
Fragmented psyche and postcolonial feminist construction: A study of Emeka Nwabueze's *The dragon's funeral* and tess Onwueme's *Then she said it*

Walters Ncham Yong^{1*}

¹Department of English, The University of Bamenda, Cameroon, yongwalters82@gmail.com

*Corresponding author

Received: 17 November 2021, **Accepted:** 04 January 2022, **Published:** 14 February 2022.

Abstract: This paper focuses on memory fragmentation as a result of gender relations between sexes that leads to trauma. A reading of Emeka Nwabueze's *The Dragon's Funeral* and Tess Onwueme's *Then She Said It* reveals that patriarchy plays a negative role on both male and female genders and this places the study to hinge on the assumption that the dramatic world of Nwabueze and Onwueme is a patriarchal constructed society where both male and female genders suffer marginalization and look forward for liberation. This brings to focus the fragmentation of the psyches of both genders as a result of the traumatic experiences which they encounter in the process of patriarchal resistance and subordination. The study uses postcolonial feminism and psychoanalysis as its theoretical standpoint to demonstrate the oppressive nature of patriarchy on both genders which affects their psyches negatively in a society that subordinates women as well as men. It further underscores that the stereotypical perception of both gender acts also reinforces the fragmentation of psyches of women and men, thus revealing the mechanism of gender inequality that results in the fragmentation of the psyches of women and men as human beings who are constructed to speak in silence. The study, however, concludes that forms of patriarchal oppression, exploitation and subordination greatly contribute to the dissociation of the memories of victims of patriarchy and oppression as a result of trauma.

Keywords: Social Fragmentation, Patriarchy, Postcolonial feminism, Psyche, Psychoanalysis, Trauma

Biographical notes: Walters Ncham Yong teaches English Language and Literature in English. He graduated from the Higher Teachers Training College, Bambili, The University of Bamenda and proceeded to the University of Yaounde I for a BA in English Modern Letters, and later, to the University of Dschang where he obtained an MA in English and Commonwealth Studies. He is a PhD candidate in the Department of English, Faculty of Arts of The University of Bamenda. He is interested in contemporary discourses, especially gender and postcolonial discourses.

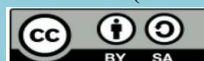
1. Introduction

The oppressive nature of patriarchy on both genders affects their psyches negatively and renders them voiceless in a society that subordinates women as well as men. The stereotypical perception of both gender acts also reinforces the fragmentation of psyches of women and men, thus revealing the mechanism of gender inequality that results in the fragmentation of the psyches of women and men as human beings. Thus, Huntjens, Dorahy and Wees-Cieraad (2013) submit that, "Fragmentation is characterized by reduced coherence and a lack of integration" (p. 93). It is in this perspective that Kolk (1987: 87) equally submits that the lack of memory expansion owing to dissociation during traumatic experiences necessitates fragmentation. Therefore, by understanding the fragmentation process, it is hoped that both genders will challenge patriarchal stereotypes that marginalize and oppress them, subordinating them to subhuman statuses.

Bedard-Gilliga and Zoellner (2012: 277) define memory fragmentation as a category of memory dissociation related to the inconsistencies in the flow of a given narrative. This implies that in a traumatic experience like the one(s) women and men often undergo in patriarchal settings, they may encounter irregular conversion of their memories

Research Article: This article is published by *JFP Publishers* in the *Journal of Languages, Linguistics and Literary Studies (JLLLS)*. This article is distributed under a Creative Common Attribution (CC BY-SA 4.0) International

License. **Conflict of Interest:** The author/s declared no conflict of interest.



which lead to flaws in their memories. As such, their memories being fragmented can be described as memories that have been confused and jumbled, thus affecting their psyches. Thus, fragmentation of the psyche is linked to dissociation because the traumatic events are often associated with fragmentation. This shall be applied to the texts under study to show how the oppressive nature of patriarchy affects the psyches of men and women.

It is imperative to note that the concerns of postcolonial feminism hinge on gender, race, and nationality amongst others. These factors not only define gender, but go a long way to contribute to gender subjugation. Therefore, any theory that fails to explore these, does not entirely address the condition of the colonized man and woman in particular. This situates the place of postcolonial feminist theory in this study, which is a theory derived from the realization by colonized women that much of the feminist theories of the West are incompetent and have failed to address their unique oppression. It is a theory that seeks to interrogate and undo patriarchal and colonial domination. The theory upholds that for the colonized woman, the struggles of liberation are multi-faceted and must look into her predicament both as a woman and as a colonized individual. This explains why McLeod (2000) intimates that postcolonial feminist criticism is a broad spectrum that spans across representations of women in once-colonized territories (p. 172). Postcolonial feminist discourses showcase an exploration of Western feminist perspectives in line with theories of knowledge which have been created based on hegemonic dispositions and privileges in the West. In this light, Ozkazanc-Pan (2012: 574) conceptualizes postcolonial feminist positions as a systematic strategy in which the West demonstrates postcolonial feminist concerns besetting people within the contextual framework of Self/Other binary evident in the interconnected world.

Also, Jacques Lacan's conception and theorizing that masculinity involves the posture or pretense of having the phallus while femininity involves the masquerade of being the phallus begins the articulation of difference among genders from a psychoanalytic perception which is at the root of patriarchal injustice on both genders. Hook (2006) sustains Lacan's theory by arguing that patriarchy is imagery which could be seen as "undefined and veiled" (p. 71). Guided by the above theoretical positions, the representation of women in former colonized spaces, and the construction of such women as well as men carve a niche in Nwabueze (2005) and Onwueme (2016) to show how their psyches are fragmented, as they are burdened by forms of oppression, exploitation and subordination.

2. Patriarchal resistance and trauma in Emeka Nwabueze's *The dragon's funeral* and Tess Onwueme's *Then she said it*

In Nwabueze (2005), Chief Okeugo is arrested and accused of inciting the women to rise against the neocolonialist government. The women had stood against the taxation policy imposed on them by the British colonial administration and implemented by Okeugo. The women see this act of their chief as a dubious and calculated alliance with the neocolonialist administration to further subjugate and exploit them. In a collective effort, the women are poised to bring down the Chief, and in anger, they courageously "abused him, broke his staff, dismembered his cap of office, desecrated the shrine of his ancestors and celebrated his funeral" (Nwabueze, 2005: 12). This action carried out by the women entraps Chief Okeugo and makes him suffer in the hands of women who collectively put him under duress, as he is powerless and unable to placate his ancestors. The ordeal Chief Okeugo suffers is elaborated in the play through the voice of the Defence Counsel:

Defence Counsel: My lord...he has been unable to placate his ancestors according to the tradition of his people before his incarceration. This loss of his warrant of office is enough punishment for a man who has been a loyal servant to the administration. Furthermore, my lord, it is necessary to point out that the testimonies of all the Crown witnesses are replete with gross inconsistencies. The most prominent of them is the evidence of Captain Hill, a man with a faulty memory and amputated judgment... (Nwabueze, 2005: 12).

The Defence Counsel's argument shows that the violent action perpetrated by the women affects the Chief's psyche and leaves him traumatized, especially as he now finds it difficult to pick up his broken pieces and communicate and make peace with his ancestors. Also, the arrest, accusation and eventual judgment passed on Chief Okeugo by the colonial administration leaves him in a state of shock and trauma. Chief Okeugo had worked in synergy with the administration to implement and reinforce the taxation policy on the local population against the will of his people, especially the women. But at a time when he needs the collaboration and protection of the colonial authority, he is abandoned to his fate. In this regard, the colonial administration exposes her true nature of exploitation, authority, superiority and race, geared towards the marginalization and subjugation of the colonial subjects whom they regard as inferior and worthless; a typical illustration of Self/Other binary. Although the administration acknowledges Okeugo's past services and sense of duty to the British Crown, no iota of mercy is shown to him. Rather, he is charged with crimes of insurrection and rebellion and is punished accordingly. The Judge pronounces that he will be failing in his obligation to the government in case he acts adamantly in meting out the sentence that would scare others from attempting to commit such a heinous act. Also, the court finds Mr. Mark Emeruwa as an accomplice. Thus, the Judge gives him a 5-year prison sentence (Nwabueze, 2005: 12). It can be said that the Judge's pronouncement is followed by devastating consequences on Chief Okeugo who has been submerged in trauma and as revealed in a stage direction, he "finally swoons and collapses" (Nwabueze, 2005: 12). His psyche has been fragmented and moving forward is a great difficulty because of the embarrassing treatment he receives from the women and the colonial administration. It suffices to say that the shameful and inconsiderable treatment which the colonial administration gives Chief Okeugo exposes the weakness and cowardice of the men. The government represents patriarchy and its authoritative tendencies which have enveloped the land and rendered the men who ought to stand firm and protect the land, powerless.

The women are aware of the lapses in their men, thus weakening the respect they have for their husbands whom they now see as “people who urinate in their loin cloths as soon as the white man opens his mouth” (Nwabueze, 2005: 20). This image portrayed about men tortures them psychologically since the women take it as their Achilles heel to disrespect and make mockery of them. This is certainly because stereotypically, men are more socially valued, and from Gloria Chukwukere’s perspective, the African woman’s status is significantly lower than that of the man; thus, in the Nigerian context, men exercise full control of economic resources, as a means of showcasing absolute influence over women (Chukwukere, 1995: 13). Thus, according to Adaugo, “the monster called government ... have castrated our husbands, and now they want to turn their attention to us, women, simply because our men have been completely intimidated” (Nwabueze, 2005: 18). This implies that while men lack the courage to challenge the government, the women are the ones mobilizing to resist the patriarchal excesses of the government since the men have failed. The failure of men is a traumatic experience, as all they now do is to look weakly and do nothing.

It should be noted that the women take advantage of men’s failure to boost their bravado. They are conscious of the fact that their psyches are affected since men “have grown afraid of fighting” (Nwabueze, 2005: 21) and that is equally why they think they can toil with the emotions of their husbands. In carving out a strategy to challenge the British administration, the women take into consideration the fact that their husbands can use their positions as family heads to command them not to leave their houses to fight the government. So, Nwugo, like the women in Butake (1986) proposes sexual starvation of their husbands in a bid to bring the men to order and have them stand on their side. She suggests that since women have control of men’s bodies by satisfying them sexually, they should deprive their men of sex for about a week in a bid to bring them under their control. And once men are sexually starved, they will definitely comply, except their men are sexually inactive or impotent (Nwabueze, 2005: 21). This indicates that women are aware of the trauma and psychological torture men go through whenever they are deprived of sex because their emotional starvation is more dangerous and heartbroken than refusing one ordinary food. That is why they find sexual intercourse a soft spot through which men can be subjugated. This is emphasized by Jick, Ngeh and Mesang (2019) who posit that:

Female sexual organs transcend their reproductive function as they are also a political weapon that can be used to effect positive change in the society... Butake in most of his plays always brings in women who use either their sexual organs or their physical body as potent political weapons to threaten the powers-that-be (21).

The above submission shows the weapon or technique women are capable of using to subdue their husbands. It can be said that the power of women rest in their loins, often exploited to their own advantage whenever the need arises. This strategy put forth by women is tailored towards awakening the men’s consciousness and making them work in synergy with the women to overcome the patriarchal British administration, but the men are reticent to take any positive action due to their ego. Rather, they get involved in pride and power tussle with their wives. The following dialogue sheds light on this submission:

Dike: Then your husband has instructed you not to attend the meeting.

Ikodie: Maybe you’ll tie me up with your climbing rope.

Dike: We shall see. A crocodile may live in water but it is not a fish. I will not allow the culture of my ancestors to be dragged in the mud by mere women.

Ikodie: Mere women! What have you men achieved? Look at this village. It is breaking to pieces and you have done nothing about it. And you call yourselves men (Nwabueze, 2005: 54).

This dialogue further exposes the weakness of the men who are caught in the inferno of their irresponsibility. Thus, the women put men to task, which definitely affects the psyche of the men. As a result, the traumatized mind of Dike arouses his anger, as he is about to unleash violence on his wife, Ikodie, who equally braces to challenge him. Consider the following:

Dike rushes at her. She stands her ground. Kalu holds him. He struggles with Kalu, trying to get at Ikodie’s throat.

Dike: Leave me! Leave me let me teach this insolent woman a lesson.

Ikodie: Go and teach the white man a lesson if you call yourself a man.

Akueke: Listen to him. (Mimics) My wife will not be involved in this kind of nonsense. Things have changed indeed. Who are the leaders of the women?

Ikodie: Ask him. Who is the assistant to Adaugo?

Kalu: Not my wife. Never!

Kalu rushes out. The women continue to laugh. Ikodie picks up her head gear and begins to tie it. Dike stares at her in confusion (Nwabueze, 2005: 56-57).

The above stage directions and dialogue illustrate the tension and shock which the women subjugate the men to. The stage direction particularly reveals action which is dramatic as Dike is seen rushing to exercise physical violence on Ikodie. The next stage direction reveals dramatic irony embedded in the fact that Kalu does not know his wife’s plan, but boasts that his wife can never join the rioting women, whereas his wife is fully involved as Adaugo’s assistant. Kalu is shocked to hear the role played by his wife, and this causes him to rush out, while the other women present at the scene put forth a hysterical behaviour. The women are courageous to tell the men to redirect their energy against the white man instead of displaying it on them (women). Moreover, when Dike stares at the women in confusion, his action suggests that the men’s memories are fragmented; they are traumatized because of the action of their wives against them, and who have concluded that their husbands have failed in their duty to free the community from the British government’s oppression and exploitation.

The British colonial administration, represented by Captain John Cook, strives to reinforce the notion of “Self” and “Other” that eventually leads to the dissociation of the psyches of the marginalized other. This is illustrated in *The Dragon’s Funeral* where Cook summons a meeting with the local chiefs within his jurisdiction, but when the chiefs arrive the venue, Cook treats them as if they are outcasts. The British Colonial Administrator’s attitude is in line with the colonial system of indirect rule where Nwabugluogu (1981: 67) affirms that the establishment of traditional leaders in a country soon diminishes as such leaders and structures are often suffer relegation, owing to the fact that the British Colonial administration exploits the colonized country to her own interest. From this submission, it is evident that Cook demonstrates white supremacist attitude of superiority, hegemony, authority, pride, prejudice and arrogance, considering the local chiefs as inferior, primitive, ignorant and less important. In this regard, Spivak (2006: 107) contends that the purported centre embraces selective residents of the margin in a bid to fully relegate the margin. Cook invites the chiefs, but goes ahead to instruct Nduka, his secretary and an indigene of the community, not to treat the chiefs as if they are important people. Mindful of Nduka’s reminder of the caliber of traditional personalities, Cook is firm in his decision to subjugate the chiefs:

Nduka: But do I give them some entertainment since they fall under the category of V.I.P.?

Cook: Entertain-what? Who d’you think they are? Princes, Thanos or Dukes? Do you understand what you are saying? Their importance is borne out of the scholarship of the administration. Other than that they’re still local people to the core. (Nduka still stands looking at him). Clear out!

Nduka: I suppose so, sir. But these ones are the leader...

Cook: Keep quiet! The meeting is going to be more monologue than dialogue. In fact, it is wrong to refer to it as a meeting. A Colonial Administrator having a meeting with local chiefs? (Nwabueze, 2005: 34-35).

The stage direction in the above dialogue illustrates Nduka’s reticence to execute Cook’s instructions, because the former respects the office of the local chiefs, contrary to the latter’s perspective. Captain Cook’s intention, here, is to render the chiefs impotent and mean, thereby widening the gap between the Colonial Administration and the local chiefs, as well as reinforcing the centre/margin binary. It is in this regard that Al-Saidi (2014: 96) argues that in terms of politics and culture the Self and the Other can be likened to the colonizer and the colonized, suggesting that post-colonial literary studies to an extent is about classification of center and margin. Thus, the gap between the centre and the margin obviously works negatively on the psyches of the chiefs who know the dignity that accompanies royalty, but the white man eschews and makes them feel less-important in their own community. Their memories are troubled, also, because Cook did not even look at them, and this provokes Chief Okeugo to tell Nduka that, “I have a question for the white man. Does he realize I am the dragon that cannot be caged? A ferocious fire-breathing creature that cannot be toyed with” (Nwabueze, 2005: 40). Being the custodians of tradition and leaders of their people, the chiefs expect to be treated with reverence by every member of their community, but the District Officer’s attitude makes them traumatized. The appraisals they make after the meeting with Cook show that the chiefs’ psyches have been affected and they are dissatisfied with the Colonial Administration. They feel slighted and insulted, as expressed below:

Okeugo: I have summoned this meeting so that we can put our heads together and discuss today’s meeting with the District Officer. Our people say that it is with good tongue that a snail passes through a thorn. Leaders of our people, did you notice anything strange in the white man’s attitude to us today?

Okeosisi: Igwe Ugodjimma, I thank you for that observation. We’re the leaders of the people. We deserve to be treated like respected people. Whether the man summoning us is white or black, he should confer on us the respect we deserve.

Adaka: He did not exchange regular greetings with us. He did not ask us about our subjects or our families. He just handed down instructions to us. Does he think we are women? (Nwabueze, 2005: 45)

It is inferred from this dialogue that Cook’s objective is to keep the local population including the chiefs under the subordination of the British Colonial Administration. The superiority of the white man (the West) over the black man or local population (Africans) is propagated by Cook, as he simply hands down instructions to the chiefs as though they “are women” (Nwabueze, 2005: 45) without involving them in the decision-making process. Hence, Ogola (2015: 25) posits that colonial habits remained absolute and the powers accorded local chiefs, notwithstanding, were still under the manipulation of colonial influence. This illustrates the Colonial Administration’s intention to oppress, suppress, marginalize and exploit the chiefs, including the masses. Thus, Cook and the Colonial Administration are metaphors of patriarchy as discussed in Nwabueze (2005).

Moreover, the Colonial government’s decision to include the women in the taxation policy arouses the anger of the women. Thus, in the framework of colonialism, Ogola (2015: 109) submits that the colonial regime used taxation as one of the main ways of generating income. The colonial administration needed financial assistance, and extracted these taxes directly from the local populace. The women see this taxation move by Cook and the Colonial administration as a means of exploitation and dominance, and are poised to truncate the plans of the Colonial Administration, especially as Mark Emeruwa, charged with the responsibility to take stock of both men and women’s property, despise the women and make them feel relegated. This traumatizes the women, especially Adaugo, who is made to understand that she does not own a house, and is a mere wife and occupant in her husband’s house. Emeruwa’s provocation meets with defiance from Adaugo who in a bid to deconstruct patriarchal hegemony vents her frustration on Emeruwa, as seen in the following stage direction:

Adaugo grabs Emeruwa’s shirt and begins to shake him while Emeruwa tries to regain his freedom. The other women join in the attack. Emeruwa is brought to the ground. Adaugo picks up his file, tears the contents to

pieces and throws them on Emeruwa. Kalu and Dike enter with canes. The women go after them. They drop their canes and run. The other women enter, carrying fresh cassava leaves. They leave Emeruwa and pursue the other men, singing war songs. Emeruwa rises, shirtless, and escapes (Nwabueze, 2005: 69).

This stage direction shows the scenic display of the action which reveals an atmosphere of pandemonium. It also dramatizes the conflict between the women and the men, evident in the manner in which Adaugo and other women exercise physical violence on Emeruwa and chase him and other men away. The action of the women that leads to the escape of the men reveals the latter's cowardice and projects the determination and courage of the women whose actions send signals of warning to other men who have all become troubled and confused. It equally reveals men's weakness, whose escape can be attributed to cowardice and trauma. It is ironical that the men escape the wrath of the women they are purportedly supposed to protect. Dike, in particular, fears the women's courage and violence, and ponders on the consequences on them (men). Hear him:

Dike: Do you call that an encounter? What can they do the dragon? However, there's only one thing that bothers me in this matter.

Kalu: What's that?

Dike: I want these women to succeed. But if they eventually succeed where we failed, where we never even dared a fight, how can we be their masters? The world is coming to an end. This inversion of power disturbs me (Nwabueze, 2005: 71).

The use of rhetorical questions in the above dialogue is indicative of Dike's fragmented state of mind. It also reveals the men's desire to continue to put women at the subaltern space, even though they feel their power threatened by the women's impending defeat. Thus, from Dike's prognosis, the women eventually invade the palace, and their invasion shows that they are fully in charge since men have failed. The fact that they invade the palace and everybody escapes, including the most dreaded dragon, Igwe Ugodimma, reveals the cowardice of men. The so-called dragon is their target, and his escape illustrates his inability to stand up and face the women and the consequence of his actions. This implies that he is traumatized and psychologically handicapped to face the raging women of his community.

The District Officer is equally caught in a quagmire of confusion and psychological fragmentation. He openly demonstrates fear and despite the several requests put forth by the women to see him, he turns them down and prefers to send Nduka to placate them. This further exposes the representative of the Colonial Administration as a toothless bull dog who does not bite, but only barks and wraps its tail at the approach of its opponent. It is ironical that the oppressor who had earlier used his hegemonic disposition to relegate the oppressed to the margin is now afraid of the oppressed. Like Chief Okeugo, Captain Cook's cowardice is exposed, and the women are determined to challenge patriarchal hegemony, referred by Connell (2005: 830) as "hegemonic masculinity", which according to Demetriou (2001: 304) can be understood as the building up of gender practice that encompasses the recent accepted answer to the question of patriarchy, laying bare male dominance as well as female subordination. It is this superior status of men that necessitates the inferiority of women. Thus, Adaugo is poised to deconstruct this hegemonic masculinity, as observed in her emphatic statement that they have dealt with Chief Okeugo (their own man) and it is time for women to face the white man in order to purge oppression from the land (75). Adaugo's position requires her and other women to be the phallus, but Lacan (2000: 582) contends that the woman is not necessarily the phallus; rather that she looks to appear as a phallic object. In this essence, the phallus might be understood as a way of gaining recognition from the other by either being, or having the phallus.

The ordeal of characters which leads to the fragmentation of their psyches is a glaring phenomenon exploited by Onwueme in *Then She Said It*. She presents inhabitants of an imaginary Hungarian society whose psyches are affected and left traumatized as a result of hunger, deprivation and oppression. Onwueme's play dramatizes the cruciality of protest and resistance of the oppressed, deprived and marginalized masses, which corroborates Uko's assertion that women adopt protest as a major technique for survival in *Then She Said It* (Uko, 2004: 164). The name Hungeria, representing the setting of the play, metaphorizes hunger, exploitation and the general suffering condition of the marginalized and oppressed. Hungeria is a land endowed with crude oil as well as food and water, but the people are deprived of these essential amenities, especially food and kerosene for their daily domestic use. Oftentimes, corrupt government officials deliberately cause scarcity in order to sell the products at exorbitant prices for their selfish motives. Obida and Benue lament on the deliberate scarcity of petroleum products. They are tired of waiting (Onwueme, 2016: 19). This is evident that the exploitation of the masses in the play is at its rise. It is pathetic that there is severe shortage and scarcity of petroleum products which causes the government to end up laying off workers because they claim they no longer have the means to pay salaries. The women paint a picture of their current miserable situation, referring to the category of people who exploit as vultures whose sole responsibility is to stuff their mouths at the detriment of the local population (Onwueme, 2016: 20). This reveals the disheartening fact that whereas workers are relieved of their functions in a bid to economize funds for state spending, the bigwigs get involved in lavish lifestyle and superfluous spending, leaving their people to wallow in abject poverty and discomfort. Trauma grips the people, especially the unemployed youths and university graduates of Hungeria who, out of frustration, are beginning to question the essentiality of education and its certificates. They decry their condition and wonder what they can do with certificates that cannot offer jobs. They resolve to set their certificates ablaze, for it is disheartening to exercise further patience (Onwueme, 2016: 93). It can be observed here that the masses are caught in an inferno of despondency and disillusionment, and some are left with the option of indulging in self-destructive vices as a means of survival. Their education is worthless and they have lost hope in their degrees and certificates, and many young girls are unable to find employment, and turn to prostitution as a source of livelihood. For instance, Koko out of frustration says:

Koko: As they say, if you can't beat them, join them! (Pause) Five years out of school. Robbed of life. Robbed of dignity. And what have I become? A petty trader. Is that all I should be about? Is that? No. I know I'm worth more. Much more than they are willing to buy or pay for... (Onwueme, 2016: 47).

It is apparent from Koko's submission that young girls sell their bodies to the oppressors just to be able to afford basic necessities and take care of themselves. This is another form of exploitation since the oppressors take advantage of their desperate and despicable conditions to sexually assault the women. Methuselah (2010: 122) affirms that the relationship between the administration and the masses "can also be viewed as a symbolic representation of the exploiter and exploited. Atlantic represents the powerful foreign investors while Oshun represents the exploited people of Hungaria who have been rendered powerless in their own country". Thus, the women in particular go through gruesome and traumatic experiences perpetrated by the oppressors. They are raped, sold and killed. Koko, in the play, laments the treatment she receives from the oppressors (men) who see her and other women as frail. Hence, they exploit and defile them without any iota of humaneness.

Thus, rape as speculated by Baron and Straus (1989: 6) constitutes an inherent element of women's vulnerability in male hegemonic spaces. This is because men, who engage in rape, regard their victims as helpless, as well as those to be used, given their nature as obsequiously subservient. In a tearful manner, Koko vents her frustration which equally reveals the frustration of other girls in the play. She tearfully recounts her gory experience; how she was raped, and goes further to question the presence of God when she went through the unpleasant experience (Onwueme, 2016: 46). This illustrates that the pain and trauma which she is subjected to, is excruciating. She feels her dignity insulted and tampered with by the oppressor. Hence, Fehrenbacher (2012: 2) submits that the act of rape remains a traumatic experience for women whose vulnerability makes them victims. This traumatic rape experience which Koko and other women undergo also reveals the barbaric and cruel nature of some men whose actions and consciences are questionable. These awful experiences of the women contribute to their imminent conscientization process, and it does not delay for the sensitization to begin to have an effect. Being psychologically tortured and traumatized, the seeds of resistance and rebellion are nurtured in the women who are poised to fight back. The women are determined to unite and see into it that rape and other forms of exploitation against the dignity of the woman are brought to a halt. Thus, they believe they can succeed if they act in synergy (Onwueme, 2016: 50). Here, signs of rebellion are imminent as seen in the women's determination. This is a characteristic embedded in Onwueme's drama, and Affiah (2012: 292) posits that one of Onwueme's concern is her believe in the conscientization of the marginalized where she hopes that when adequately sensitized, the oppressed will definitely assume the responsibility of turning the wheel towards making the society a better place. Thus, Cuklanz and Moorti (2006: 305), observe that life certainly has to continue after every traumatic rape experience since the victim is a survivor. Thus, the conscientization of the aggrieved masses to unite against injustices is prominent in protest drama. The tension that emanates results to the abduction of Atlantic, who had been the pivot behind the misery of the people of Hungaria. Atlantic and the Government Official are in panic and seem to have lost their senses of reason when they hear signals of impending danger. The war drums that break loose traumatize Atlantic and the Government Official who both demonstrate cowardice. They are startled, alarmed and frightened as they hear the footsteps of the irate population marching on the streets (Onwueme, 2016: 152). Thus, the once boisterous Atlantic submits cowardly to the tension looming around him. The stage directions indicate panic and trauma that has gripped the entire being of the oppressors. It is ironical that Atlantic, who had previously been in charge, representing the oppressor, now panics and would eventually, succumb after meeting stiff resistance from the oppressed whose psyches have already been fragmented and exposed to trauma. Consequently, resistance becomes the only option applied by the marginalized to effect positive change and silence the oppressor.

3. Conclusion

In Nwabueze (2005), Chief Okeugo is arrested and accused of inciting the women to rise against the neocolonialist government. In a nutshell, this study has attempted to demonstrate the oppressive nature of patriarchy on both genders which affects their psyches negatively in a society that subordinates women as well as men. This brings to focus the fragmentation of the psyches of both genders as a result of the traumatic experiences which they encounter in the process of patriarchal resistance and subordination. It has been demonstrated that forms of oppression, exploitation and subordination have greatly contributed to the dissociation of the memories of victims as a result of trauma. It has equally been underscored that the stereotypical perception of both gender acts also reinforces the fragmentation of psyches of women and men, thus revealing the mechanism of gender inequality that results in the fragmentation of the psyches of women and men as human beings who are constructed to speak in silence.

References

- Affiah, U. (2012). Protest, Resistance and Activism in the Drama of Osonye Tess Onwueme. *American Journal of Social Issues and Humanities*. 2(5), 284-293.
- Al-Saidi, A. A. H. (2014). Post-colonialism Literature the Concept of *Self* and the *Other* in Coetzee's *Waiting for the Barbarians: An Analytical Approach*. *Journal of Language Teaching and Research*, 5(1), 95-105.
- Baron, L. & Straus A. (1989). *Four Theories of Rape in American Society: A State Level Analysis*, New Haven and London: Yale University Press.
- Bedard-Gilligan, M. & Zoellner, L. (2012). Dissociation and Memory Fragmentation in Posttraumatic Stress Disorder: An Evaluation of the Dissociative Encoding Hypothesis. In *Memory (Hove, England)*. 20(3), 277-299.
- Chukwukere, G. (1995). *Gender Voices and Choices*. Enugu: Fourth Dimension Pub.

- Connell, R. W. (2005). Hegemonic Masculinity: Rethinking the Concept. *Gender and Society*. Vol. 19, No. 6, 829-857.
- Cuklanz, L., & Moorti, S. (2006). Television's 'New' Feminism: Prime-Time Representations of Women and Victimization. *Critical Studies in Media Communication*. 23(4), 302-321.
- Demetriou, D. Z. (2001). Connell's Concept of Hegemonic Masculinity: A Critique. *Theory and Society*. 30(3), 337-361.
- Fehrenbacher, A. (2012). *The Evolution of a Gendered Politics of Trauma: Challenging the Depiction of Rape as "A Fate Worse Than Death"*. UCLA Thinking Gender Conference.
- Hook, D. (2006). Lacan, the Meaning of the Phallus and the 'Sexed' Subject. London: LSE Research Online.
- Huntjens, R. J. C., Dorahy, M. J. & Wees-Cieraad, R. (2013). Dissociation and Memory Fragmentation. (Eds.) F. Kennedy, H. Kennerley, D. Pearson. *Cognitive behavioural approaches to the understanding and treatment of dissociation*, 92-103.
- Jick, H. K., Ngeh, A. T., & Mesang, E. A. (2019). De-narrativising the Meta-narrative of Patriarchy in Gender Politics in African Drama: The Case of Bole Butake and Osonye Tess Onwueme. *London Journal of Research in Humanities and Social Sciences*, 19(5), Compilation 1.0, 15-33.
- Lacan, J. (2000). The Signification of the Phallus. In *Ecrits*, (Eds.). Bruce Fink. New York: W.W. Norton & Company.
- McLeod, J. (2000). *Beginning Postcolonialism*. Manchester: Manchester University Press
- Methuselah, J. S. (2010). Engendering Women in Onwueme's Drama: *Then She Said It* Discussed. *Creative Artist: A Journal of Theatre and Media Studies*, 4(1), 112-128
- Nwabueze, E. (2005). *The Dragon's Funeral*. Enugu: ABIC Books and Equip. Ltd.
- Nwabughuogu, A. I. (1981). The Role of Propaganda in the Development of Indirect Rule in Nigeria, 1890-1929. *International Journal of African Historical Studies*. 14(1), 65-92.
- Ogola, Y. (2015). Chiefs and Local Government Administration in West Budama County in Uganda during the Colonial Period, 1900-1962. *PhD Thesis Submitted to the School of Humanities and Social Sciences*. Kenyatta University.
- Onwueme, T. (2016). *Then She Said It*. Ibadan: International Images Net.
- Ozkazanc-Pan, B. (2012). Postcolonial Feminist Research: Challenges and Complexities. *Equality, Diversity and Inclusion: An International Journal*, 31(5), 573-591.
- Spivak, G. (2006). *Explanation and Culture: Marginalia*. New York: Routledge.
- Uko, I. I. (2004). *Gender and Identity in the Works of Osonye Tess Onwueme*. Trenton NJ: African World Press.
- Van der Kolk, B.A. (1987). *Psychological Trauma*. Washington DC: American Psychiatric Press.

