses Akubuike). I am not interested in your money. I love your daughter. I... (*Tom pulls him up and slaps him on both cheeks with his two hands. Ken slumps; he pulls him up again and punches his face*).

Akubuike: it's alright, leave that rotten garbage alone. I have given instructions for his release. I can't go back on my words, so let him go. Take him away. give him his clothes. He should look decent as he leaves here. I can't afford any scandal now, especially today. (37-38)

Amaka. Honestly, I am tired of this club and cudgel relationship between you and your only daughter. She should be allowed to...

Akubuike. Allowed to marry a teacher? Is it? To drag my name in the mud? No, thank you. I will not discuss this issue with either of you again.... (43)

In the play, Akubuike’s self-defined and extreme action of abducting and physically abusing Ken is a threatening repressive tendency—a technicality to scare him away from his daughter. The capitalist stronghold attenuates a modest job of teaching—a profession that Ken has embraced. More disturbing is the series of killings carried out on Akubuike’s orders. There are also other forms of personal crimes like verbal abuse amongst Akubuike and the village women (pp. 1-6) and another tempo between Akubuike and his daughter—he commands: “Take her away. (Obiageli is dragged into the room by a bodyguard) that girl is a thorn in my flesh”. (39) Akubuike’s capitalist ideology is replete with mechanical steps that took Cobby’s freedom away—an enslaving wickedness which kept him jailed to take over his father’s land by force. The dialogue is captured below:

1<sup>st</sup> Man: Didn't you hear the story? I was not there but I heard that Akubuike sent the boy to trade in cocaine for him and the boy was caught. Akubuike denied ever knowing him.

He was later convicted and jailed....

2<sup>nd</sup> Man: ... Akubuike was behind his arrest and collaborated the evidence to the police to ensure that he was jailed for life. Then, he ... took over Mbadu's land saying that it was given to him by the government for his industry.

### **Revolution as a Death Sentence to Capitalism and Bourgeois Tyranny**

Reverberating on epistemological intentions, one can clearly understand Marx's postulation that revolution is an appropriate end to capitalism. Significantly, there is a strict alliance with Marxist stance—a forced revolution borne out of heightened repression for a long time which pays no attention to 'class stratification'. In the play, we vividly captured the scenes of 'War Against Indiscipline' (WAI). However, this ideology is not promoted because it affects the 'who is who' in the society. Onyekuba (1994) subtly captures:

Bob.: War Against Indiscipline. That was the only program that worked in this country... that regime did not last because it did not mind whose ox was gored. It was no respecter of person. Both the bourgeois and the proletariat learnt the national anthem over-night...(84).

No doubt, revolution is the salient key for locking out cyclic oppression. In the context of the play, two characters exhibited a revolutionary stance—a self-willed assertion against capitalism in their capacities. First is Obiageli, a very assertive young female revolts within her capacity by refusing to eat or shower since the day her love Ken is kidnapped and imprisoned by her father—"Akubuike: Not that tigress. She has refused to eat or take her bath since she had a clue that the stupid boy was detained here. ... (Onyekuba, 1994:39) (39). Her self-inclined revolution is replete with a narcissistic behaviour—a bold threat to dance naked in the arena where her father would be receiving the title of 'Bura'. This bold revolutionary threat becomes a powerful tool for Ken's freedom. Akubuike consented to avoid disgrace or any form of humiliation. This sudden decision is against his capitalist will or plan. Another revolutionary action is captured in the revenge mission carried out by Cobby and his gang. This collective assertiveness is a means to end Akubuike's capitalist-imbued tyranny. No wonder they plotted against Akubuike by arranging his massacre along with his families. Cobby's action is a wicked crime against humanity, but within a repressive state; the oppressed is overtly overwhelmed by violent oppressive system and responds destructively to overcome or regain his or her sanity. Within the context of oppression, the oppressed may also switch between neurotic modes which may end in death or disconnection from reality. Note that Cobby's plan with his gang is a plan to end Akubuike's anarchy spurred by capitalist mentality. This revolt is a revenge mission against Akubuike for betraying Cobby—a decision which has led to his father's demise. Onyekuba(1994:22) captures the main reason for Cobby's action in the dialogue below:

1<sup>st</sup> Man: ... Akubuike sent the boy to trade in cocaine for him and the boy was caught. Akubuike denied ever knowing him. He was ... convicted and jailed. But the boy should have resigned to God's will.

2<sup>nd</sup> Man: ... Akubuike was behind his arrest ... took over Mbadu's land saying that it was given to him by the government for his industry. The poor old man died broken-hearted. His only son did not see his corpse. Why wouldn't he take a revenge?

1<sup>st</sup> Man: I still maintain that he should not have killed Akubuike If you decide to chase a naked mad man and you are naked too, two of you would be regarded as mad men. Both of them are now the same – murderers.

From the dialogue above, one can assert that these groups of young men on the Vabi festival day have challenged the authority of Akubuike and are victorious. Their oppressed psyche has projected the death drive instinct—a thought process that has led to the murder of Akubuike and his two sons, leaving his wife with a gunshot injury and consistent blood-flow. The doom

of day does not in any way affect his daughter because of her assertive tendencies towards her father's action. This assertiveness is sipped from her refusal to partake in the "Regal Dance" after Akubuike is crowned the Bura "second in command" to the king. Notably too, her refusal is an assertive tool against her father—a revolutionary decision that saved her life. The playwright has depicted that during this festival, Bob along with his men have successfully brought jungle justice to Akubuike. Onyekuba (1995) aptly captures it: "M.C: ... (*gun shots are heard at the two sides of the arena.... Bob and his group fired their own. The drumming stops abruptly... Akubuike, his wife and two sons are lying in a pool of blood...*) (93).

In the play, Bob and his group represent the oppressed who have taken laws into their hands to end subjugation and oppression as a result of an overwhelming pattern of oppression that characterized the society. The implication of their action speaks loud—until the oppressed masses stand up rightly and revolt against Bourgeois tyranny then, there will be peace through restructuring and conscious awaking of interest. If capitalist oppression is not challenged or overthrown, it is likely to continue manipulating and destroying the society. Rightly put in Karl Marx's view, only a well-planned revolution within the context of the oppressed can put an end to capitalism.

### **Neurotic Consequences of Psychological Abuse on Selected Characters in the *Regal Dance***

Violence or oppression is replete with neurotic consequence which may be partial, serious or catastrophic leading to a permanent cessation of life. We cannot discuss oppression without sipping out certain psychological abuse decipherable in literary texts and relating it to psychoanalysis and trauma theory. No doubt, the literary texts are repertoires of real experiences interpreted by theoretical concepts that enable researchers to have access to characters' minds and actions. To project a psychological leitmotif, we identify neurosis in the aftermath of the abuse as one of the core concepts of trauma theory. Psychoanalysis as the study of the mind and how the abused characters' minds work has helped in understanding the effects of their traumatic encounters. It further exposes the mechanisms adopted by the mind 'ego' to combat these traumatic experiences. In this play, we see repression as one of the destructive mechanisms adopted by Akubuike's wife, Amaka—the primary object of psychological abuse and mental torture along with her daughter, Obiageli. One thing is clear, Amaka's daughter fights off repressive feelings of anxiety using her survival instinct—a quest to protect her emotions of love which gives her abuser no opportunity to thrive. But, Amaka herself embraced repression which imbued her with voicelessness—probably a pattern that visibly indicates her loyalty as a good wife. Maybe, Amaka's mentality has been beclouded with a false ideology that "a woman is born and raised for marriage. They belong to the bedrooms of their husbands and their kitchens. They live for men to beget. Theirs is to conceive, bear and raise children" without questioning certain actions of men that impinge on their whole systems as individuals (Chiegboka and Udemba 2021: 98). Her action is replete with the Igbo cultural mentality—the need for a wife to respect and support her husband at all times. No wonder, she is systematically subdued and overwhelmed. The continuation repression of her feelings concerning her husband's evil actions worsens the agony of her situation causing her great depression. The consequence of everything is that the piled up anxiety which has been repressed for a long time culminated into a neurotic breakdown leading to her being confined in a mental asylum for a period of one year.

Amaka: I am not in the mood for ...

Akubuike. I don't want to hear that. You cannot do that to me. Just go and get ready. Make sure that you are in your best attire and in your best mood.

Amaka: (*Disgustedly*). Yes sir. But, please listen to me today, at least, for once. You have made me a robot in this house and you have been manipulating me the way you like. You have made me a laughing stock among the women. I have been turned into a ghost of my former self all in the name of marriage. Look at me, am i still the woman you married? No. You have deprived me of sunshine and laughter.

Akubuike: ... What the hell do you think you are doing? Look, If you are tired of being my wife, pack your things and go back to your parents. And get this straight, if you disappoint me today, you will not live to see tomorrow.

Amaka: You can't threaten me with death which I know, is your stock-in-trade. ...

Akubuike: Enough. I think that the problem with your head and brain has started. Now get out. Get out before I lose my temper. (Onyekuba, 1994:43-44) ...

Amaka: ... Not after that harrowing experience at the psychiatric hospital where you confined me for almost a year ... (*shakes her head*) marriage ... I have gone through hell just to remain in marriage.... (46)

Though Freud postulates that the 'ego' if adopted as a defence mechanism helps one to combat traumatic experiences; but in the case of Akubuike's wife, she is totally overwhelmed by anxiety spurred by cultural conventions which aided the failure of her defence mechanism. Significantly, the precursors of her neurotic modes are wrapped in domestic violence. To her husband, she is a worthless property he bought for his pleasure. The implication is that she is completely dependent on her husband who is a patriarchal figure-head— her lord and master. These experiences have repressed her female potentialities with a demeaning and damaging toll on her psyche leading to dementia, a neurotic state of mind which leaves an individual fragmented, forgettable and unsocial. She completely disassociates from human association with no confidence to embrace life. Noticeably, she displays anxiety is socializing with people with a valid excuse cloned in her mental condition—the 'fear of what might be said against her due her husband's corrupt practices. Onyekuba (1994:48) aptly captures below:

Akubuike. ... At Lagos, you complained of my business associates. You said that you couldn't make friends with the women there, because according to you, all Lagos women are too glamorous and spoilt. We came home, ... yet you could not associate with the village women, because they are all gossips. ...

Amaka's anxiety is spurred by her lack of inner will and assertiveness—a pattern which follows the path of low esteem. Her morbid mood seems she to be allergic to happiness: "Akubuike. ... You oppose progress, celebration and happiness. ... (48). The damaging consequence of trauma is visible when a happy personality becomes a total stranger even to himself or herself. Amaka confesses: ... You have made me a robot in this house and you have been manipulating me the way you like. You have made me a laughing stock among the women. I have been turned into a ghost of my former self" (43).

Fragmentation of thoughts and expressions are signs of neurosis within the pluralistic trauma theory. No doubt, trauma fragments consciousness—both internal and external factors which prevent direct linguistic representation leading to disassociation—one of the defence mechanisms the 'ego' adopts in combating traumatic experiences. Worthy of note is the fact that Amaka's traumatic experiences affected her deeply that she is unable to relate her experiences. Her remembrance of "speechless terror" (kolk and Harts's element of trauma)—the agonizing experiences of being locked up for a year in a psychiatric hospital just for speaking expressing her fears had been a tormenting path to more agony. This attitude is indeed the rock on which her voicelessness is engraved because, she has obviously learnt to stay silent to avoid oppressive punishment. Onyekuba (1995:44-47) carefully depicts Amaka's internal

conflict: “Amaka: ...not after that harrowing experience at the psychiatric hospital where you confined me for almost a year because I spoke the truth.... I have gone through hell jus to remain in marriage. ...Nobody has ever involved me in anything, so, you won’t learn to do so now”. Also evident in Amaka’s oppressive world is her husband’s capitalist mentality with aggressive superego. He constantly threatens Amaka with great impunity laced with abusive words: Onyekuba (1994) reveals these tormenting experiences:

Akubuike: ... I am rich, whatever I want, I buy and that includes you.

Amaka: ... However, as a slave bought with your money I have no right to complain.

...

Akubuike: ... I will shatter your head. Then your blood will really flow as it did in your dream... ungrateful woman....

Further, it becomes imperative to note Amaka’s situation and neurotic state—a psychological self-actualization with external consequences which made her the talk of the town thus eliciting pity from other citizens. This knowledge further heightens her inefficient assertive qualities making her refrain from human contact. Her acute dissociation is a pointer to dementia—a pattern of forgetfulness and fragmentation of thoughts. No wonder people appraised her with pitiful comments signaling deformity of mind. This is predicted within the dialogue depicted Onyekuba (1994):

3<sup>rd</sup> woman: I pity her she has changed from the pleasant and cheerful woman she used to be to a living walking ghost... she was vibrant social and energetic. Now... she is detached from even herself that she avoids company. She needs help...

4<sup>th</sup> woman: it’s true. She avoids company... money has made her arrogant...

1<sup>st</sup> woman: it is not arrogance but a cover up, a compensation for her inadequacy. She is not in her senses. There must be something wrong with her.

5<sup>th</sup> woman: i heard her husband used her mind to make medicine for money...

4<sup>th</sup> woman: this one must be true... the wife he took away was not the wife he came back with. He came back a ghost of the woman.

Trauma no doubt, eclipses the quest for self-autonomy—both physical and psychological. This ideology best describes Amaka’s battle with trauma. Her husband’s influence completely breaks her with disillusionments devoid of any form of sisterhood in shared fate of n African woman who has been abused. The implication is that the general oppression of the masses is higher than an individualized subjugation which is not transparently conveyed by Amaka. Her survival instinct could not match external aggressiveness thus subjecting her to inherent torture overtime. Her lethargic behaviour is a pointer to traumatic state.

## **Conclusion**

Onyekuba has employed drama as a genre to comment on social realities—a form which has become a subtle technique for social consciousness. The story has clearly exposed economic and social issues from the beginning and concludes with the climax being achieved through revolution—a stance replete with Marx’s stance against a capitalist regime. The repressive apparatus has been captured internally and externally in the play as a form of control within the domain of the capitalist figure-heads—a manipulative measure in work force production controlled by wealth and impunity. The inherent or internal repressive modes are caused by consistent traumatic events which have systematically crippled an individual’s mode of existence leaving him or her with choices or no choices. Amaka and Obiageli are good examples of oppressed individuals who employed divergent mechanisms to combat trauma. Amaka’s docility has an implicit demeaning consequence characterized by psychic split and isolation; while Obiageli’s search for freedom is replicated in her aggressive superego—a feminist assertion spurred by the emotion to negate her father’s orders to save Ken—the one



she loves. Also important is Cobby's aggressive superego which assumes a destructive pattern to end capitalist dominion and oppressive technicalities. Notably, the death of Akubuike is symbolic—it is an end in the fluid existence of bourgeois.

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