

**THE TRAUMA AND CULTURAL SUBJECTIVITY ON FEMALE CHARACTERS IN
SELECTED IGBO NOVELS AND PLAYS**

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2013017003P

DEPARTMENT OF IGBO, AFRICAN AND ASIAN STUDIES

FACULTY OF ARTS

NNAMDI AZIKIWE UNIVERSITY, AWKA

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**PRESENTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
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APPROVAL

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DEDICATION

To God Almighty.

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ABSTRACT

Literary works are reflections and recreations of the society that creates it. Over the years, women have suffered traumas and oppression due to cultural subjectivity. There are gender discrimination which aimed at the subordination of women in general and Igbo women in particular. It is the male subjugation of women folk borne out of various oppressive cultural practices and patriarchal structures that brought about feminist agitation. These have over the years led to feminist writings which are informed by feminist thinking, theory, ideology and philosophy. The psychological trauma of female characters in Igbo literary works is informed by the Igbo philosophy and ideology about women. It is this frame of mind that finds expression in Igbo literary works selected for this study. The research work aims at restoring the dignity of womanhood by challenging them to rise up and demand for their rightful position in the Igbo society and to write their own works which will find expression in their literary works and also finding out the problems and trauma female character undergo due to cultural subjectivity. Giving the women chance to contribute meaningfully to socio-political and economic development of Igbo society will show positive change among women folk. To carry out this work effectively, the study adopted the survey research method and eight literary works were studied, four novels, *Qja Dufuo Dike*, *Agwq na Ihe O Loro*, *Nkql[* and

Adaeze and four plays, Obidiya, Erii Mara Ngwugwu, Ugomma and Ihe Onye Metere. Some literatures were reviewed. The theoretical approach adopted for the study was feminism. From the analysis of the Igbo literary texts under study, it is observed that female characters are subjected to untold domestic violence and psychological trauma as a result of cultural imposition or subjectivity that cut across socio-political and economical spheres. The research work would be of great value to the public, teachers, students mostly the researchers interested in the protecting the women in Igbo society from the literary point of view. It is hoped that this work will help people to change their negative attitude to gender discrimination.

CHAPTER ONE

INTRODUCTION

1.0 Preamble

In this chapter, the following subheadings would be looked into in order to help in articulating the work. The subheadings are background of study, statement of problem, purpose of the study, scope of the study, significance of the study and research questions.

1.1 Background of the Study

Change is one of the things in the human existence that comes when it would come. Therefore society that refuses to adapt to change is heading towards extinction. In this study, the researcher is advocating for a change in the conventional ways of seeing and addressing women all over the world and Igbo society in particular. It is on this premise that Igbo literary works are chosen for

the study, in order to bring the message home. Hence the study is an attempt at challenging the cultural outlook on women which finds expression in the Igbo literary works. It is as a result of this, that this topic is chosen. This study aims at challenging as well as reversing the philosophy of “as it was in the beginning so shall it be world without end” in the role of men and women in the community of human beings in general and Igbo society in particular. This is the twenty-first century, hence there is the need to be in tune with the trend of things around the world. Women should be relieved of some of their burden and chains of bondage they are into as a result of cultural subjectivity prevalent in our society which finds its expression in the literary works.

However, women are designed by fate to play certain roles in the community of human beings. This natural design for women appears to follow the footsteps of the natural and cultural role of home makers seen as the primary responsibility of women. However this natural role of women designed by fate gives men chance to dominate every sphere of the society. The male dominance cuts across both value system and tradition. This male dominated society creates room for some imposition of roles on women. This imposition of role on women by the male folk in the society becomes a recurring decimal that finds expression in the literary works. The Igbo literary works of prose and drama are not exception to this trend of thing. Hence the cultural subjectivity of female characters in the Igbo literary works is a clear indication that literature indeed is a reflection of the society.

In this study empowerment of women is called for, in order to strike a balance of power between male folk and female folk. This would help to reshape the upcoming literary artists on their thoughts about women, thereby making them to follow the trend and begin to assign female characters, roles devoid of cultural subjectivity or cultural imposition. This is because the artists are using the cultural materials available in their cultural areas for recreation during their artistic compositions of prose, poetry and drama.

In the literary works under study, the cultural subjectivity of female characters would be focused upon. It is from this angle that the x-ray of the way Igbo literary artists have been able to portray the female characters alongside the cultural subjectivity or imposition that makes them to take the position of slave in the community of human.

The imposition and subjectivity of women as a result of culture observed in the society has left much damaging influence in the society and the world of women in particular. Cultural subjectivity inherent from male dominated society has not only made the female look inferior to their male counterparts but they (women) are undergoing series of psychological trauma in the society. It is a quest to healing the psychological breakdown the women in the Igbo society are going through that the study is set out to achieve. Hence, the Igbo literary works are used to bring the message to the door step. That is why the emphasis is on the trauma of cultural subjectivity on the female characters.

The study therefore calls the literary artists to learn to give female characters roles that could make them look responsible. This is because even though women are made for the service of men as helpers from the time of creation, God enjoins man to love his wife, but from what obtains all over the globe and the Igbo society in particular, women are seen from the point of view of never do well and should be avoided if men want to achieve higher goals. This is total reversal of the God's injunction to man to love his wife, because no loving and caring husband sees and treats his wife as such. The portrayal of female characters in Igbo literary works in such negative manner is not only demoralizing them but also goes a long way to making them not to contribute meaningfully to the good of the society.

So the researcher enjoins each and everyone to join hand in order to lift women off the depth of socio-political and economical deprivation they are facing as a result of cultural subjectivity in order to gain the wealth of nature's gift to women. Henceforth such portrayal of female characters from inferior point of view in Igbo literary works, specifically prose and drama, should stop.

Many men have failed to appreciate the powerful role which women play in order to sustain the race and nation. The status of women is a very compelling issue, essentially because women are yet to attain their full potentials. These are gender inequalities and discrimination due to existing cultural subjectivity. Women's struggle and agitation for women's rights within the regimented patriarchal system and structures have given rise to series of serious feminist discourses. The study concerns itself with the cultural subjectivity of female characters and the psychological trauma they pass through in Igbo land, mostly as it finds expression in the Igbo literary works of prose and drama. In the eight Igbo literary works selected for this research, there are four Igbo

prose texts which are *Qja Dufuo Dike*, *Nkqli*, *Adaeze* and *Agwq na Ihe O Loro* and four plays which include *Obidiya*, *Erii Mara Ngwugwu*, *Ugomma* and *Ihe Onye Metere*. These literary works are chosen in order to expose the depth of the trauma of cultural subjectivity of the female characters they portray. Cultural subjectivity or imposition turns out to cause more harmful effects in the entire Igbo socio-political and economic system. According to Omonubi (2003:4), “The consequence of the unequal status between men and women is a higher level of economic and political powerlessness among women.” Lucas (2009:131) in Utoh Ezeajugh (2013:2) notes:

The time has come for the dismantling of old concepts and values, old mentality and principles and replace them with pragmatic ones based on fairness and justice. If it happens in the creative arts world, then it is just a matter of time before it occurs in the world.

Ezeigbo (2001:400) saw the oppressions the women are going through and says that:

To redress the wrongs suffered by women worldwide, the United Nations (UN) declared 1975 through 1985 as a decade for women. In addition, the UN organized four world conferences on women in Mexico City (1977), Copenhagen (1980), Nairobi (1985) and Beijing (1995) in order to focus on women and issues relating to their development.

Evidently, many women activists in Nigeria and the Igbo land in particular as well as other parts of Africa believe that only very little have changed in the unhealthy condition of women in the country in spite of Nigeria’s participation in these international conferences. Epuchie (2013:1) notes: “For one to understand the position of African women in general and Igbo women in particular, one needs to know what culture is all about.” According to Enem (1990:72), “The cultural policy for Nigeria (1999:5) sees culture as the way of life evolved by a people in their attempts to meet the challenges of living in their environment, which gives order and meaning to their social, political, economic and religious norms.”

1.2 Statement of Problem

Over the years, women have suffered traumas and oppressions due to cultural subjectivity. There are gender discrimination which place the women as second class citizens to men. It is the male subjugation of women borne out of various oppressive cultural practices that brought about feminist agitation. The psychological trauma of female characters in the Igbo literary works is informed by the Igbo philosophy and ideology about women. This research work is informed by the desire to change the stereotype in the Igbo society with regard to the negative portrayal and maltreatment of female characters in selected Igbo literary works of prose and drama. The study concerns itself with exposing the psychological trauma the females in the Igbo society are facing in the hands of male-dominated authors and even some women authors as a result of unfair cultural practice in the society. Therefore the study wants to expose the plight of women from the way female characters are portrayed in the Igbo literary works. It is alarming the way people express negative philosophy about women which is backed up by cultural subjectivity.

1.3 Purpose of the Study

The research work has the objective of exposing as well as proffering solution to the evil of the trauma women are facing as a result of cultural subjectivity. The study of trauma of women as a result of negative portrayal and maltreatment of female characters in the Igbo literary works would help the society to have the right frame of mind about women. This would go a long way to bringing female characters into right pictures in the literary works.

The study is also intended to motivate women to rise up and challenge the position they are subjected to in the society. This would help to relieve women the burden and bondage of seeing themselves from the inferior angle and fight for their rightful positions in the society. They can achieve this through writing works by themselves and assigning themselves major roles that would help to reposition them in the society. Another objective of this study is to empower the women to begin to see themselves as co-owners of the society with men. Hence they ought to be free from psychological trauma in order to contribute meaningfully in the society.

1.4 Scope of the Study

The research work covers the psychological trauma of female characters and cultural subjectivity in eight Igbo literary works selected for the study. These eight literary works are four Igbo prose texts; *Adaeze*, *Qja Dufuo Dike*, *Agwq na Ihe O Loro* and *Nkql* [. And four

Igbo plays include *Eriri Mara Ngwugwu*, *Ugomma*, *Obidiya* and *Ihe Onye Metere*. These eight Igbo literary works form the background for analyses of the study. However, any other literary works that find themselves in the study serve the purposes of references as well as the illuminations of the points raised from the selected Igbo literary works for this research.

1.5 Significance of the Study

The study will be of great value to the following group of people; among them are students who will see it as a resource book to expand their knowledge on the psychological trauma associated with cultural subjectivity of female characters in the society through literature reviews. The teachers also will benefit from this research work. It will be a handbook with which female characters portrayal in Igbo literary works could be based. The researchers will in turn find the study valuable, because it will be a stepping stone for them to refer to in their research works. The public will benefit from the study hence, it will open doors of knowledge about the psychological trauma women are going through from the way female characters are portrayed in the literary works in general and in Igbo literary works in particular. This would help them to begin to give women their rightful positions in the scheme of things in the society including their literary works.

1.6 Research Questions

The study needs some research questions to guide it. The research questions below would be the road map for the researcher in this study. They are:

What social implications does cultural subjectivity have on women?

When will gender inequality between men and women in contemporary Igbo society end?

When will women have rights and privileges to exercise in the contemporary Igbo society?

Why are female characters subjected to cultural negativity?

What measures are set out to free women from trauma of cultural subjectivity?

CHAPTER TWO:

REVIEW OF RELATED LITERATURE

2.0 Preamble

In this chapter, the researcher will explain and review concepts relevant to the study and as well deal with the theoretical framework which concerns itself with how to analyse the data. The empirical studies on the other hand look into research works related to the topic of the study. At the end is the summary of the literature review.

2.1 Conceptual Studies

There are various concepts in this research work which the researcher needs to explain for the purpose of easy understanding of this report. The concepts are respectively explained and reviewed thus:

Trauma

Trauma could be looked at from the point of view of psychological or mental condition of a person or thing as a result of intense shock. It is mostly observed when the harmful effect of such shock lasts for a long period of time. It could be seen as unpleasant experience that makes one to become upset or anxious. It is the emotional response someone has to an extremely negative event. Trauma is a normal reaction to a horrible event or violence, the effects can be so severe that they interfere with an individual's ability to lead a normal life. In a case such as this, help may be needed to treat the stress and dysfunction caused by the traumatic event in order to restore the individual to a state of emotional wellbeing. Trauma can be caused by an overwhelmingly negative event that causes a lasting impact on the victim's mental, physical, psychological and emotional stability. Some of the causes of trauma include: rape, domestic violence, natural disasters and death of a loved one.

In line with this, Harvey (2012:25) says that "Trauma is a deeply distressing or disturbing experience such as divorce, illness, accidents and bereavement to extreme experiences of war, torture, rape and genocide." This definition has it both ways by understanding trauma as the outcome of an interaction between trauma intensity and personal vulnerability. An extreme event may be sufficient to produce trauma in all who experience it so that personal vulnerability is not a factor. But a less extreme event may only produce trauma in those who are already vulnerable. The researcher agrees with the above statements on trauma. It is a shock with psychological breakdown which could be as a result of internal or external factors, whose end product is harmful to the receiver or target.

Violence

Violence is defined by World Health Organization as the intentional use of physical force or power, threatened or actual, against oneself, another person or against a group or community, which either results in injury, death, psychological harm, maldevelopment or deprivation.

Violence on the other hand, is an act of physical aggression that in most cases result in harm. It is a behaviour involving physical force intended to hurt, damage or kill.

Flood & Peace (2009) say that

Violence is a pattern of behaviour intended to establish and maintain control over family, household members, intimate partners, colleagues, individuals or groups which profoundly affect individual's health and well-being. The roots of all forms of violence are founded in the many types of inequality which continue to exist and grow in society.

Violence is used to establish and maintain power and control over another person and often reflect an imbalance of power between the victim and the abuser.

Types of violence:

Domestic violence is an abusive behaviour in any personal relationship that allows one partner to intimidate or gain power and control over the other. This often occurs between married spouses or in other intimate relationship. These are behaviours intended to intimidate, frighten, terrorize, humiliate, manipulate, blame or injure someone. It is the infliction or threat of acts of violence or abuse against another person living in the same household, especially a family member or intimate partner.

Physical violence is violence that is inflicted upon the body. It occurs when someone uses a part of their body or any object to control a person's actions. Physical violence includes using physical force which results in pains, discomfort or injury. Punching, kicking, slapping, hair pulling, wife battering, hitting or any other rough treatments are all forms of physical violence.

Sexual violence is when a person is forced to unwillingly take part in sexual activity. Sexual violence includes unwanted sexual intercourse between a married couple, marital rape, forcing a person to perform sexual acts that may be degrading, beating sexual parts of the body, using a weapon to force compliance, exhibitionism, withholding sexual affection, denial of a person's sexuality or privacy, humiliating, criticizing, forced prostitution, unfounded allegations of promiscuity or infidelity.

Emotional and Psychological violence involve using manipulation to control another person. This could include threats, intimidation and extreme possessiveness. These occur when someone says or does something to make a person feel stupid or worthless like name calling, jealousy, humiliating or making fun of the person, causing fear to gain control, threatening to abandon the person, verbal aggression, threatening to harm the person, treating a person like a child or servant and use of undue pressure.

Cultural violence is when a person is harmed as a result of practices that are part of his or her culture, religion or tradition. Cultural violence includes committing crime against women in some parts of the world, where women may be physically harmed, shunned, maimed or killed for: falling in love with the wrong person, seeking divorce, infidelity, committing adultery, being raped and practicing witchcraft.

Verbal abuse is when someone uses language whether spoken or written to cause harm to a person. It includes recalling a person's past mistake, expressing negative expectation and distrust, yelling, lying, name calling, insult, talking unkindly about death to a person and telling a person how worthless and troublesome he or she is.

Financial violence is where one person controls all the money in the relationship. The other person has no access to money. It also occurs when someone controls a person's financial resources without the person's consent or misuses those resources. It includes controlling the person's choice of occupation, acts of fraud, pulling off a scam against a person, misusing a power of attorney and not paying bills.

Neglect is when someone has the responsibility to provide care or assistance but fails to do that. Neglect includes failing to meet the needs of his subject, abandonment in a public setting, disregarding necessities of daily living including failure to provide necessities.

Effects of Violence

Physical effect includes physical injury, fear, miscarriage, bruises and bites.

Emotional and Psychological effect includes anger, fear, becoming less trusting, suffering from low self esteem, depression, anxiety, degradation, chronic stress, memory loss, phobias, shame and guilt.

Sexual effect includes sexually transmitted disease, miscarriage, depression, low self esteem and suicidal thoughts.

Culture

Culture is people's way of life, which covers both material and non-material aspects. Culture is the ideas, custom and social behaviour of a particular people or society. It is the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, religion, notions of time, concept of the universe shared by a relatively large group of people. Culture is the sum total of the behaviour of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation.

In line with this, Ejiolor (1984:18) says that "The word culture was first introduced into the dictionary in the second half of the twentieth century by Edward Taylor, an English author, and since then sociologists, and anthropologists have been defining and redefining it." The author further quotes Beals and Hoyer's definition which says that "It is a social heritage that is all knowledge, beliefs, customs and skills that are available to members of a society." The social heritage is a product of a given history that is unique to the people.

Following the same direction, culture is the total way of life of the people which touches every part of their life. Okodo (2003: 43) holds the same view:

Culture as explained by various authors, has come to mean the total manner of life of the people by which they have been identified from the time they started to exist which can be material like the kind of clothes they wear, the kind of house they build, the kind of food they prepare and eat, the kind of transport and communication systems they operate etc. Non-material culture refers to the ways they speak, give respect to elders and seniors etc.

The author further says that there are some similar aspects of the cultures of various ethnic groups of Nigeria. These similarities include folktales. Various people tell folktales of their

cultures and most of them have the tortoise as their trickster. In Igbo culture the tortoise is called *Mbe*, in the oral literature of the Yoruba people, it is *Ijapa* and in the Ijaw folklore, it is *Ikaki*.

Udechukwu (2009:367) says, “Culture is a way of life in a society or community which the writer portrays through language.” It is a complex whole of man’s acquisition of knowledge, morals, belief, art, custom, technology etc which are shared and transmitted from generation to generation. The culture of a society is these ways of life of its members, the collection of ideas and habits which they transmit from generation to generation. In view of the above, Okodo (2003:92) stresses that “The culture of a people is a very important aspect of their life by which they are identified, it is their way of life, which they started to practise from the very first time they started to exist.” Therefore, it is the culture of a people that shapes their history.

Uga (1986:25) shares the above view and argues that “The cultures of various groups in Nigeria have been influenced by their history, especially intergroup relations through trade and wars, the coming of Islam, the coming of Europeans and so on.”

Sofola (1994:265) opines, “Africa’s cultures, particularly the non-material aspect, the humane, moralistic, humanistic and spiritual values are seen as more meaningful and more therapeutically beneficial.” Nnonyelu (2003:119) says that “Cultural renaissance involves that we cherish and recognize the innate potentials that abound in us. The creative ingenuity of our people must be rewarded and appreciated by the citizenry and the state.” The researcher is in support of the above authors cited and their views on culture. This is because culture stands to be the holistic life style of the people.

Subjectivity

Subjectivity is judgment based on individual personal impression, feelings and opinions rather than external facts. Subjectivity is a personal view and desire and it appears to be unfair in its judgment.

Solomon (2005) says that subjectivity is a central philosophical concept, related to consciousness, agency, personhood, reality, and truth, which has been variously defined by sources. Three common definitions include that subjectivity is the quality or condition

of: something being a subject, narrowly meaning an individual who possesses conscious experience such as perspectives, feelings, beliefs, and desires. Something being a subject, broadly means an entity that has agency, meaning that it acts upon or wields power over some other entity (an object). Some information, idea, situation, or physical thing considered true only from the perspective of a subject or subjects.

These various definitions of subjectivity are sometimes joined together in philosophy. The term is most commonly used as an explanation for that which influences, informs, and biases people's judgments about truth or reality; it is the collection of the perceptions, experiences, expectations, personal or cultural understanding, and beliefs specific to a person. It is often used in contrast to the term objectivity, which is described as a view of truth or reality which is free of any individual's influence. Subjectivity or oppression is an inherently social mode that comes about through innumerable interactions within society. As much as subjectivity is a process of individuation, it is equally a process of socialization, the individual never being isolated in a self-contained environment, but endlessly engaging in interaction with the surrounding world.

Though the boundaries of societies and their cultures are indefinable and arbitrary, the subjectivity inherent in each one is palatable and can be recognized as distinct from others. Subjectivity is in part a particular experience or organization of reality, which includes how one views and interacts with humanity, objects, consciousness, and nature, so the difference between different cultures brings about an alternate experience of existence that forms life in a different manner. A common effect on an individual of this disjunction between subjectivities is culture shock, where the subjectivity of the other culture is considered alien and possibly incomprehensible or even hostile. Oppression is when a person's or group of person's actions, attitudes or word are such that constitute danger in maltreatment, discomfort or pose a disadvantage to another person or group of persons.

Okolo(2009:345) sees oppression as something that denotes power inequality between an oppressor and an oppressed person and can be physical, psychological, emotional, mental, social, moral and economic,

Solomon (2005) further states that subjectivity presupposes a subject, one that experiences all the phenomena that make up and produce subjectivity. The subject is the form of an existing being

while subjectivity is the content, and the process of subjectivation. It is a classic philosophical question of whether the self, or the subject, is a transient or permanent aspect of existence. Whatever the answer to the problem, it can be said that subjectivity, which is the way that the subject expresses itself, constantly undergoes change, though still retains constant characteristics, depending on the subject who has the potential to affect their subjectivity.

The researcher upholds that subjectivity is an evil way of treating a person or a group of persons which make them to look less than human. It is an imposition of difficult position on someone without justification. Cultural aspect has to do with culture which is the sum total of people's way of life. Therefore from the combination of these two terms as they are in the topic of this study, cultural subjectivity is a way by which culture has been unfair in its approach to things or events. In this context, it is cultural unfairness to female characters as expressed in Igbo literary works. The position of women throughout the world shows that women had been subservient to their male counterparts. Some women in Europe were once subjugated. Their positions brought about some funny questions like: Has a woman got a soul or not? If yes, what is the nature of hersoul.

Adesina (2004:132) observes "Women were no more than means of diversion and entertainment for the licentious rich men who applauded appearances in public out of sheer vanity and self-conceit." This does not signify any respect for womanhood; as she was important mainly because of the pleasure she provided to men.

In African culture, women are seen as instrument for procreation. To the African man, any woman that cannot fulfill this primary function ought to be shown the way out of her husband's house or should be prepared to accept any insult that comes her way. The punishment does not end there as many unsavoury names like 'he-woman', 'evil woman' and 'witch' will be attached to her. Where her husband is kind enough not to send her back to her parents, he chooses a second wife or his relatives will do it for him. It is immaterial whether the inability of the couple to reproduce stems is from the man. The fault as far as infertility is concerned is that of the woman.

Apart from the African women's culturally assigned primary role of procreation, the society does not only expect her to have as many babies as her fertility makes possible but she should also

have as many male children as possible. The woman carries a double yoke: to have plenty children and to have male children in the majority. The birth of a male child gives more joy, happiness and unity in the home more than that of a girl. Emecheta (1974:7) denounces this societal attitude towards the birth of the girl child:

Ada was not even quite sure that she was eight, because she was a girl. She was a girl who arrived when everyone was expecting and predicting a boy. So, since she was such a disappointment to her parents, to her immediate family, to her tribe, nobody thought of recording her birth. She was so insignificant.

Another aspect of cultural subjectivity that debases woman and makes her subservient to man is the practice of polygamy. Men have in the past cheated their wives by marrying more women in the pretext that men are polygamous by nature.

African culture discriminates against women in the area of adultery. Although, it frowns at a married woman doing so, it allows a married man to commit adultery. Sometimes, man does not even bother about whether his wife knows of his illicit love affair with other women. Custom expects the woman to accommodate the affair between her husband and his concubine.

Another area of culture that has degraded and subjected women is the area of wife inheritance. Widows are expected to be inherited by the close relation of the deceased man. Nobody gives a thought about the woman's consent. This degradation, discrimination of women by culture aroused the consciousness and the sensibility of the educated women especially those in academia who have decided to champion the cause of women liberation.

Igbo Literary Works

A literary work can be defined as a piece of writing dealing with words as raw material to create a picture, an idea or a story in a meaningful pattern. The words in a meaningful pattern are carefully manipulated into good syntactically structured sentences so as to convey the target idea in an artistic way. By this it is meant that the work is valued as work of art with a literary style. The literary work can be a play, a prose work or a poem. What should be called an Igbo literature generated a lot of controversy

Onyekaonwu (2006:138) opines that the issue of defining Igbo literature has progressively metamorphosed from a mere academic exercise into a pronounced academic “tug of war”.

In this regard, there was different opinion which later resolved as a result of stand of some Igbo intellectuals like Emenanjɔ, Maduka, Ugonna, Onyekaonwu and others.

In his view concerning Igbo Literary Works, Emenyonu (1978:Xiv) says, “The present day Igbo have come to see and accept English, not only as the official language of Nigeria, but also as the language of Igbo literature.” Emenyonu’s school of thought including Acholonu and others hold that much as Igbo language is a necessary tool for the presentation of written Igbo literature, language is by no means the most important criterion for defining literature in general and Igbo literature in particular.

In line with the above, Acholonu (1983:9-10) says that ethnicity of the author, ethnicity in setting, characters, themes and the medium of expression are the three factors to be considered in deciding the origin of literary works. According to her, of the above factors, only ethnicity of author and ethnicity of setting matter most. On the above assertion, the author argues that most literate Nigerians have been born into English in addition to their native tongues. Hence, Nigerians are bilingual therefore their literature should be bilingual. In the same light, of what should be called Igbo literature, Shelton (1969:30) opines that ‘literature by Igbo people is either in Igbo Language or in English Language.’ From the above, the concept of Igbo literature is a literary work written in English or Igbo language.

On the other side of the argument on what is Igbo Literature, Ugonna (1979:30) maintains without reservation that “Only those texts of Igbo novel, poem or drama written or at least translated into Igbo language qualifies to be called Igbo literature.” In support of this, Maduka (1980:18) says, “The Igbo novel is a novel written in Igbo. If any writer is to be associated with the tradition, he has to write in Igbo.” It is in the same line that Emenanjɔ (1981:6) argues “It is this use of mother tongue, which assures these writers a place in Africa literature in English that excludes them from the creative literature in the cultures from which they have sprung.”

Onyekaonwu (2006) raises a question arguing how English language and Nigerian indigenous languages could compare effectively in their abilities to express, translate and transmit the Igbo,

Hausa, Yoruba and Efik consciousness and world view in their appropriate cultural milieu. The author further argues that,

Any literature not written, presented or performed in the Igbo language, no matter the “Igboness” of the nationality of the writer, and the “Igboness” of the world view and consciousness expressed in such work, is not qualified to be called Igbo literature.

The author recalls the statement made by Obi Wali some years ago in this regard that ‘for African literature to be African, it must be written in the indigenous languages.’

It is in this regard that Onyekaonwu (2006:142) argues that,

There is a symbiotic existence between the nationality of a creative writer and his indigenous language and so any work that has failed to take cognizance of this natural phenomenon stands to lose its ethnic identity, potency and credibility. That it is out of place to regard literary works written in English as Igbo literature.

Onyekaonwu (2006:142) further argues, “There is no way a translation or transliteration can serve as a pure presentation of the original work or passage, however skilled and across the translator may be.” The original elements of any oral tradition are best preserved in the language in which such oral tradition is original expressed.

The researcher supports the faction with the view of defining literature from the point of view of language. Literature as reflection and expression of people’s cultural values and consciousness is effective when it is expressed in original language of the people. Igbo literature is that body of literature, poetry, drama or prose, oral or written, whose mode of expression or presentation is in the Igbo language. Therefore, Igbo literature can only be literature of Igbo people when its mode of expression is in the Igbo Language.

2.2 Theoretical Framework

Criticism is the process of reading a literary text critically to bring out all the necessary ideas. Criticism which is otherwise called literary appreciation tends to answer the question “What is the work saying?” As a result, the role of the critic is analyzing, appreciating, evaluating and

making his or her own input. In doing this, the critic usually depends on various available critical approaches. Some of these critical approaches include Marxist, Reader- Response, Formalism, Structuralism, Psychoanalysis, Feminism and Womanism etc. Each of these theories is relevant to literature in one way or the other.

Theory Adopted

The theory adopted for the study is Feminism.

Feminism

The theory adopted for the study is feminism. Feminism is the quest for the equality of the sexes. Feminism is the advocacy of women's rights on the ground of equality of the sexes. Feminism is a collection of movement and ideologies that share a common goal: to define, establish and achieve equal political, economic, cultural, personal and equal rights for women.

According to Ikekaonwu (2004:96-98) "Feminism in its basic sense presupposes the pursuit of equal rights, privileges and responsibilities for men and women, that is, gender equality in its ramifications." The theory is chosen for the study because of its point of view with regard to critical analysis of literary works. Feminism as a literary theory studies literary work from the point of view of finding out the lot of women in a literary work as well as defending it. It is of great importance to have a look at the feminism as a theory in order to justify that it is suitable for the analysis of the study. This would help to understand how it has been able to make the topic of the study understandable.

Cuddon (2013) sees feminism as "A movements and ideologies that share a common goal to define, establish and achieve equal political, economic, cultural, personal and social rights for women." This includes seeking to establish equal opportunities for women in education, employment and society. A feminist advocates or supports the rights and equality of women. The feminist movement have campaigned and continued to campaign for women's right including the right to: hold public offices, work, equal pay or fair wages, own property, have equal rights within the marriage. Feminists have also worked to promote bodily autonomy and intergrity and to protect women and girls from rape, sexual harassment and domestic violence.

Goring et al (2010:194-197) define feminism as “A social- political movement.” They note that in general usage, the term ‘Feminism’ is usually treated as an umbrella term to describe those who think that it is necessary to struggle against the oppression of women on different levels, social, economic and ideological.

Rice and Waugh (2010:143) specify that “What emerged in feminist theory in the 1970s, therefore, was a recognition on the part of feminists of a central contradiction in attempts to define an epistemology and a foundation of its politics that women seek equality and recognition of a gendered identity which has been constructed through the very culture and ideological formations which feminists were seeking to challenge and dismantle.”For Cuddon, feminist criticism is an attempt to describe and interpret women’s experiences as depicted in various kinds of literature especially in the novel and drama.Cuddon (2014:273-276) opines that:

Feminist is a development and movement in critical theory and in the evaluation of literature which was well under way by the late 1960s and which has burgeoned steadily.

Based on Cuddon’s assertion, one can say that feminist criticism attacks male notions of value. The whole female nature, how women think, feel and act remain a challenge to male’s world and a puzzle to them in spite of all prejudices and unwarranted assumptions by male. Feminism according to Chukwuma (1994:ix):

A rejection of inferiority and striving for recognition. It seeks to give the women a sense of self as a worthy, effectual and contributing human being. Feminism is a reaction to such stereotypes of women which deny them a positive identity.

To Ekpong (1994:20) feminism is “The commitment to the achievement for women of full legal, political, social, economic and educational equality with men or as the struggle for woman’s emancipation.”

Feminism is the study that would help to highlight the position of women and how they are treated in the literary studies understudy. One of the authors that contributed to the meaning of feminism is Kaplan (1988:30) who says that “Feminist theories have been preoccupied with the

problem of Oedipus at least since Roland Barthes' convincing elaboration of Freud's 'discovery' of link between narrative and the Oedipal complex." Kennedy, and Gioia (2007:1526) define feminism as "A literary theory or gender criticism, which examines how sexual identity influences the creation, and reception of literary works." Feminism is a principle and philosophy upon which the movement of the feminists began. The movement tends to correct the imbalance in the society by analyzing, and combating patriarchal attitudes.

Cott (1987:13) says:

Feminism is a range of political movements, ideologies and social movements share a common goal: to define, establish and achieve political, economic, personal and social equality of sexes. This includes seeking to establish educational and professional opportunities for women that are equal to such opportunities for men. Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts and to have equal right within marriage. They also promote bodily autonomy and integrity, to protect women and girls from rape, sexual harassment and domestic violence.

Dobie (2012:102) explains that "The central focus of feminism as a literary theory is on balancing the fundamental imbalance in the patriarchal culture of the west, which marginalizes women, and their works." The author goes further to say that feminism is a movement, and a principle, in trying to find ways to define the final experience, expose patriarchy, and save women from ugly, and negative portrayals in males' works of art, as well, forced women to write about themselves in their literary piece, and recollecting the forgotten texts written by a female author.

From the above authorities, it could be observed that feminism is a socio-political and economic movement, set out to liberate women from male dominated society. Hence it offers women the chance to struggle for equal opportunities with men. The theory adopted for the study would help to make a holistic understanding of female characters and trauma which they are going through

as a result of cultural subjectivity in the Igbo literary works which is the crux of this research work.

From the theory adopted for the study, many people and authors have contributed in the study of how female characters are unfairly treated as a result of cultural imposition. One of them is Fuller (1979) in the creation story in the book of Genesis. He captures vividly that women were made for men. Also in many biblical accounts in the Gospels of Mathew, Mark, Luke and John it is stated that women are not counted at any public gathering or function. This biblical account is one of the oldest literary texts that set pace on the women's position and how they are looked at in the society. In line with the above, Atsenuwa (1995:10) says that "Women were classed with children as minors who did not possess the intellectual maturity required for participation in governance." In the same light, Jakes (1998:27) argues thus, "Many women in this country are bowed down under the weight and pressure that comes from deep, dark secrets and traumas that have left them twisted and misfigured."

Noble and wealthy women are presented to take low stance for gaining approval of men. Goldsmith (1978:28) presents the character of Neville and says:

I have often told you, that though ready to obey you, I yet should leave my little fortune behind with reluctance. The greatest part of it was left for me by my uncle, the Indian Director, and who chiefly consists in jewels. I have been persuading my aunt for some time to let me wear them. I fancy that I'm very near succeeding. The instant they are put into my possession you shall find me ready to make them and myself yours.

Women are seen and treated like pieces of valuable objects that could be bought over as a result of what the user would gain without due consideration on the side of women. Osammor (2002:10) argues that "Marriages are arranged and cancelled by families for political and socio-economic reasons and not merely for love." Concubines are also arranged in order to produce children when the wives could not give birth. In line with this, Ekwealor (2010:131) argues that "Many things lead to marriage union between woman and woman, such as barrenness and marriage without male child. Women are also used to replace a man killed by his fellow man or woman during ritual settlement so that two lives would not be wasted." From the above

statements, the female characters are presented as ordinary valuable rather than human beings. This brings in the idea of making women the possessions and property of men. Irrespective of the cultural impositions on women, they are often beaten by men at a slightest provocation. In line with this, Achebe (1984:21) states that “Okonkwo beats his wife Ojiugo very heavily in his anger that he could not remember that they are in the Week of Peace.”

Women are deprived of care and adequate academic training. Carson (1992:31) holds it “In regard to females’ academic deprivation and says that at the age of thirteen, she married without schooling, to a handsome man who promised to make her life happy and exciting, until then, her life had not been happy or exciting.” The author also relates how the female character is faced with sexual harassment and intimidation which is very common mostly from bosses to their female subordinates in the offices, and high ranking religious leaders. Carson (1992:36) relates how sexual harassment from men could be when he says. “We are going to hop into bed”. Women are in the receiving end of men’s violence in their bids to satisfy the sexual desire. This satisfaction of men’s sexual urge could be in form of rape and child sex. Maddoux (1992: 120) stresses:

Is it surprising, then, that the highest incidences of rape victims are 16 to 19 years old teenagers? That the U.S Department of Justice stated in 1985 that one out of three women and one out of ten men will be sexually assaulted before their eighteenth birthday?

Men often use women to achieve their selfish end mostly to keep relationship. In view of this, Osanyin (2000:7) says, “People everywhere called me a paragon of beauty. I did not know what they meant by that until one day, my classroom teacher hired me out to a local councilor.”

The risky and bravely acts of men often subject women to traumatic condition. Gimba (1994) captures how women are made to suffer as a result of men’s act of ritual killing. Lahab and Seahir’s conspiracy to perform ritual sacrifice later turns out to trap Lahab’s only son. This act of ritual killing leaves Hussaina in a state of agony. In support of the above, Ker (2003:130) states, “If you think you are the greatest sufferer in the world ask my daughter, Akueni, how many twins she has born and thrown away.”

The deceitful tendency of man is always a trap for woman. On many occasions women are subjected to untold suffering. Carson (1992:39) states that she found out the secret that shattered her life which is all about her husband's other wife and children. "He had married years before we met and never divorce her."

The female characters' portrayal in the literary works not only makes women to be in service of men but also to the service of spirits. Amadi (1993:95) says:

Ihuoma belongs to the sea. She is married to the ruling Sea-King of the spirit world. She sought for companies of human beings against the advice of her husband and incarnated. The Sea-King is very angry with that but because he loves her best of all his wives, he does not want to destroy her at birth rather chooses to humour her with normal life span on earth and that she would come back to him. However, the Sea-King's jealousy makes any man who makes love with her to die.

Women in their bid to follow the current fashion as well as to meet up with harsh economic conditions could do more damage to themselves, mostly among the prostitute classes. On this, Osanyin (2000:2) opines:

You only need to see Auntie Rose. I bet you, you cannot fix her colour or colours, no matter how you try. The top of her nose is black. Her left cheek is brownish red. Her right cheek is yellowish tending towards grey. Her chin, I think is an interplay of red and black.

Women sometimes could keep low opinion of themselves, irrespective of their attainment and exposure in the society. Osammor (2002:59) says it all:

I picked up my shawl and handbag as I left the room. I caught sight of myself in the full-length mirrors which lined the wall of the hallway leading to the lifts. As I rode down I wondered if I was not over-dressed after all. I was obviously elegantly turned out and I wondered if Norman would not take my appearance to mean that I was encouraging his advances.

The society is associating women with negative forces. Women are also accused of spreading HIV, without due consideration that they are only part of its spreading. In line with this, Aneke (2004:42) stresses, “I believe you have the dreaded disease, AIDs. I am sorry about it. I discovered I had the disease about five years ago and did not want to die without spreading it to others.” The author further says that the female character called Katherine also got a boyfriend. Then one day, her mental illness started and she wrote a letter to her boyfriend, telling him that he had AIDs. She was still sick. So when she heard that her boy friend was in hospital, in the fit of her madness, she went and disguised herself as a nurse and murdered her boyfriend.

In the line of thought, Obih (2014:6) says, “Most Chinese couples preferred only male child with the inevitable result of disproportionate gender balance of boys and girls.” Also, Edochie (2014:21) argues, “Naturally men seem to be physically stronger than women, hence they can overpower them to have carnal knowledge of them without their consent” Following the same direction, Ezidiegwu (2014:21) opines, “Our culture that portrays a structure whereby women are dominated by men, thus giving men power to see women as sexual objects contributes to rape.” It is in this regard that Agbakoba (2014:44) argues that “One cannot force a marriage because it is consensual. That is why one would say, You Olisa, do you agree to take Edith as your lawful wedded wife? That is why you call banns of marriage.”

On the other hand, many marriages are in crisis because of the role of parents in selecting their child’s partner. Ogbuowelu (2015:38-39) put it clearly; “It is common to find a lot of wives and husbands regretting their marriages and becoming mad at themselves for having allowed their mothers or fathers to decide it for them.”

Education will really save the situation, government should give every girl child free education especially those in the rural areas. Egwuatu (2007:43) opines:

Woman education can be defined as the education that would make a woman to become aware of herself and her capacity to exploit her environment. It involves training in literary and vocational skills to enable her become functional in the society. Some parents consider giving out their daughters for early marriage as a means of poverty alleviation, so that the pride price would

serve as economic base of the family and source of finance for their male child's education.

Also in the same direction, Ugoh (2001:12) says, "The king sat down this time and said, "My eldest wife as from this moment, you are banned from the palace and the village entirely, so go in and park your things." In view of the above, Onyeocha (1981:12) says:

Funeral rite of a woman without a child is not lively. In her death, her vagina would be cut with knife in order not to allow her to come to life again in that family. Such person is treated like a person that reincarnated.

Irrespective of the negative portrayal of women by the above authors, so many authors are of the contrary view about women. One of them is Carson (1992:14) who stresses how his mother contributed to his greatness as a result of her advice, "That education is the only way you are ever going to escape from poverty, and only way to get ahead in life in order to be successful." And further says "Don't worry about everybody else. The whole world is full of everybody else. But only a few make a significant achievement" (P;17). Women could be a good motivating force for great achievement. The above thought framework reflected a proverb which says "Behind every successful man, is a lady." Ekpo (2015:80) admonishes:

If only we knew how unique we are in our own selves specially created to be women in beauty that never fades. Ladies that stand out and fall not because of self-pride in the notion of what man can or a woman can do better, but rather standing tall in the uniqueness of our specially designed role of being a woman.

There is a need to encourage the women, for them to improve their lives. It is in light of this that, Achu (2008:17) says:

I share my learning experience with you today in the hope that you would do your part. Your part is to ensure that girls and young women pursue their goals and dreams not because they are women, but because they are people with goals and dreams that shape who they are as individuals.

Omobhio (2008:8) argues:

We need to assert ourselves even more than men. I also think it's brilliant for women to stand up and find what they can do themselves without waiting to be given a job, to be liked, or things like that.

Women are of great value to the society. Onuchukwu (2010:3) argues:

Women seem to occupy what generally was regarded as men's job. They are found qualified and competent in the office work such as civil service and industrial organization both in and outside Nigeria, where they earn higher incomes. Women have proven ability in both formal and informal sectors to provide the management skill needed to manage economy.

Harvey (2012:76) argues:

Women are smart for they could tell when their friends are lying, and when their children are not doing well. Their co-workers cannot get anything more than they can. And that they could easily make people to know that they are not stupid.

In support of this, Clark (2000:60) argues:

By the same token, our womenfolk whose insight into these matters passes the understanding of all men deserve the specially fatted cow, the hundred heads of yam, the ten barrels of palm oil and all the other items of reparation required in the act of settlement. No award is too much for this singular set of women, who in fearless opposition to an unjust law staged a walk-out on all their men.

Any man that appreciates the effort of a woman will experience happiness. In line with this, Osanyin (2000:22) emphasizes it thus:

My father felt on top of the world for marrying a real lady. "Alero Sweetie," he chanted her name all over the place. I even grew up to meet "Alero Sweetie" on his lips. So favoured, so beloved was Alero, my mother that my humble self grew up to be my father's favourite child.

The above statement shows that a good wife could be a soothing balm in a man's life. Osammor (2002:81) opines, "His mother, when I had had the pleasure of meeting her on two occasions was an attractive woman. She was a quarter castes and hailed from the riverine area of Aboh." In same line of thought, Livingseed (2005:59) says:

The wife is a good thing that a man obtains not by human labour of effort. She is a favour, a divine help that a man obtains from the Lord. She is a help specifically designed by God to fit into her husband's life.

The role of women in community development is significant irrespective of regional and ethnic variations of socio-cultural and economic circumstances.

According to Beauvoir (1949):

Man occupied the role of the self or subject; woman is the object, the other. Man is essential, absolute and transcendent. She is inessential, incomplete and mutilated. He extends out into the world to impose his will on woman, whereas woman is doomed to immanence or inwardness. He creates, acts, invents; she waits for him to save her. In defining woman as exclusively as other, man is effectively denying her humanity.

She further says:

Man considered himself as the essential being, has treated woman as the unessential being. The controversial thing is that much of woman's psychological self is socially constructed with very few physiologically rooted feminine qualities or values.

To her, all notions of femininity are artificial concepts. In one of her most telling aphorisms she declares, "One is not born a woman; rather one becomes one."

From the above review of literary works, it could be observed that some authors, men and some women are having negative attitude towards the female characters, thereby assigning less important roles to them in their literary works. However, there are some authors with contrary

view about women, hence they have positive attitude towards the projections of the image of female characters in their literary works.

2.3 Empirical Studies

Many scholars and researchers have contributed to the studies in unfair cultural practices on women in the society. The bulk of the scholarly works comes mostly from journal articles and theses on the related topics. One of them is Doki (2007:92) quotes Anyebe (1985) by stating that the most appealing is the instance at which a conference was held to determine whether women are human beings. “The culmination of this sub-human perception of women is an obvious discrimination, apathy and suppression of rights and privileges of the women. Worugji, Enamhe and Simon (2008:147) observe that “African literature has become a means of projecting and maintaining male dominance because it is created and dominated by men.” They are of the opinion that the actions of the female characters are created by the writer. Therefore, it is the writer who is speaking through the characters and not the characters speaking for themselves.

Bhadmus (2002:72) argues that Soyinka presents the women in old fashion as the village beauty. The author is of the view that such presentation of women makes the position of women to be static and mystified. From the above presentation of women, one could see that Lakunle’s concern for womanhood is as a result of his personal interest not that women need to be cared for. “He does not want Sidi to carry a load on her head because that will depreciate the value of the object of exchange – her long neck and beauty.”

In the same line, Udengwu (2002:133) says:

Negative portrayal of women in literary works has survived from ancient tradition of oral literatures. Women are presented in folklore, as evil to the society and it is this perception of women that necessitated the invisible position they are given in the society.

Ufford (2002:140) stresses:

Most of the Ibibio women’s life was concerned with the immediate requirement of survival because they were the providers... A woman’s self

respect so much depended on how well she could take care of her husband and home. It was the woman's labour that provided the prosperity of her husband and children.

In view of the above, Ngcobo (2007;533) laments, "Marriage among Africans implies the transfer of a woman's fertility to the husband's family group, because of the high esteem they placed on children, and the continuity of the lineage."

Women are seen as instruments for procreation, any woman that cannot fulfill this function should be prepared to accept any insult that comes her way. In the same line of thought, Okediadi (2003:135) states:

The barrenness of a wife is a very common reason for the choice of another partner in addition to the former one. Otherwise the kinsmen of the man will not allow him moments of rest until he marries another woman who may bear him children.

Oguejiofor (2007:130)says, "On a personal note Nkrumah went into a marriage arranged by Gamel Abdul Nasser of Egypt, and married to women he never saw until the day of the wedding." This is because he wants to have women from all nationalities in his harem of wives. The author further exposes the inhuman treatment against women and says that one of Amin's former wives was found with her limbs dismembered in the boot of a car. And Amin expresses no surprise as the reporter reports the matter to him. Rather he orders him to have the dismembered part sewn back and arrange for him and children to view the body together. It is in view of this that Samuel (2009:185) says, "Widowhood practice is one of the cultural practices that portray the Igbo of the South Eastern Nigeria in a very bad light. Mostly the way women that lost their husbands are unjustly treated."

Ogbazi (2011:111) in "Speaking for the Voiceless: argues that women are the worst victims of historical events in humans generally because the advent of colonization adds salt to the injury of subjugation observed in the African patriarchal system that appears to silence them. The author further states:

My mother named me Phephelaphi because she did not know where to seek refuge when I was born. She slept anywhere. She had no food in her stomach, but her child had to sleep under some shelter. She had bad times.

On the other hand, Okeke (2009:173) argues: “Women were chief players in oral performance which are lyrics, satires, less rigorous dances, elegy etc.” The author further says:

Women’s aesthetic expressions largely centre on music, songs and dances as well as story-telling. The expert from another town or village is hired most of the times to teach the women songs, dancing steps and the use of instrument.

In the same line of thought, Odinye (2010:41) states:

The background of some female characterizations seen in the novel of Elechi Amadi; *The Concubine* (1966), Chinue Achebe’s *Things Fall Apart* (1957) and *Arrow of God* (1964) have awakened the zeal and interest of some writers like Flora Nwapa, Alkali Zaynab and Emecheta Buchi and other female writers to vividly portray the status of women in the society and project the positive image of womanhood in society.

Also in the same line of thought, Obuasi (n.d:200) argues:

In some socio-linguistic areas, certain words are reserved for some occasions or gender out of mere societal stress. In Igbo land the term “market women” is used in a derogatory sense. Hence it is used to show unserious set of people, even when there are men who should be regarded as “market men” but they are not so called.

2.4 Summary

The authors cited in this study are all good in their respective opinions and stand in relation to the topic of the study. However, none of their works could take the place of this study. This is because none of the works cited above, covers the Igbo literary background of female characters’ trauma of cultural subjectivity. Therefore, the study is begging for a space in the corpus of

scholarly studies. So permit us to do justice to this topic of ours: The Trauma of Cultural Subjectivity on Female Characters in selected Igbo Novels and Plays.

CHAPTER THREE

METHODOLOGY

3.0 Preamble

Method is a vital aspect of anything worth doing. In this section of the study the following subheadings would be looked into in order to help in articulating the methodology at work in this research work. These sub-headings are types of research study, area of study, population of the

study, sample and sampling technique, source of data, instrument for data collection and method of data analysis.

3.1 Types of Research Design

This study is a survey research. It could be seen also as a library research. In the study, some selected texts are surveyed and analyses carried out from the findings in the texts under study.

3.2 Sample and Sampling Technique

The study is made up of Igbo literary works that cover the areas of prose and drama. The eight Igbo literary texts are four novels and four plays. The Igbo literary works selected for this study through random sample selection method. The eight Igbo literary works are:

Anene, R.C.(2007). *Ọja Dufuo Dike*

Anedo, A.O.(2004). *Agwọ na Ihe O Loro*

Nzeako, J.U.T.(1981). *Nkọl [*

Nwadike, I.U.(2005). *Adaeze*

Akoma, E.(1988). *Obidiya*

Onyekaonwu, G.O.(1985). *Erii Mara Ngwugwu*

Echebima, G.(1980). *Ugomma*

Okediadi, N.A.(2002). *Ihe Onye Metere*

3.3 Sources of Data

The data collected for the study are sourced mainly from the library. The books used are the selected Igbo literary works under study. Also used is internet data.

3.4 Instrument for Data Collection

The instrument used in the collection of data in this research includes pen and paper that help in collection and collation of the data used in the study.

3.5 Method of Data Analysis

The data collected for the research work is analysed using analytic method. Feminism would be used to analyse the trauma of female characters and how female characters are portrayed in the literary works for proper appreciation and understanding of the study. The summary of the story in each text was given since the texts were written in Igbo, followed by the portrayal or analysis of the aspects of female character, as well as the cultural subjectivity found in these texts. Furthermore, the information got from other texts, encyclopedia, journals and internet were used in juxtaposition while conclusions were made on the basis of the facts and points which have been discovered.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS 1

4.0 Preamble

The main focus of the study is the trauma of cultural subjectivity on the female characters in the novels selected for the study using feminism theory. It is on this framework that the cultural

subjectivity of female characters in the novels would be adequately appreciated. The four novels are: *Qja Dufuo Dike*, *Agwq na Ihe O Loro*, *Nkql[* and *Adaeze*

4.1 Brief Story of *Qja Dufuo Dike*

The story revolves around two brothers with different outlook to life. Xwadimfe sees life to be easy and full of enjoyment, while his brother Nwoye believes in hardworking. Xwadimfe ends up borrowing money from people because of his sweet tongue. Nwoye becomes successful in his business and earns himself the praise name “Ikpeamaego”. He later comes to help his brother, Xwadimfe, to get married and build him a house. He gives Xwadimfe some amount of money to start a business, but as usual he liquidates the business. Xwadimfe’s wife, Nwaanyin, gives birth to a male child whom she names Kasie. This is a name given to console herself of her husband’s attitude.

Kasie grows up with a determination to make a difference from his father’s lifestyle. He challenges a renowned wrestler to a wrestling contest and he was beaten to the extent of becoming unconscious, due to Qmcha’s flute that spurs him into action. He pays his father’s debts with all he works for, he looks more elderly than his real age as a result of so much suffering. Kasie later marries Qbageli who gives birth to a female child and his mother, Nwaanyin, names her Chiamaka.

Ngozi’s relationship with Qbageli leads her so astray that she could not stay in her husband’s house because of the money she makes from prostitution. This attitude of prostitution is what sends Qbageli packing from her husband’s house and contributes to making Kasie’s condition of life to become hard. It is as a result of this that he attempted suicide. This is because all he works for in life is wasted in paying his father’s debts and marrying a wayward woman. The story of his suicide attempt reaches his uncle Nwoye and he comes to build a solid life foundation for Kasie. This happens after they had entered into a dialogue to know what Kasie would do for a meaningful life, and he chooses to learn motor mechanics.

Kasie goes through series of trials and insults from both his co-apprentice and his boss’ wife. Nwoye, his uncle, settles him for the trade and he started doing so well that he turns out to become the leader of his community. His leadership becomes troublesome because of

Okwuany[qn̄ and Qm[cha' s position in all matters who always stand on the wrong side in every issue in the community. This becomes a great problem between them and Kasie who is a man of truth.

Kasie builds his house and approaches his uncle, Nwoye, to buy his old car which he has been trying to take away from his compound. Kasie repairs the old car and pays the money they agreed on it. Okwuany[qn̄ and Qm[cha told Nwoye that Kasie is feeling big because of the car he bought from him and advised him to take back his car. The process of taking the car away from Kasie reaches the point that Nwoye, his uncle, has to take false oaths as a result of Okwuany[qn̄ and Qm[cha' s influence. And that is how he causes his death.

4.2 Domestic Violence

The unjust treatment observed in the works under study which goes a long way to expose the cultural subjectivity on women is physical torture and beating of female character. This could be seen in these two extracts that follow. Anene (2007:51) says, “Kasie ji iwe mkpqr[ah̄ bie ya aka qjqq n'ah̄. O tiere ya iwu ka xkw̄ ya ghara [px iro, ma q kachie nti pxq, ya si ebe q dara ada buwe am̄ma.” [“Kasie beats her mercilessly out of anger. He gives her an instruction not to step out of the house, but if she insists, she should leave from there.”]

The above scenario shows how men could beat women without reservation in the society, and should issue command at will to women as if they are their house helps. This same act takes place in pp 52 “Ka o ruru xlq akx kar[r[qka. Di ya bikwara ya aka n'ah̄ txpx o buru ihe o nwere txpx̄ ya n'iro gwa ya gaa soro xmxokorob[a kpaghar[wa.” [“She faces serious beating when she reaches house. Her husband beats her before he throws her belongings out of the house and tells her to follow young men about.”]

4.3 Emotional and Psychological Violence.

Nwaany[nkwq, Kasie's mother is going through emotional violence that resulted to crying. This could be observed on pp 21, “Nwany[nkwq nqrq n'akxkx nke ya, ya na

akwa na-eme. Ma nke ahx azqphtagh[Kasie n' ihe ya na ya na-eme." ["Nwany[nkwq sits at her own corner crying. But this could not save Kasie from the situation."] In this case it is only through crying that Nwaany[nkwq could create impart in the above situation, which does not tell good about women. It is in the same frame of mind that in pp32 he states "...agbqghq nq be nna ya nd[qgbq ya ch[r[xmx asaa be di ad[gh[m ka ha na-ahq okorob[a n' agad[ma q d[nke b[aara ha di, ma ya fqdx [jxwa ma q na-ewetakwa qkx." [Any lady that is at her father's house while her mates have given birth to seven children at their husband's houses has no option of young man or old man when one comes to marry her, not to talk of if he is wealthy.] The above statement appears as if it is only ladies that could have marriage difficulty. However one is in a society that sees nothing wrong with men.

To further paint the above picture of poor portrayal of female character, pp 44 "Nneamaka d[qnwa ise Qbiageli hawara ya nne di ya bx Nwaany[nkwq soro Ngqz[gawa njem. Naan[ihe d[iche na ha abxq ugbu a bx na di Qbiageli nq ndx ma di Ngqz[anwxqla." ["Nneamaka is six months when Qb[ageli began to leave her with Nwaany[nkwq her mother-in-law and joined Ngqz[in going on a tour. The only difference between them now is that Qbiageli's husband is alive while Ngqz['s husband is dead."]

4.4 Cultural Violence

One of the cultural subjectivities on the female characters in the novel *Qja Dufuo Dike*, is the position of women in Igbo culture which could not allow them to propose to a man of their choice in marriage, irrespective of the woman's family background. The above scenario is the case with Qb[ageli who is getting old in her father's house. This is observed from the amount of feast organized by Qb[ageli's parents and relations. Anene (2007:40) sees the position of some women, their inability to propose to a man directly and some ways women use to tell a man that they are single and ready for marriage and then emphasizes

Onye hxr x nri e siri be Qb[ageli ha abxgh[mmadx ga-agwa ya na xta ndx qkx ahx abxgh[xta nke q na-abx onye richaa laruo n'xlq q nawa qka n'qkx tawa. Q bx

na ha gxbilatara anx qkppq e ji sie ofe ahx ka ha ji
nwee ike sutewe nri n'ime qkx ofe.

[Whoever sees the feast prepared in Qb[ageli's house doesn't need to be told that it is not the type in which one goes to roast corn at home after the meal. They removed some dried meat from the plate of soup in order to allow them to access the soup.]

The above extract shows how happy Qb[ageli's parents are for her marriage. However, the following pages would make clearer the extent culture has subjected women, along with its psychological effects on them. Pp (34)“Q nara n'ogbe ha na-akqrq enyi ya na ya alxqla di. Nd[enyi ya q na-akqrq abxgh[nd[qgbq ya, kama, na q na-abx nd[a tqrq pxchaa, e si na nd[tokwudoro hqrq enyi qhxrx.”[“She goes to village to tell her friends that she is married. Those friends she is telling the story are not her age mates, but she selects new friends from another set, when the people in her set are all married.”]

It is as a result of this that she is making show about her marriage proposal to everyone. Also in the same page (34), the author exposes her level of disappointment saying:

Xbqch[na-aga, ma q hxgh[nwoke ahx kwere ya di obi malitere jxwa ya oyi,ma q bughi ebe obiri. ...Otu xbqch[ka Qb[ageli zutere nwoke ahx n'xzq ma q magh[etu q ga-es[gwa ya ka qb[a ngwa ngwa b[a kpqrq ya.

[As the days progress and she does not see the man that has proposed to her, she becomes discouraged but that is not where it ends. ...Qb[ageli meets the man on the road one day and she does not know how to tell him to come quickly and take her.]

From the above extract, Qb[ageli's freedom to take decision on the marriage is checked by the culture. This is the reason for which her reaction to the man is so traumatic. Page (35)

Q d[gh[arxs[q ma aha ya q kpqkughi ka o tigbuo nwoke ahx. Naani otx ajxjx ka q jxrx Qb[ageli tupu q

ghara ya gawa ebe q na aga. Q jxrx ya si, "M lxwa g[, aga m asi nd[enyi na [bx nne m ka q bx oriakx m? Ebe ahx ka qd[waa okwu agba, Qb[ageli nqrq ebe ahx bewe akwa.

[Qb[ageli calls every god she knows to kill that man. He asked Qb[ageli only one question before he leaves her for his destination. He ask her, if I marry you who do I tell people you are, my mother or my wife? This is where he breaks the iceberg and at this point, Qb[ageli begins to cry.]

Having gone through the above violence due to unfair cultural practice against women, as well as knowing that she is aging every day, indirectly, Qb[ageli takes a bold step towards achieving her goal. It is in this regard that Anene (36) stresses, "Ihe q na-akqrq nna ya bx ka o mezuo iwu n'ihhi na o kpebiela n'obi ya ma o kwe ma o kweghi, na ya ga-aga di ahx, q mas[ya ya bxx agadi nwoke ji mkpq aga." ["She is telling her father just to fulfill all righteousness, because she has decided to marry with or without his consent even if it is an old man with a staff."] She therefore backs her thoughts up with action, hence carrying firewood to her would-be husband's house. The author reflects it as follows in the same page 36 saying, "N'echi ya, Qb[ageli bu otu ukwu nkx wuchie be Kasie ha. Nwaany[a lxbeghi alx bu otu ukwu nkx gaa be onye jxrx ase ya, a kpachagh[anya a lxbata ya, q ga-akpa na- ebugara ma nd[agbata obi ha." ["On the following day, Qb[ageli carries a bundle of firewood to Kasie's house. A woman who is not married and is willing to take a bundle of firewood to the house of a person that proposes to her could take firewood to the neighbours if she is married."]

Qb[ageli fortifies her efforts toward achieving her goal by going to clear the weed in Kasie's farm. Page (38) emphasizes, "Ah[h[a niile d[n'ubi ha gwxxr kpm kpm n'ihhi na q d[gh[xqch[chi fopxtara n'igwe Qb[ageli agagh[ebe ahx na-ebi qrx aka."["The weeds in their farm are completely cleared because Qb[ageli is always there working each day."] From Qb[agels' action in the above

scenario, she has been able to familiarize herself with her would-be husband's family that it is of no use asking her to go for further investigation in order to know if she would like it.

It is on the above background that pp (39) stresses, "Isi Qbiageli jee leta ebe q na-eje di mara ma q d[kwa ya ahx mma enwegh[isi. O jirila aka ya kaa nke ya ma buru ukwu nkx gaa."["There is no need of asking Qb[ageli to visit her would-be husband's house to know if she would like it. She has fixed it herself and gone carrying a bundle of fire wood."]

The above extracts show the extent culture has been able to force women to a much difficult ground of not enjoying free choice of whom and where and when to marry so far as marriage is concerned. It is as a result of this uncertain stand of women with regard to the above that they rely on faith. Page (41) observes this ugly trend when he says, "Di ahx lxx Qb[ageli mere ka xmxagbqghq q bxx nwewe ntxkwas[obi na di ga-alx ha."["The marriage of Qb[ageli boasts some of the ladies hope that they could marry."]

4.5 Neglect

The needs of Qb[[was neglected and she decided to provide for herself. Page (49) stresses "Kasie ejiela Qb[[n'elu jie ya n'ala ma q bx onwe ya ka q na-akpar[. Oge q bxx Qb[[pxx n'abal[, anya qzq aga ahx ya bx n'xtxtx echi ya ka q dx uwe xmxagbqghq p[tqrq ije na-alqta. Kasie [jxxwa ya ebe osi bx [kpar[onwe ya." ["Kasie tries all he could to talk sense into her but it appears as if he is insulting himself. Every time Qb[[leaves in the night, the next time to see her would be in the following morning as she puts on young lady's wear as she stylistically walk home. Kasie could not ask her where she is coming from for it amounts to his self disrespect."]

4.6 The Story of *Agwq na Ihe O Loro*.

The story centres on exposing the danger of associating with people of evil minds, mostly the witches in the same house. The story revolves around Udenze, Mmanyeli, Odigbo and Mbaal[. It begins when Udenze leaves school and is searching for job. He later joins Kooto his friend in a business in Nnewi where he leaves to join his brother at Owerri. It is in Owerri that he meets

Odigbo at his brother's house. He later visits him to see that they are living in a poor condition. He advises him to look for another house, and in the long run he helps to find a house as well as pay half of the money for the rent.

Udenze marries Mmanyeli and they could not give birth because of Mbaal['s witchcraft manipulations. This ugly incidence comes in form of miscarriage any time Mmanyeli conceived. This situation takes Udenze and his wife to so many medical consultations at the hospitals and at the houses of the native doctors. It is as a result of this that Mbaal[carries the pregnancy of Mmanyeli for so long a time. She offers her son to witchcraft cult before she gives birth to a baby girl after which Mbaal[dies later on.

The relationship that brings the family of Udenze and Odigbo together brings much enermity to Mmanyeli to the extent that Mbaal[organizes some people and lures them to fight with Mmanyeli on occasions. The situation blooms on one occasion that police is called. In this development Udenze and his wife have to pack out from the Qs[k[l[ja' s compound. At the end, they resolve to embrace God. This takes them to Amaele where they visited a priest that restores them.

4.7 Sexual Violence

In the novel, *Agwq na Ihe O Loro*, female characters were presented in a low esteemed manner. The following pages in the novel show that women are not presented in the wholesome manner. Anedo (2004:23) presents, "Na- agbanyeghi na koseti Xlxmma yi n'udi uwe elu ahx ya, ekpuchighi ara ya ma ql[, q gbasara xkwx nke qma ka Udenze were hxta ime ahx ya n'ihhi na q sxgh[apante." ["Without Xlxmma' s brassier and her top not covering her breasts at all, she spread her legs well so that Udenze would see her vagina because she did not put on pants."] Such portrayal is a bad way of relegating the image of women in the society.

Also in this same direction, page(49)

...q na-abxz[mgbede q bxta txmadx mgbe qkx latr[k ad[gh[, Nkeiru ab[akwute Udenze. Ha abxq a na-akqr[akxkq. The a ka ha megidere rue otu xhqchi, Nkeiru

mekata, q na-achinyi uwe ya elu. Ihe nd[ahx q na-eme bx ka q mara ma Udenze q ga-agwa ya okwu qy[ma q magh[na e jighi nwa dib[a amx ns[.

[... these days, every evening mostly when the light is off, Nkeiru would come to Udenze. Two of them would be telling stories. At a point one day, Nkeiru begins to raise her wears up. She is doing that in order to know if Udenze could ask her for friendship.]

As a follow-up to the above, and as if he has said much, page (50) stresses that because of this, he swears in his mind that no amount of temptation from Nkeiru could trap him because he does not defecate on its egg... He says that he would tell her to close her buttocks anytime she raises her wears up again. “N’ ihi ya, o]xrx iyi n’obi ya na q nweghi qnwxnwa q bxxla Nkeiru ga-anwa ga-enwete ya maka na qkxkq anaghi anyx ns[n’akwa ya...O wee si na ya ga-agwa ya ka o mechie ike ya mgbe q bxxla q ch[nyiri akwa ya elu qzq.”

In another development, page (56) advises, “Naan[ihe i nwere ike ime ugbu a bx otu [ga-esi na-anata ya ego maka na q bu nke onye riri ka o bx ala mmxq. { mara asx, [sxq n’ikwe, [magh[asx, [sxq n’ala.”[“The only thing you can do now is to get money from him because it is what one eats that he dies with. If you know how to play your card play it well, if you don’t know how to play, drop it.”] It is in this regard that she attempts using a charm in order to win Udenze’s heart. he (59) opines:

Q wee ga sie osikapa, tinye ya anx qkxkq e ghere eghe, butere ya Udenze...Chinyere bunyes[r[Udenze nri anx qkxkq na osikapa ahu si ya, ee, q kwa g[s[na nd[obodo any[na-ekechi nwoke? Q d[mma. Ka m wepuru g[amusu. O wete ngaji, kuru obere osikapa rie, mepere obere anx taa.

[She cooked rice, added it fried chicken and brought it to Udenze.... Chinyere gave Udenze that food with chicken says, yes, you were saying that our

community is charming men. Alright. Let me remove witch for you. She picked a spoon, took little rice and ate and took a piece of meat and ate.]

The statements above paint a negative picture of women. It shows that they could engage the service of a native doctor in order to manipulate men.

4.8 Cultural Violence

The cultural subjectivity on the female characters in the novel *Agwq na Ihe O Loro* mostly revolved round the characters of Chinyere. Chinyere could have found her way to become Udenze's wife. She would have proposed to Udenze had culture allowed such. This cultural subjectivity to women in the society as it reflects in the novel under study makes it difficult for Chinyere to marry and enjoy her marital life with Udenze she loves so much. It is as a result of this cultural imposition on women that forced her to go through the rigors of seeking the help of black power in the hands of the native doctors. One could see that culture has not been fair with woman in this regard; this is because even a madman could boldly propose to a princess. But a woman even at her beauty and wealth could not marry a man of her choice.

4.9 Verbal Abuse

Another way by which cultural subjectivity on women could be observed in the society is through abusive or use of negative expressions on them. The use of negative expressions, go a long way to show the extent women are valued in the society. The pages below are proofs to the above statement. Anedo (2004:73) says, "Ya bx na ihe q pxtara ugbu a bx na nwanyi a na-ata amusu." ["So what it means now is that this woman practises witchcraft."] In the same light, page (75) explains, "Ihe na-eme n'xwa. Nke a bx agadi nwaany[ikpota onye lagburu ya." ["Things are happening in this world. This is an old woman that calls who sexed her to death."]

Also in the same frame of mind page (95) opines, that Udenze and his wife Mmanyeli are discussing this without knowing that Mbaal[is the worm that is eating the child. "Udenze na nwunye ya bx Mmanyeli na-akal[ihe nd[a na-amagh[na Mbaal[bx mkpx na-akpx nwa." page (117) he stresses, "Ike gwrx agadi nwaany[o si n'ikpu nyxq ahxrx" ["An aged woman got tired and farted from her vagina."] The above statements are enough evidence to show how the society could subject

women to trauma of using negative expressions on women. The statements above could not be used on men, but the society sees nothing wrong in addressing women in such heart-rendered manner.

4.10 Brief Story of *Nkq1* [.

The story centres on the family life of Mr. Ojexga and his two wives. However, the events in the novel begin when the two wives are in the house, and as usual in the family, politics of who wins their husbands admiration. It is obvious that the first wife, Ugoye, could not give birth to a male child. She has only a female child called Ekwutqs[, as a result of this Ojexga has to marry another wife with the intention to produce a male child through her.

Incidentally, Ogechi ends up in giving birth to a female child named Nkq1 [. Ogechi becomes upset and restless to the extent of having a sleepless night as she is crying and complaining bitterly on her state of suffering in the house. She finds it hard to live in the house with the first wife, hence looking forward to paint her black in every ramification. Ogechi is upset because she could believe that Ugoye would come back to her husband.

They levelled some allegations including preventing Ogechi's pregnancy and acts of witchcraft against Ugoye. It is as a result of the complaint of Ugoye's witchcraft that Nkq1 [is sent out to live with a lady teacher in another community. Also she is accused of going to a diviner's house to procure a charm in order to secure her husband's love. It is on this ground that she is sent parking, after Ojexga and some elders in their clan gather on the issue about Ugoye's bad behaviour, even when she is pregnant at the time he sends her parking. Ugoye's parent could not afford to fend for her needs and her pregnancy because there are many children in the house to be fed. Hence she suffers much to the extent that she leaves the house in search for the means of livelihood, few days after she puts to bed, a son. Ojexga did not make any move of looking for her and her children, even when his in-law sends him message that a son is born for him.

The event story turns to another dimension, when the story of Ugoye Nduka's confession reached Ojexga. Ugoye Ndxka, whose coincidence of name with Ugoye mother of Ekwutosi, happens to mask the reality of the events in Ojexga's house. Until Ojexga goes to Ugoye Nduka's house where he sees her confessing before him that she is the person

causing troubles in Ojexga's house, that if not that God is on his side she could have wiped the household from the face of the earth.

It is at this point that Ojexga changes his mind and calls some of the elders who helped him to reconcile with Ugoye, along with her baby boy, after he has done what the tradition demands from him. Henceforth they begin to live in peace and harmony with one another.

4.11 Domestic Violence

The ways and manners by which women are maltreated due to the men's dominance in the society are heart-rending. This inhuman attitude towards women, which come in various forms could be seen in the following:

Nzeakq (1981:37) observes:

Ojexga wee jiri iwe ihe nile na-eme wee dakwas[ya we tie ya ka q bx nwata, gbaa ya xkwx wee maa ya ube xra abxq, nke mere ka obo-qkx nwuo ya katakata n'ihu, oke ajx buo ya wee butuo ya n'ala. Nwaany[ahx wee hapx qnx ya aka, nd[obodo wee gbakqtazuo qzq wee gbosaa ha abxq.

[Ojexga pounce on his wife out of anger and beat her like a child, kicked her and slapped her twice, that flame of fire showered before her face, great dizziness pushed her down. That woman began to cry, the villagers came again and separated the two.]

4.12 Emotional and Psychological Violence

Ogechi on her part appears to be at the receiving end of the negative forces at work in the family. She could not give birth to a male child as she expected, in this condition she is facing with the trauma of societal expectation from her. She is having difficulty in conceiving after she has given birth to Nkql[, along with the cases of witchcraft experience in the family. The above culminates to her psychological breakdown.

The trauma of cultural subjectivity towards women in the novel could be seen in the following pages: Nzeakq (1981:1) says, “Thought could not allow her to sleep that night. Tears from her eyes were flowing down her cheeks like flood.” “Echiche ekwegh[ka o hie xra n’abali ahx. Anya mmiri na-apxta ya n’anya wee na-eruda ya na-agba ka mmiri idé.” In the same light, in page (11) he consoles, “Nne Nkqli, amatara m na [taala oke ahxhx n’xlq di g[, ma ihe m ga-agwa g[bx ka [nwee ntachi obi, oge ga-ab[a n’ihu, mgbe [ga-eji qnx g[wee na-akq ihe niile ahx na-eme ugbu a n’akxkq.”[“Nkql[’s mother, I know that you have suffered much in your husband’s house, but I am advising you to be patient, time shall come, when you would tell the story of what is happening now.”]

N’isi xtctx ahx Nkql[na nne ya buuru mkpirisi anya mmiri n’anya wee garuo n’xlq nne ya ochie, nd[niile bi n’xlq ahx gbakqbara wee jxq ihe mere ha ji akwa akwa...Ma nke kachas[ihe niile q na-eme ya njq bx otu o siri malite [gwqrq ha qgwx, ma na-ata ya na nwa ya amusu. (31-32).

[That early morning Nkql[and her mother with half tears in their eyes reached her grandmother’s house, all the people living in that house gathered to ask them why they were crying....The greatest of her evil act is how she began to infect charm on them and goes on to bewitch her and her daughter.]

In the same line of thought, he shows that women can be impossible sometimes

Ma nne Ekwxtqs[na-esota any[n’azx, na-akx any[osisi, na-abx any[asq, ma na-agwa any[ihe kwes[r[ka nt[nxrx, na nke na-ekwes[gh[. ...O wee taa m arx m taa ya nke ya, o tie oke mkpx, qctx mmadx wee gbakqta n’xlq any[wee gbosaa any[. (36)

[But Ekwutqs[’s mother is following us at the back, caining us, spating on us and saying things that could be heard and those that could not be

heard....She then bit me and I bit her, she makes a loud shouts, some people then gathered in our house and separated us.]

4.13 Cultural Violence

Cultural subjectivity along with its trauma in the novel *Nkq1* [centres on Ugoye and Ogechi. Ugoye is blamed for not giving birth to a male child, and as usual women who could not give birth to male children are psychologically depressed. It is in this condition that Ojexga, her husband has to marry another wife. It is a common thing in the society to shift the blame of the sex of a child on women as if they are the determining factor of the sex of a child. It has been medically proved that women are only receiving whatever that men plant in them and that is what they give birth to. But on the contrary, instead of blaming men they see getting another wife as an option. It is culturally unfair to expose women to such emotional breakdowns as a result of ignorance.

Nzeakq (1981:V) says, "Xlq chqrq ichi echi, bx naan[nwaany[, ka a na-amx n'ime ya." Translation: "A family that wants to go extinct gives births to female children only."

4.14 Financial Violence

Also in this same direction, he emphasizes the kind of suffering the woman passed through,(76)

Ya mere nwaany[ahx na-ata ahxhx d[iche iche, n'enwegh[onye na-enyere ya aka. N'ihhi enwegh[akwa q ga-egbokwas[nwa ya, mere o jiri gbokwas[ya otu akwa ya kara nka. N'ebe q na-enibe nwa ya bx n'elu akwa qfqrq, ma q bx akwa ogugu nke naan[ute kara nka tqgbqrq n'elu ya. N'ihhi enwegh[ego, o rechara qtctx akwa di ya zxtara ya, ma nke ahx ezugh[iji leta nwa ya anya nke qma.

[Therefore that woman is in a lot suffering, without any person to help her. Without clothes to cover her child, so she covers her child with one rag. At the

place she lays her child in a wood bed which only flifty mat is spread on it. She sells many of her clothes her husband buys for her, because she has no money, but it is not enough to take good care of her and the child.]

4.15 Verbal Abuse

Another aspect of cultural subjectivity in the novel which exposes Ugoye to untold trauma is the coincidence of name between her and Ugoye Ndxka. This exposes her to both physical and verbal tortures, which combined in sending her parking to her parents' house.

[“Yes, take time to bark at her, in order to instill fear in her, without it that woman would do to you what eye sees and share blood.”] “Ee, baara ya oke mba, nke ga-eme ka xjq b[a ya n’ahx ma g[emegh[otu a nwaany[ahx ga-eme g[ihe anya hxxr wee gbaa qbara.” (21)

He opines that women are gossips “O buru oche nqdx ala wee gwa ya na qd[ihe d[ya mkpa, nke ya chqqrq [kqrq ya. Nwaany[ahx buru oche nke ya nqdx ala, wee na-ege ya nt[nke qma n’ihe q na-akqrq ya.” (10). [“She carries a seat and sits down then tells her that she has something important to tell her. That woman carries her own seat and sits down, listening attentively as she is telling her.”] The above statement portrays women as gossips. “Lee nne Ekwutqsi ahx anya, ahx a d[gh[ya mma. Mgbe niile, q na-ad[ka onye mmadx na-ad[gh[enye ihe oriri, ...kama q bx ajq obi o nwere mere ka mgbe niile, qd[ka azx okporoko”. (11) [“Look at that Ekwutqs[’s mother, she is not well....All the time, she appears like a person that is not given food ...but it is her evil mind that makes her to look like cordfish.”]

The fun-making stance continues (19-20)

Q bx kwa nd[nwunye g[abxq mxtara ha niile?’
Obiogbodu dapx n’oke qch[. Mgbe q ch[chara qch[, o
hichaa anya mmiri na-apxta ya n’anya wee gwa ya s[,
“Ugbu a, ha d[isii, n’ihi na q d[nke m lxtara
qhxxr n’oge qkqch[gara aga.

[Was it two wives of yours that gave birth to all these children?’ Obiogbodu breaks into laughter. After the laughter, he wipes the tears that is rolling down his eyes then tells him. Now they are six, because i took a new wife at the dry season of last year.]

In line with this, [“He then says that his wives might be fighting....By the time he looks again he sees Ekwutqs [’s mother where she sits, and placed her hands on her head.”] “O wee kwuo na q ghagh[[bx qgx ka nd[nwunye ya na-alx...Mgbe q lere anya qzq q hxr nne Ekwutqsi ka qnqdxrx ala, ma ch[[r[aka ya abxq kwedo n’isi.” (23).

Most often, some authors are using repulsive and abusive language to address the female characters in their works. The same thought pattern also features in the following pages in the work under study.

Mgbe nne Nkql[na-erute n’xlq ha, nne Ekwutqs[alqghachila wee na-am[ghar[ka nk[ta nyxrx ahx-isi. Mgbe ahx, uche ya a malitela [gwa ya na ije ahx ya gara nwere ike ghqrq ns[mmadx, nyxrx n’elu ugwu, nke na-esisa n’ebe niile. (11-12)

[When Nkql[’s mother was arriving at their house, Ekwutqs[’s mother had returned and was loitering like a dog with bad messing odour. That time, she began to think that the journey she came back from might turn out to be faeces defacated at the mountain, whose odour spreads everywhere.]

[“If people who marry two wives are suffering in this way, those who marry three or four wives would not be alive three years before they die.”] “Q bxxr otu a ka nd[na-alx nwunye abxq si ahxju anya xnx bx nd[na-alx atq agagh[ad[ndx afq atq wee nwxq. Olisa kere xwa ekwela ihe qjqj.” (20).

[“This woman, are you well at all in the head?...Do you see this dog that is sitting outside called Ekwutqs [’s mother, she must leave this house.”] “Isi o zukwara nwaany[a oke?

... { hxx nk[ta nqdxrx n'ezi bx nne Ekwutqs[, q ghagh[isi n'xlq a wee laa." (24). "Agagh[m ad[ndx wee hxx nk[ta na-aw[ara ka o siri n'qh[a wee b[a ikposa xlq nna m." (25). ["I wouldn't be alive to see this mad dog as it comes from the bush to distablize my father's house."]

["It is true that a woman should not be divorced when she is pregnant, but if pregnant woman begins to suffer from smallpox, would she not be taken to the desert?"] "Q bx ezie na mmadx ad[gh[agba nwaany[alxkwagh[m mgbe q d[ime, ma nwaany[d[ime malite [ria qr[a k[t[kpa, a d[gh[akppx ya n'agx?" (53-54). "Nwunye any[, otuto d[r[onye kere mmadx, n'ihhi na Chineke ewepxla ekwensu jxx na mmadx agagh[ekuru mmiri n'xlq a, otu x bqchi." (55). ["Our wife, glory be to the creator of human being, because God has taken away the devil that could not allow people a day's rest in this house."]

"...ma gwa ya na q ga-amata nke qma na etuto toro agbqghq n'ara, ad[gh[egwusa ya egwu, n'ihhi ya, ha agagh[ekwe ka Nkql[hie xra abal[qzq n'xlq ahx." (64). ["...and tell her that the boil that grew on a woman's breast does not play with her, for that they do not allow Nkql[to sleep again in that house."]

The extracts from the above pages are enough evidence to show that Nzeakq could use abusive language to address the female characters in his literary works.

4.16 Neglect

Women are seen by men as a piece of property that they could take any decision and action on them. Nzeakq (1981:40) confirms this when he argues, "I don't want to marry her again. Our people are saying, instead a bat would bite me to death, let it fly away." "Achqkwagh[m [lu ya qzq. Nd[xlq any[na-ekwu s[, kama xsx ga-atagbu m ya felaa. N'ihhi nke a, qd[gh[mgbe m ga-ewere nwaany[ahx d[ka nwunye m qzq." Even at what her husband does to her in the above incidence, Nzeakq (1981:75-76) mocks:

Mgbe qbxla Ugoye, ad[gh[echefu di ya bx Ojexga na nwunye di ya bx nne Nkqli, n'ihhi na obi ya malitere

[ma ya ikpe otu osiri mesoo ha omume... Ma q hxgh[otu q ga-esi mee ka di ya ghqta na ya atagh[onye qbxla amusu, nke qzq, na ya ad[gh[ata amusu. Nke a, mere ka q na-akwa akwa ar[r[ma ehie, ma abal[.

[Ugoye could not stop thinking of Ojexga her husband and Nkql['s mother her co-wife every time, because her mind has started to blame her in her actions towards them...But she could not see any means of letting her husband know that she is not bewitching any person, also, that she is not a witch. As a result of this, she is crying sorrowfully in the day and at night.]

"Ojexga kwee ya n'isi. 'Ma [nxgh[na Ugoye Ndxka na-asa as[sa." (83). ["Ojexga nods for him. 'But do you not know that Ugoye Ndxka is confessing.]"Q b[ara wee gwa m na nwaany[ahx na-ar[a ahx d[egwu, nke mere na aka na xkwx ya zara aza nke ukwu. O kwuo na afq ya d[ka nke onye toro afq. Qd[gh[eri ihe oriri, ma qd[gh[a]x mmiri." (84). ["He comes and tells me that the woman is in a terrible sickness, as a result of which her hands and legs are greatly swelling."]

4.17 The Story of Adaeze.

The story begins with a reference to the politics formed in the newly independent nation called Alaqcha. The two political parties are selling their manifestoes and hunting for voters. As usual they began to make the usual political promises, mostly those that could not create impact on the life of the people. The above political activities, are compared with what obtained during the colonial days. It is on record that the people prefer the colonial rule to the indigenous rule, because all the promises they made were all in vain.

The name Adaeze, which in turn becomes the title of the book, came into the picture when a woman gives birth to a baby girl on event of independent celebration of Alaqcha. The girl is so beautiful that she is called Adaeze, by one of the elderly women that came to visit her. She is born into the family of Mr. Uchechukwu and his wife, Xzxmma.

Uchechukwu, Adaeze's father is a womanizer hence could not save part of his salary, irrespective of the fact that he is well paid. This single act of wasting his salaries on women is a source of heart break to his wife Xzxmma who loves him so much. She is the person taking the responsibility of fending for the family.

There is a big problem in the family of Mr. Uchechukwu, over Adaeze's education, because of his philosophy that sending a girl to school is all about wasting resources. For this reason he leaves the responsibility of Adaeze's education to his wife. The case of Adaeze's education gathers much dust that some of the Uchechukwu's clansmen are called to help reshape his thought over sending Adaeze to school and becoming responsible for her but he refused, saying that he would not be part of wasting of resources. Adaeze is sent to school at Xzxmma's expense. Adaeze proves to be such a wonderful child in both academic and human relationship including dancing and supporting activities. She is such a brilliant girl that she is always in the first position in their class. Her first position is taken from her once due to the love relationship between Chiqma and one teacher, Opigwe.

Adaeze is admired by virtually every person that sees her mostly during her performances. She later goes into secondary school and passed with good results. Adaeze later goes into university to study Education because of her passion to impart knowledge to others. She lives in the girl's hostel, where she faces series of temptation from boys who are appealing to her for relationship, but she is not easy to get. At the long run, she falls in love with Dr. Nnanna to have a change of scene and outlook due to the way some girls in the hostels are parading themselves and telling stories of their boy friends.

Dr. Nnanna and Adaeze's relationship becomes deep that they agreed to marry. As time goes on, Adaeze changes her mind over the issue of marriage and develops love for spiritual life of becoming an ordained reverend sister at the end of her university education. Nnanna and Xzxmma got the shock of their lives in different degrees because of their expectations from Adaeze. Xzxmma is expecting Adaeze to marry and pay her for funding her education through the university. On the other hand Nnanna's shock is because of his love for Adaeze as his would-be wife. They could not hold onto their expectations, because of Adaeze's love to serve the people as a reverend sister.

Adaeze's decision to become a reverend sister generated much conflict between Adaeze and her mother. They later resolved it after series of advice from people to Xzmma asking her to leave Adaeze to choose what she would be in life.

Adaeze enters into a convent and was ordained a reverend sister with many people jubilating for her life of sacrifice to God and humanity. In not less than two years of becoming a reverend sister, Adaeze becomes so established that she builds a mansion in her father's compound, that Xzmma could not remember her former position when she is dancing for Adaeze's achievement as a reverend sister.

4.18 Sexual Violence

There is a good number of extracts in the novel that presents poor images of women. The following pages in the novel bear witness to the above assertion. Nwadike (2005:3) says, "Q bxx na otu m e merie, any[ga-akpqnye nd[okokporo niile nwunye n'otu n'otu." ["If our party wins, we would give each bachelor a wife."] The above political promise as well as campaign is one of the ways men are seeing women in the society, which happens to find its way in their literary compositions. Hence, women are part of the items used for political gratifications. "Akxkq kqrq otu nd[odoziakx na oriakx xfqdx n'obodo Wuchichi siri zxxkq akwa leesi na j[qji, ihe olu, qla nt[na mgbanaka e jiri qla edo kpxq n'akwxgh[xgwq q bxxla, site etu a tinye nd[di ha n'xgwq."(15-16). ["There is a story of how some wives in Wuchichi Town bought up cloths of lace and george, necklace, earring and bangle made of gold on credit, thereby inducing their husbands to debts."]

"Nke a tinyere ya n'ajq omume: isoghar[xmx nwaany[n'ike na inye ha ego aghara aghara."(19) ["This forced him to the evil act of running after women and becomes extravagant in the way he spends money on them."] The dignity of women as fellow human beings to men is not spared, that women are made to stoop so low that an irresponsible and drunk man like Uchechukwu could associate with women to the extent of spending money on them.

Nke mbx, xmx nwoke abxq, nd[okongwu lacharala ezumike nka, b[akwutere otu nwaada aha ya bx Chisaa, onye a na-akpq Asa. Ha abxq butechara ihe, ma d[ka mmadx s[r[buru onye mmehie, Asa chere ihu n'ebe otu onye nq kar[a onye nke qzq, nke a mere ka nnukwu qgx daa.

[In the first place, two men, elderly and are on their retirement, went to a girl whose name is Chisaa, fondly called Asa. Two of them offered her gifts, but as human beings are always sinful, Asa focussed more on one than on the other, this brought about a great fight.]

"Nke abxq xmx agbqghq atq nd[nq n'akwxkwq nke ise txxrx ime, a chxq ha kpam kpam." ["Secondly, three girls in class five became pregnant, they were totally expelled."]

The above word pictures how women are seen as being promiscuous and irresponsible.

Nke ka nke nd[nwaany[na-ere, ma na-emetqsikwa onwe ha ma ya bxx na ha nwetara akwxkwq a. ...Oge ule rube nso, [hx ka nd[ah[a uchichi a si efeghar[ka egbe si n'otu obodo fere gaa n'qzq, si n'otu xlq gafere n'qzq, si n'ahx otu nwoke gakwuru onye qzq.

[The greatest of all, women are selling, and messing up themselves provided they got the bank note. ...When the time draws close, you see how these night sellers are flying like kite from one town to another, from one house to another, from one man to another.]

4.19 Emotional and Psychological Violence

Also in the events that add to Xzmma's psychological breakdown is Adaeze's opposition to her mother's wishes for her to get married, which she turns down.

Also in this direction, Nwadike (2005:141) stresses, “Xzmma dqqrq nt[ya abxq aka, hapu qnx ya aka, p[a onwe ya n’ala, gbiridim n’ezi. ...Adaeze egbuolanx mo o! Anwxq mx o! Efuwo mx o! Onye s[ya nxrx xd[a q?...Mmadx q ga-esi n’Ekele Mar[a, nwxq o!” [“Xzmma held her two ears, opened her mouth, and threw herself on the ground outside. ...Adaeze has killed me! I am dead! I am lost! Who says he or she has ever heard this? ...How could a person die while saying the rosary!”] Nwadike argues, Any[anxbeghi na nwata nwaany[, torue [lx di, ya ajx [ga di, bikonu, any[amagh[ekpe, b[anu kpeere any[. (148) .[“We have not heard that a girl of nubileage, refuses to marry. We don’t know how to settle (a quarrel), please come and settle for us.”]

In the same line of thought, “Agagh[m anqrq ndx hx ar[r[ga-eri nwunye nwanne m, m gbachie nk[t[. A s[na Xzmma hapxrx ya etu nna ya siri kpebie, ebee ka Adaeze gaara anq taa ara ns[nd[a q na-ara?” (149) .[“I would not be alive to see my brother’s wife in an agony and keep calm. What if Xzmma left her the way her father decides, where would Adaeze have the gut to eat these faeces she is eating.”] “Xzmma mere ka o woo ha anya na Adaeze mekata emekata kwuo okwu sista ya qzq, ya amaara ya xdq, mgbe ahx q hx xzq gawa ebe q bx q chqrq iga.” (150) .[“Xzmma makes it clear to them that if Adaeze happens to talk about her sisterhood again, she would make a noise for her neck, in order to give her chance to go where she wanted.”]

The above word pictures show enough evidence that Nwadike could subject the female characters in his novel to trauma of cultural subjectivity.

4.20 Cultural Violence

Adaeze’s trauma in *Adaeze* is mostly observed when her right to take decisions on how she wants to live her life was denied. This is because according to their culture Adaeze should marry. Because any other move she makes on this is seen from the point of view of going against the culture. Therefore, her choice to spend her life in the convent for service of God and humanity is

an abomination. The pressure mounted on her by her mother and her allies are enough to spur someone into emotional breakdown.

Women always protect her husband even when she is being maltreated by the same husband, Nwadike (2005:22-23)emphasizes:

Qbx eziokwu na di ya na-eme ya ihe mgba anya mmiri,
mana anagh[achq isi n'aka onye qbxla nata nkwtq
n'ebe di ya nq. ...Ka otu n'ime xmx nwaany[nd[ahx
jiri olu ike zaa ya, anya Xzxmma achaghar[a, ya efee
nwaany[ahx aka n'ihu, gwa ya na xbgch[qzq, ya
mekata emekata nxkwa ebe q na-ekwtq di ya, ya egos[
ya ihe xmx mmxq ji abxba qkxkq eme.

[It is true that her husband is acting in such a way that she shed tears, but she doesn't want any person to talk ill of her husband....As one of the women responded to her in harsh voice, Xzxmma's eyes turns, she points at the woman, tells her that any other day she hears her say evil about her husband, she would show her what the spirits do with fowl's feather.]

From the above, Xzxmma is acting like a man, an uncivilized man for that matter, that she has to fight for her husband. And there is nothing wrong in it in so far as men are concerned.

“Mana q bxgh[ihe a ka xmx nwaany[xfqdx na-eche maka ya. N'ezokwu ihe na-ad[ha mma bx [txrx ha as[.”(92). [“But this is not what some women are thinking about. Truly what they cherish is telling them lies.”]In line with this, “Q paliri ihu ya elu, mxmurie qnx qchi, ma mekwaa ihu ka iwe q na-ewe ya, n'xzq xmx nwaany[ji anata nd[nwoke ihe.”(95). [“She looked up her face, smiles, and pretends as if she is angry, in a manner women grab things from men.”] Also in this direction, “Nwanne m nwaanyi, q bx na [magh[na [bx osisi na-am[ego? { na-achq [gwa m na i nweghi onye q bx g[na ya? Onye Chqqchi!”(99) [“My sister, don't you know that you are a tree that yields money? Are you telling me that you have no partner? Church goer!”]

“Anya tqrq ya n’ama ebe q na-eche Nnanna ka q b[a duru ya d[ka ha siri kpebie ma Nnanna bx otu n’ime nd[maara ka e si eme xmx nwaany[anya atq n’ama.” (104). [“She was expecting Nnanna to come and take her out as they agreed but Nnanna is one of the people that know how to make women wait for them indefinitely.”] In this light, “Nke a bx ndx xmx nwaany[xfqdx, nd[mgbe ha na-eri, ha chefu na xwa na-agba ntxghar[, mgbe qsxghara na-eme n’xwa b[ara ya ad[ha ka qnwx b[a taa b[a echi.” (106). [“This is life of some women, when they are eating, they forget that the world changes, when the change in the world comes, they wish death come today or come tomorrow.”]

4.21 Financial Violence

The experience of cultural subjectivity on the female characters in the novel *Adaeze* revolves around the character of Xzmma and Adaeze. Xzmma’s case comes as a result of marital badluck, Uchekwu whose waywardness leaves the burden of taking care of the family on Xzmma’s shoulder.

Nwadike (2005:25) says that a female child is not supposed to waste her father’s money by going to school:

Ebe [zx xmx ya nd[nwoke n’xlq akwxkwq bxurx ya qgx na mgba, q bxnx nd[nwaany[ka q ga-ekwe azx? ... Uchekwu bx otu onye na nd[kwenyere na onye na-azx nwata nwaany[n’xlq akwxkwq na-akwq aka q ga-eji etiri qkxkq akx. A kqrq akxkq banyere otu nwa aghqghq aha ya bx Nd[okwere, onye nne na nna ya zxchara na kqleji, ka o siri laa nd[mrx ya n’iyi site n’[gbakwuru otu nwata nwoke. Mgbe nd[mmadx jiri jxwa ihe mere ede jiri bee nw[[], ihe a s[o kwuru bx na nd[mrx ya enyeghi ya ohere ka q lxq onye mas[r[ya n’obi. N’ihi nke a, mgbe ha manyekatarara ya ka q lxq onye ihe ya na-ad[gh[ya mma, ya agbapx, gbakwuru nwoke ahx, onye na-emegh[

omenaala q b'xla n'isi ya. Nke a mere ka Uchechukwu jxwapx isi na Adaeze ga-eje akwxkwq. O kwuru na kama nwamkpi ya ga-efu, ya eree ya mgbe q na-agbabegh[afq.

[Where he has difficulty in training his male children in the school, is it the female children that he would agree to train in the school...Uchechukwu is one of the persons that believe that sending a girl to school is a wasteful venture....A story was told about a girl called Nd[okwere whose parents trained in the college, how she becomes a waste to her parents by running to a boy. When people started asking what happened, she was said to have said that her parents did not give her the opportunity of marrying the man of her choice. So, by the time they keep forcing her to marry a person she did not like, she ran away, to that man, who has not done any traditional rites on her head. ...This made Uchechukwu to reherently refuse to send Adaeze to school. He says that instead of him losing his he-goat he sells it when it is not yet a year old.]

Women are always defenceless at the receiving end in every relationship with men, that men are pampered by women. "Ihe a bx izu xka abxq m bidoro r[qwa ya ka ada xnx nwaany[bx Adaeze bido akwxkwq, ma o kwegh[ka qnx rute." (26) ["It is two weeks since i begin to beg him for your daughter to start school, but he refused."]

In same light, he argues that women are very rude and sturbbon when they are educated

Agwala m Xzxmma na anagh[m azx ah[a uru na-ad[gh[. Onye sikwanx, na qkxmah[a d[ya mma, ya na mfu mfu mewe. Anya m ad[gh[n'akwxkwq xmx nwaany[. ...Onye ga ahx isi n'anya kpuo? Q bxgh[naan[nke a. N'xlq any[, nd[mmadx akqqla etu xmx nwaany[ara akwxkwq si akpa agwa qjqj, anagh[ha egenti n'okwu nd[mxrx ha, ha na-ebute atxmatx kar[r[ha, nke ka nke, q

d[gh[omenaala any[ha na achq idowe. Ejirila m anya m abxq hxkwa. (27) .

[I have told Xzmma that I don't engage in a business in which there is no profit. Any person that losses one good, let him or her encounter them. I am not interested in the education of women....Who purposefully chooses to be blind? Not only this. In our homes, people tell stories of how women with educational madness are behaving badly, they don't pay attention to the words of their parents, they initiate lofty projects which are bigger than themselves, worse still, they don't want to keep our tradition. I have seen them with my two eyes.]

“The m na-ekwu bx na kqbq m agagh[abanye n' [zx nwaany[n' ezi na xlg a, hooaha. Xzmma s[na ya ga-azx, nke ahx d[ya n'aka. A kpata a txfx, e ji ya aba qgaranya?” (28) . [“What I am saying is that I would not contribute a penny in sending a woman to school in this family and that is final. If Xzmma says she should send her to school, she would bear the responsibility. Can one become wealthy by engaging in a wasteful expenditure?”] Uchechukwu tactfully pushed his responsibility for educating his children to his wife, hence making his wife his slave. How possible it is for Xzmma to be in a better position to struggle for the good of the family more than Uchechukwu, if it is not an intentional act of subjecting her to perpetual slavery.

4.22 Verbal Abuse

Nwadike (2005:17) says that the manner men used in intimidating women, including their wives, is enomous. “Kama q ga-eji nwayqq nara ndxmidx, Uchechukwu abawa mba qgx, dekpqwa ka qdxm na-atagbx mmadx.” [“Instead of taking humbly advice, Uchechukwu begins to shout, roaring like a lion that wants to devour a man.”] Uchechukwu is roaring to his wife like a hungry lion looking for someone to devour, because she is telling him how to secure the future of their family.

No matter how a woman is endowed with beauty by the creator, men always find a way to recreate her in his image and likeness in their work of art. This could be observed from the

reference about Adaeze's beauty, "Adaeze bx nwa chi ya kere n'xzq o siri mas[ya. Q bx ezie na xtq ya, mma ya, omume na ihe niile gbasara ya pxrx iche d[ka nke Qgbanje, ma ebe ahx ihe na-esi isi, q digh[ihe nwrx na ya."(30). ["Adaeze is a child created in the way he likes by her god. It is true that her tall, her beauty, behaviour and everything about her are special like *Qgbanje*."] The reference about *Qgbanje*in which Adaeze is compared with has some evil connotation in it. Hence, for Adaeze to be addressed in this manner, it is one of the ways men are making ugly reference to women.

Men are fond of using abusive language and negative expressions on women just to paint evil out of them. The following pages in the Nwadike's novel are full of abusive language against women: "Ha ga-agbapx agbapx n'ala ha? Mba, maka na onye xwa ya buteere mmanya qra, q ga-ebujere ya onye? Qq kwa ihe nwaany[lxkwutere na di, o lewe ya anya?" (58). ["Are they going to run away from their land? No, because a person whose life brings soured wine, who is he or she going to give it? Is it not what a woman marries as husband, that she looks at?"] In the same line of thought, "Nwaany[lel[a di ya, ike akpqq ya nkx." (71). ["If a woman neglects her husband, her buttocks would dry up."] "Akxkq kqrq etu ha siri p[a otu nwaany[onye nkxzi aka n'ara." (84). ["A story tells how they squeezed one of the female teacher's breasts."] In the same line of thought, "E-ee, q bx ihe q ga-abx maka na e guzoro eguzoro txwa nwaany[ime, ya amxq onye ara."(90). ["Oh yes,that is what it is because if one stands and put a woman in a family way, she gives birth to a mad man."]

"...Adaeze bx ezigbo ozu nwa Bekee - e bulie ya elu, mba, mba, mba ebuda ya ala, mba, mba, mba!" (107). ["...Adaeze is a good white man's corpse – If it is carried up, no, no, no, if it is carried down no, no, n!"] In the same direction, "Ka m jxkwa, xmx nwaany[niile a na-agba akwxnakwxna ha bx nd[sista?" (158). ["Let me ask, are all these women into prostitution, are they sisters?"] "D[ka nd[ala any[siri kwuo, Adaeze akpxgh[ara n'ihi na di b[awara ya. A s[onye a na-akpq oku azabeghi, as[ya sikwa ebe ahx gbafuo."(160) ["Like our people would say, Adaeze does not grow breast because a

suitor is interested in her. It is said that anyone who refuses a call is asked to get lost from there.”]

The pages cited above are a good sample of how Nwadike could portray the use of abusive language to address the female characters in his work of art.

4.23 Neglect

The manners by which men are maltreating women in the society are unbearable; hence this is portrayed in the literary works of some of the authors. In this novel the following page agrees with the above assertion: “Kama q ga-eji nwayqq nara ndxm qdx, Uchechukwu abawa mba qgx, dekpqwa ka qdxm na-atagbx mmadx.”(17). [“Instead of humbly taking advice, Uchechukwu began to shout, roaring like a lion that wants to devour a man.”] The manner men used to intimidate women including their wives, is nothing to write home about. Uchechukwu is roaring to his wife like a hungry lion looking for someone to devour, because she is telling him how to secure the future of their family.

4.24 Effects of Violence on the Major Characters

Mmanyeli is faced with psychological effect of the society’s expectation from her as a woman to give birth to children. It is on this condition that she could not control her emotions each time she has miscarriage. She is not only crying for herself, but the weight of the culture of the society on her shoulders. This is because women according to the culture in Igbo traditional society are married for the sake of bearing children. Hence, any woman who fails this primary assignment to the family she is married to undergoes series of emotional breakdown.

This is another effect of cultural violence. Chinyere was getting frustrated because of her inability to marry the man she loves. Anedo (2004:59-60) stresses, “Chinyere gara wete qgw x ahx kwue na ebe q bx na nke ya tinyere n’ihe ya siri, enweteghi Udenze, na ya ga-etinyezi ya n’ihe oriri Udenze d[n’xsq ekwu ya.” [“Chinyere goes and brings charm saying that since the one she put in the food she cooked had no effect on Udenze that she should put it in Udenze’s food beside her kitchen.”]

The above scenarios are acted from a defensive point of view, because had the culture allowed Chinyere to propose as well as footing the bill in order to marry Udenze, she would not have gone this extra mile.

On the other hand, Mmanyeli was facing the effect of the psychological and emotional violence Anedo (2004:71) says, "Xbqch[o mere mkpxrx x bqchi atq o jxrx Mmanyeli ajxjx ahx, ime Mmanyeli d[apxq. Ihe a wee wute ya nke ukwuu ma di ya gwara ya ka q hapxwa n'ih i na ime izizi na-eme na ndaba" ["After three days of asking Mmanyeli that question, she had miscarriage. It pained her the most but her husband consoled her by telling her to go home because the first pregnancy comes by chance."]

It is in this regard that Mmanyeli has to consult a medical doctor who confirms that her pregnancy is no longer there. Anedo (2004:93) says that Mmanyeli jxkwatakwa dib[a ihe o kwuru ma dib[a gwara ya na afq ime ahx anqgh[z[ya. Ihe a wutere Mmanyeli nke ukwuu, o wee bere akwa lqghachiwe. ["Mmanyeli asks the doctor what he says again but he tells her that she has conceded miscarriage. She is greatly touched, that she comes back crying."] ["Mmanyeli could not tell her husband what the doctor told her as a result of crying. Her husband carries her in his laps and begins to pet and console her. She then stop crying, and begins to tell her husband her condition."] "Akwa ekweghi Mmanyeli kqsara di ya ihe dib[a gwara ya. Di ya wee kuru ya n'ukwu mewe ya nwa, medowe ya obi. O wee mechie qnx ya, malite kqwara di ya qnqdx ya." The society seems to derive joy from women's tears. This is the reason for which crying scenes flooded the novel. It is a custom in the society that a child belongs to the father, but the woman should cry in the case of miscarriage as experienced above. This shows how the culture has been unfair to women, hence these attitudes towards women find expression in the literary work under study.

Another effect of a psychological violence, every wife wants her husband to love her and they can go to any level to achieve that, Nzeakq (1981:9) mocks:

Olee otu [siri chee na m ga-agwqrq g[qgw x, nke ga-eme ka di g[hxx g[n'anya wee kpqq onye nke qzq

as[...Nwaany[ahx r[q ya s[, 'Achqgh[m qgwx m ga-eji mee nwunye di m ihe qjqj, naan[ihe m chqrq bx nke di m ga- eji hx m n'anya.'

[How do you think that I would prepare a love portion for your husband to love you but hate the other woman....The woman pleads with him saying, ' I do not ask of charm to harm my co-wife, what I want only is the one to make my husband love me.]

Nwadike (2005:145) says, "Xzxmma kelere ha ma gosikwa mmas[ya n'qb[b[a ha. Ka o bidoro [kq olu ya, ya ebido des[s[wa anyammiri, ma xmxdi ya gboro ya akwa." ["Xzxmma greets them and shows her appreciation for their coming. As she begins to tell them she begins to shed tears, but his husband's brothers prevent her from crying."]

The above is the effect of psychological violence she is facing because of the irresponsible behaviour of her husband.

CHAPTER FIVE

DATA PRESENTATION AND ANALYSIS 11

5.0 Preamble

This chapter concerns itself with the presentation of data of trauma of cultural subjectivity observed in the plays selected for the study. The various violence observed in the plays will be analysed in order to highlight the ways female characters have been portrayed. This would help to make clearly how culture is unfair to women in the society, as well as knowing how this finds

expressions in the plays under study. The plays are: *Obidiya, Erii Mara Ngwugwu, Ugomma* and *Ihe Onye Metere*

5.1. The Story of *Obidiya*.

The event in the play begins with the spirits prophecising the evil of the days to come. The prevalent evil day perpetuated by the people in the society in the play revolves around Qnxma and Oriakx. These two persons are in a serious dispute over a portion of land. Oriakx uses his influence and affluence to intimidate Qnxma and take away his land. Oriakx engages the service of some assassins who killed Qnxma, showing the dream his wife had in the night. The dream is all about how he is attacked by some people.

Qnxma's death comes in such a visible manner to him that he feels weak to the extent that he decides not to go out that day. But eventually, he meets his death in the house when he least expected, as he is preparing to go out. The assassin hurt him on his neck and he dies.

Obidiya cries bitterly for her husband's death and vows to revenge for his death. She knows that her husband's death has a connection with Oriakx because of the land dispute. Therefore she visits a native doctor Akakaka who helps her in discovering the place her husband's corpse was buried, after complaining to the elder in the person of Onye Nwe Ala. Akakaka is able to make Obidiya to communicate with Qnxma and some secret about his death is made known. Oriakx is killed by the same people he used in killing Qnxma who act as servants for any person that need the service.

Obidiya plans to kill all members of Oriakx family, hence his only son studying abroad dies and the bad news is brought to them. In this way Obidiya has been able to avenge the death of Qnxma by using the unseen power to kill Oriakx and his son. The deaths in the two families made both family of Oriakx and that of Qnxma to feel bitter pains of death. However the case of Xgadiya appears to be double, her husband and her only son lost their lives while Obidiya's husband died. The whole story of human waste comes as a result of insatiable quest for wealth and power.

5.2 Emotional and Psychological Violence

The tears and crying of Obidiya is as a result of emotional and psychological breakdown due to the death of her husband. Akoma (1988:24-5) observes:

Obidiya: ...O gburu di m emekeele m obi.Eeeee! Eeeee!
Qbas[d[n'igwe [nqkwa n'xlq. Eeeee! Eeeee! Nd[nwe
m unu nqkwa n'xlq? Eeeee! Eeeee! Onye ga-azxtara m
akwa? Eeeee! Eeeee! Qnwx mekeele m obi n'ezie.
Eeeee! Eeeee! Mmiri mara m agagh[akq m akq. Eeeee!
Eeeee! Chi m! Chi m! {mxkwa anya? {mxkwa anya, chi
ejiere m n'xtxtx?

[Obidiya: ...Whoever kills my husband has broken my heart. Eeeee! Eeeee!
God who lives in heaven are You at home? Eeeee! Eeeee! Those who own me
are you at home? Eeeee! Eeeee! Who shall buy cloths for me? Eeeee! Eeeee!
The death has broken my heart indeed. Eeeee! Eeeee! The rain that beat me
cannot dry from my body. Eeeee! Eeeee! My God! My God! Are you awake?
Are you awake? Night has fallen for me in the morning?]

This shows that women's value in the society is to satisfy the wishes of men not minding the grievance of the situation they are to pass through.

5.3 Cultural Violence

The experience of cultural subjectivity by the female characters in the play, *Obidiya*, revolves around the character of Obidiya and Xgadiya. In the play Obidiya is not only denied the protection of her husband who has been killed by the hired assassins. But she is made to feel the deprived position in the society as a woman and a widow. She cannot have say in the gathering of man mostly as it concerned the issue of land, and that is the highest point of undoing to women in the society they are the co-owners with men. The same thing applies to Xgadiya who is left to mourn her husband and her only son in the case she contributed nothing in. These are ways of expressing that culture is unfair to women. The above background could be seen in the following scenes and pages in the play.

Obidiya: Ada Qny[r[dike Agbaghegbe, q g[ka mmadx ibe g[mere teta xra echeta? Q g[ka mmadx ibe g[ga-azq xkwx n'isi n'ihhi na [bx nwany[? Q bx ezi okwu na [ghqqla m nwaany[na-enwegh[di...Ofe gbara xka ogbenye jxrx ajx...Agagh[m ezu ike rue mgbe ezi na xlg ahx gburu g[jekwara xd[ije a i jere.(28).

[Obidiya: Daughter of Qny[r[, the heroine of Agbaghegbe, are you the one people have maltreated so much that when you wake up and you will remember your ordeal and cry? Are you the person that people are stepping on her head because she is a woman? It is true that you have become a widow...Soured soup that poor man rejects...I would not rest until the family that killed you go the same route you went.]

The above statement is full of images enough to cause someone emotional breakdown.

Women are looked at from the inferior point of view in the society, to the extent that sometimes they appear to agree with this view. This stems from the way culture has placed them. "Xwa xmx nwaany[.Nwoke Nwambom alabala ihhi xra ya. Aga m ikwere nke a s[na m ga alq xwa nwoke n'xwa qzq?" (7) ["The world of women. The favoured man has gone to bed to sleep. Because of this should i say that i will reincarnate into a man in the next world?"] In another angle, women are made to attach more importance to the child. They worry much when they do not give births to children irrespective of the fact that the children cannot bear their names. "Obidiya: Anxla m. { ma na nwa d[mkpa."(13). ["Obidiya: I have heard you. You know that the child is important."]

"Obidiya: Ehichaala m anya. Ehichaala m."(43). ["Obidiya: I have wiped my eyes. I have cleared it."]

Oriakx: Nwata txlie nna ya elu qgqdg awxchie ya anya. A mxbeghi onye ahx ga-atx m n'ala. Amara m ihe nd[mmadx na-ekwu. O nweghi ihe nwaany[ya ga-eme. Nke a ga-ezi xmx okorqb[a ihe, ka ha kpachara anya.

Ihe niile ebighi n'xlq ikpe. Bekee kpechaa mmadx ekpeghar[a. (56) .

[Oriakx: If a child lifts his father up his clothes would cover his eyes. The person that could throw me on the ground has not been born. I know what people say. There is nothing his woman can do. This would teach the young men a lesson, for them to be careful. Everything does not end at the court of law. When a white man has delivered his judgement, other people would deliver a different judgement.]

The main reason for killing Qnxma, is to cast away his threats. This is because from Oriakx's point of view, which appears to represent the voice of culture. 'There is nothing a woman can do.'

"Xgadiya: (Xgadiya abaa ime xlq di ya tinye aka n'ime igbe di ya wepxta ego riri nne, were kwa qla aka, na ezigbo akwa amara aha ya, na ihe nd[qzq d[oke qnx, kechie ha n'akwa, tinye ha n'akpa, mee ngwangwa pxta)." (73). [Xgadiya: (Xgadiya enters her husband's room picks a huge amount of money from the box, picks ring and famous cloth and also took some other costly things, wraps them with cloth she puts them in a bag and hurries out).]

The above scene is as a result of fear of not having control over her husband's wealth. This appears to follow the cultural thought pattern that, 'There is nothing a woman can do.' As a confirmation of the above, in page (87) Gogo asks, "Olee nke [ma bx nke g[? Akx nwaany[bx nke di ya." ["Which one is your own? The woman's wealth is her husband's."] This could be the reason for the fear Xgadiya exhibits in page 73. Hence if a woman's wealth is her husband's and could be transferred to any of the male relation at the event of her husband's death. This has a way of exposing women to untold hardship, mostly if the person inheriting her, does not love her nor have interest in her.

The cultural subjectivity on the female characters in the play could be seen also from the inhuman treatment in the following pages. Omenife said "... Nke ka nke, q bxx na

nwaany[chie nt[bata oge any[na-arx qlx, ihe mere di ya emee ya. Obi ga-atq Oriakx xtq, n'ihhi na ogwu gara anqchiri ya xzq apxqla." (17) . ["Omenife:...The greatest of all, if the the woman is stubborn enough to come back when we are on operation, what happens to her husband would happen to her. Oriakx would be happy because what could be a thorn in his flesh has gone."] It is as a result of this gruesome act that Akoma in page 24 cries:

Obidiya: ... Onye gburu Qnxma di m?Oriri ji onye? Onye ka oriri ede ya? Mx na onye ga-ebi? Nwaany[q na-ebichi qkpx xlq? Enweghi m nne, agba m aka nna. Aga m ala ebee? Onye gburu qnxma egbxola m. Ya b[a were m. Ihe a q bx ndx? Anq m n'ime mmiri ncha abaa m anya. Jei, jei! Qnxma ekeele m obi.

[Obidiya: ...Who kills Qnxma my husband? Who has he eaten his yam? Whose cocoyam has he eaten? Who and I will live? Do women replace dead men in the home stead? I don't have mother, i am bereft of a father. Where do i go to? Who killed Qnxma has killed me. Let him come and take my life. Is this a life? I am inside water and foam entered my eyes. She! She! Qnxma has broken my heart.]

"Onye Nke Abxq: Nwaany[, mechie qnx ka nwoke kqwara g[. Nke g[q bx mbx? Nwoke na-ekwu ka q d[ya n'obi. I chere na o nwegh[ebe di g[mere ya ihe qjqq?"(72) ["The Second Person: Shut up woman lets man explain to you. Is your own the first? The man is talking as he feels. Do you think that your husband has not done evil?"] The woman is asked to shut up and keep calm in order to give a man the chance to speak, because woman and man cannot be talking at the same time. All these inhuman acts observed above come from the way culture has placed women in the society.

5.4 Verbal Abuse

The society sees nothing wrong in using abusive and negative expressions on women. Another way of experiencing the trauma women are passing through as a result of unfair cultural practices against women in the play is in the following scenes and pages:

Oriakx: Onye ga-ekwu? Nwaany[ya ga-eme g[n[? Nwaany[bx nwaany[. O sie ike m kpq ya n'xlq nye ya ego, lxq ya. Ama m qttx xmx nwaany[lxx nd[gburu di ha. Nwaany[ya agagh[abx onye mbx ma q bx onye abxq. Agnes James natara ihe eji gbuo di ya. E mes[a q lxx nwoke gburu di ya. (3)

[Oriakx: Who would talk? What will his wife do? Woman is woman. If the worse come to the worst. I invite her to my house, give her money and get married to her. I know many women that marry those that killed their husbands. His wife is not the first person nor the second. Agnes James received what her husband was killed with. She later marries the man that killed her husband.]

It is both abuse of act and language to have presented the above image of women. In the same line of thought, "Onye Nwe Ala: Onye ma nke nwaany[a ga-eme ma ya laruo xlq? Xfqdx xmx nwaany[anagh[ete mmanya a na-edetx qnx." (38) . ["Onye Nwe Ala: Who knows what that woman would do when she reaches home? Some women do not brew wine that could be tasted."] This is an indirect way of saying that some women are wicked. "Akakaka: { manx ka iwe xmx nwaany[si ad[." (51) . ["Akakaka: You know how women's anger is."]

The way insults are poured on Xgadiya in the above scenes shows the extent the society could enjoy to abuse women. The culture has placed women in the deprived position, hence they see nothing wrong in cursing and insulting them in the above manners. And as if that is not enough, Akoma (76) opines, "Ugwumba: Nwaany[mxx nwa n'ah[a, as[ka q kpachie xkwx, a na-akpach[g[n[?" ["Ugwumba: The woman that gave birth in the market that is asked to close her legs, what is she closing?"] As ugly and negative as the above statement, the society sees nothing in it when it is used to refer to women. This could be the height of the abuse of language on women, because they could not spare that aspect of womanhood.

5.5 The Story of *Eri Marā Ngwugwu*.

The play begins as Mrs. Okwundx is reflecting the event that brings her and two children to the community of Iguedo. That is after she calls on the law enforcement agency for her husband who she suspects had hands in some illegal business. He was apprehended and imprisoned for twenty years.

Mrs. Okwundx is thinking about her husband Okwuike, when her two children come to demand from her that they wanted to know their father. She told them their father's lifestyle and about the news of his release from the prison. At the same time a message is sent from Iduma to Mrs. Okwundx, and she was informed that a man from Iduma is looking for them. Mrs. Okwundxinforms her children of the dangerous situation facing them and planned how to run away with her children.

Okoto in an act of revenge mistakingly killed a man from Iduma with hope that he had killed their father, which turns out to be a man coming to inform them of the danger they are facing because of the release of their father Okwuike from prison. By the time they feel that they are in a state of safety, Okwuike came in and killed Mrs. Okwundx .

After the funeral rites of their mother, Ndxbxisi marries Xdxakx, who elopes with Qchqnganooko on the day of their wedding. Two of them travelled abroad where they wedded. They lived there for fifteen years and returned to the community of {kpangwu with their two female children. Xdxakx is having difficulty in conceiving after the birth of the two children. She becomes pregnant after some time, and her husband begins to threaten her that he would marry another wife if she fails to give birth to a male child.

This threatening statement forces Xdxakx to seek the help of a nurse who exchanged the female child she bore with a male child of Mrs. Qkpala Okwuolisa on the day they gave births. Taagboo the male child is nursed in the family of Qchqnganooko as their son, while Nneka is taken to Qkpala Okwuolisa's family as their daughter. Taagboo and Nneka later fall in love and decided to marry each other, but Qchqnganooko refuses to bless the marriage because of the illicit love affair he has with Nneka. The nurse who exchanged the two children was sacked because she slapped a commissioner's wife. She goes to a pastor for prayer, and she is asked that she should confess the exchanging of those two children before she would be free from divine curse.

Xdxakx ran to her father's house when she knew that Taagboo was no longer her son. Also Qchqnganooko realized that Nneka she had love affair with is his daughter. The two families of Qkpala Okwuolisa and Qchqnganooko agree that Taagboo and Nneka would marry each other after they have decided not to involve police in the case. They also decided that Taagbo should go to his biological parent Qkpala Okwuolisa, while Nneka should go back to Qchqnganooko. From their decision also they said that Xdxakx would be looked for and called back. Qchqnganooko comes back with the report that Xdxakx is dead. That she fell into a river, while they are arranging for her funeral rites, Okwuike came in with Xdxakx.

Qchqnganooko could not know what to do to cover up the lies he told to the people. On the process Okoto realizes that Okwuike is the person who killed his mother, so he killed him with matchet. At that same time Qchqnganooko went into the house and commits suicide because what was done in the dark had been made public.

5.6 Domestic Violence

Another angle to look at the way culture has been unfair to women is from the amount of inhuman actions towards them, which cut across physical injury. *Eriri Mara Ngwugwu* is full of maltreatment of womem, which could be seen in the following scenes and pages in the play. Onyekaqnwx (1985:I) says, " Oriakx Okwundx: Q bx na nke a abxgh[ya iri afq abxq mx na xmx m jiri gbalata ala Iguedo a?" ["Oriakx Okwundx: Is this not the twenty years i and my children ran to this land of Iguedo?"] The woman and her children are running in order to save their lives from Okwuike's threat. She has to run away with her children, because the 'best form of survival from attack is self defence.'

In the same direction, Onyekaqnwx cries, "Xdxakx: Q bx Qchqnganooko refuru mu o! O rere m ere o! Q bx nd[Iduma na-ego mmadx ka q kpqqrq m resi. Mgbe ha chqrq ka ha gbuo m, m wee na-ar[q na-ebe..." (87). ["Xdxakx: It was Qchqnganooko that sold me o! He has sold me o! It is Iduma people that buy human beings that he sold me to. When they want to kill me i began to plead and cry..."] The above inhuman act on a woman exposes how they are valued in the society, that woman is sold like a goat for some ritual purposes.

5.7 Sexual Violence

In a rather more difficult aspect of the poor presentation of female characters in the play, is the act of character assassination on women. "Qchqnganooko: Q bx otu a, ka nd[mara mma na-ad[n'anya g[? Omume ns[ka q bx nke ahxrx? Q bxxkwa onye a m na-ahx etu ya na xmx nwoke obodo a si aw[ghar[xttx na ehie." (68-9) ["Qchqnganooko: Is this the way beautiful people appear in your eyes? What sort of behaviour is that? Is she not the person i see with men from this town, I see roaming about morning and afternoon."]

5.8 Emotional and Psychological Violence

The trauma of cultural subjectivity on the female characters in the play, *Eri Maru Ngwugwu* mostly revolved around the characters of Oriji and Xdxakx. Oriji's psychological breakdown comes from mismatched marriage union with Okwuike. She is exposed to some frightful sights that cause her sleepless nights as well as her husband's threat to kill her which kept her into a traumatic life till she died.

The above background could be easily understood from the following pages:

Oriakx Okwundx: Tutu ruo qnwa atq e jiri wee mxchaa Xdxakx, mgbe ahxz[, nwoke a malitez[r[na-eme q pxq ma o richaa ihe anyas[, q d[gh[alatazi wee ruo na chi ofufo. Qttx mgbe q nqq abal[abxq ma q bx atq n'xzq tutu q larute xlq. Ka ihe a mekataziri, amalitere m jxwa ya ajxjx gbasara ije ya. ...E jiri m anya okenye ji achq ihe n'akpa wee chqgide ya bx ihe dabara na mmiri, tutu ruo mgbe m chqpxtara na q bx ohi ka q na-ezu. (6-7).

[Oriakx Okwundx: Three months before the birth of Xdxakx, that time, the man formed the habit of going out to eat his supper and not return until day break. Many times he stayed two to three days on the way before he came back to the house. As this continued, i begin to ask questions about his movement...I use the eyes the elderly person use to search the contents of a bag to search till i found out that he is engaging in robbery.]

Oriakx Okwundx was living with a kidnapper and a ritualist as a husband:

Oriakx Okwundx: Achqpxtakwaz[r[m na nwoke a na-atq mmadx ma na-azxtakwa xfqdx azxta. Na-egbukwa, na-ewere akxkx ahx ha d[iche iche, na-eresi nd[na-agwq qgwax ego...Xbqch[m hxz[r[ihe ka m anya ele bx xhqchi m gara na nnukwu ochie igbe d[n'xlq any[[chq ihe. Wee hx otu ngwugwu mx na-akpatagh[isi ya na ya, ka m tqpeere ngwugwu a, ahxrx m isi mmadx, ire mmadx, anya mmadx na mkp[s[aka mmadx. (7).

[Oriakx Okwundx: I also find out that this man is a kidnapper and buys some from others. He kills and sells different human parts to people using them for money-making charm...The day I saw what was beyond my eyes was the day I went to the old big box in our house to look for something. I saw one wrap I did not know anything about it, by the time I unwrapped it, what I saw a human head, tongue, eye and finger.]

The heart-rending habit and the gruesome sight above are enough to cause emotional breakdown to a woman. Mostly to a simple and an easy going woman like Orijeji, that has a kind heart. It is in this light, "Oriakx Okwundx: Nd[hxrx ya xhqch[a mara ya ikpe, b[ara kqqrq m na q s[r[na qzq anya ya ga-akpara m na ya ga-eji mma wee gbuo m ka ebioro abxbq." (8). ["Oriakx Okwundx: The people that saw him the day he is sentenced to prison came back with the news that he would slice me with a knife like vegetable."]

Xdxakx on her own is facing another problem of losing her husband due to her inability to give birth to a male child.

Xdxakx: Amatara m mgbe omume g[jirigbanwo ebe m nq. Wee mara na [chezoola ka any[abxq siri kpawa ya bx nkata o wee ghqrq ng[ga. Ka m siri wee mevqq onwe m wetara onwe m ajq aha na-agagh[eme mgbacha n'xwa a wee gbasowe g[...Ha[, xmx nwoke, xmx nwoke onye jiri unu gwqrq ajx bx n'isi efu.

[Xdxakx: I know when your attitude towards me started changing. I then know that you have forgotten how we started the friendship that metamorphosed into marriage. How I have disgraced myself and brought bad name that is indelible in this world to myself by rushing into your life. She! Men, men whoever uses you as a pad is carrying a load on a bare head.]

5.9 Cultural Violence

Xdxakx's trauma came from her husband Qchqnganooko's blame on her for not giving birth to a male child and he threatened to marry another wife if she failed to produce the most desired male child.

This is the highest point of her emotional break down because culture has placed more value on the male child as against the female child. In this case a marriage without a male child amounts to no marriage at all. The act of placing blame of lack of the male child in the society is based on the ignorance of the people. This is because women can only give birth to what they received from the men:

Qchqnganooko: ...Ugbu a any[lqtarala {kpangwu ma gaakwala mechaara nd[be xnx omenala fqdxrx n'isi g[. Q bx uche m ikwu okwu [lxbata nwaany[qzq. Q bxgh[naan[n'ihhi na ime na-esiri g[ike, ka m ji eche nke a. Kama isi ihe o jiri d[m mkpa, bx na q dibegh[nwoke [mxtara.(45).

[Qchqnganooko: ...Now that we have come back to {k pangwu and have finished the remaining traditional requirement on your head. It is my view to talk about getting married to another woman. It is not only that you are having difficulty in conception. Rather the main reason is that you have not given birth to male child.]

Qchqnganooko: Ebe q bx na [d[ime ugbu a q d[begh[onye maara ihe [ga-amu. Q d[gh[ihe ga-eme ka m lxq nwaany[qzq ma q bxx na [mxq nwoke. Naan[ihe ga-eme m ka m gawa n'ihu na ya bx izuzu bx q bxx na [mxkwa nwaany[qzq. Kama any[agagh[ekpe ekpere ka q bxxkwa nwaany[ka [ga-amx. Ya bx gaa tinye ihe niile n'ekpere.

[Qchqnganooko: Now that you are pregnant and no one knows what you would give birth to. Nothing would make me marry another woman, if you give birth to a male child. The only thing that would make me to go on with my thought of marrying another wife is if you give birth to another female child. Rather we would not pray that it would be a girl that you will give birth to again. So go and put everything in the prayer point.]

Igbo society is good at presenting women from poor characteristic point of view. This poor characterization of the female characters finds its ways in the Igbo literary works. There are a lot of scenes and pages in *Erii Mara Ngwugwu* that present female characters in a rather poor image. These could be seen in the following scenes and pages: "Oriakx Okwundx: A s[r[na ozu nwaada emegh[xñara, e buru ya gafee ama nna ya." (5). ["Oriakx Okwundx: It is said that if a daughter's corpse does not stir, it would be carried beyond her father's frontage gate."] The above proverb would not be meaningfully useful to Igbo society if they do not bring in a woman from this angle. It is a woman that would die for her to be used in the proverb instead of a man, men are so precious that they do not die nor be used in such negative manner.

Oriakx Okwundx: Okoto, biko, biko, biko ngwa, ngwa, ngwa q bxx nke enyi nwoke gaa hie n'abal[a. Ka akxkq ihe a mere wee gbachasachaa, ka a ghara [s[na [maara anya ya. Amatara m na q d[gh[onye hxx g[? Ya bx, ya enwekwqla ka [siri sxta ihe gbasara ya n'ude. Ya bx eriri mara ngwugwu, ngwugwu mara onye kere ya. (14)

[Oriakx Okwundx: Okoto please, please, please urgent urgent urgent if you can go to your friend and sleep tonight. So that the story of the incidence goes down, let no one say that you know about it. I hope nobody saw you? Therefore, in no circumstance would you talk about it. So let it be the concern of those that know about it.]

In the above statement, Oriakx Okwundx is presented from both a fearsome and secretive woman. She urges her son Okoto to sleep outside, at the time covering the act of murder committed by her son. This is another way of using women as a cover-up of the men's excesses.

"Oriakx Okwundx: Di muo! Di muo! Di muo! Okwuike o di muo, di muo! Q bx ka i siri je? Ebe [gbaghagh[m na ndx biko gbaghara m n'qnwx o. Di muo! Di muo! Di muo! Tihi, tihi, tihi, Tihi, tihi, tihi, tihi..." (14-5). ["Oriakx Okwundx: My husband! My husband! My husband! Okwuike oh my husband, my husband! Is it how you ended up? When you don't forgive me alive please forgive at your death oh. My husband! My husband! My husband! Tihi, tihi, tihi, tihi, tihi, tihi..."] One wonders what use is the above crying if not to boast the ego of men, because culture has made it as a law that woman must cry at the event of her husband's death.

Xdxakx: G[onwe g[matara na m hxx g[n'anya, kar[a Ndxbxisi. Kama na m b[achetachaa ahxhx niile q taarala n'isi m, b[a tinyere na omeela ego n'isi m ma tufuela qttx ego n'ihe gbasara agbamakwxkwq q na-akwadowe. Amakwagh[m ihe m ga-eme eme. (25-6).

[Xdxakx: You yourself know that I love you more than Ndxbxisi. But when I remember all the suffering he encountered because of me. In addition to the money he spent in the course of the wedding he arranged, I don't know what to do.]

As usual, this is how women are portrayed in the society to appear foolish and unable to take decision in any matter at all, not even the issues concerning them particularly. This is the reason Xdxakx could not know what to do, therefore she is looking forward to Qchqnganooko's decision.

"Adaakx: Ma otu ihe m na-agwa g[bx [laruo be Ndxbxisi taa, emekatana sxta ihe d[g[n'uche n'ude. Ya enwekwala ka [siri gosi ya n'omume." (29). ["Adaakx: But one thing I am telling you is that when you reach the house today, you should not let Ndxbxisi know this. Don't ever show it from your action."] In the same line of thought, "Xdxakx: Q bx na q kagh[mma ka any[pxq tutu x bqch[ahx ka akxkq wee hara na nso?" (31). ["Xdxakx: Is it not better we leave before that day so that stories would be less?"] The two scenes above feature women in a rather deceptive set of people. It is at this point that wits are made to be sharper, in order to show that they are the archets of the evil act in the society.

As a confirmation of the above, "Adakx: Xdxakx, q d[otu ihe m chezqrq. { ga-agba mbq dee leta m ga-ewegara Okoto nwanne g[ma q bxx na xnx agbapxchaa. N'ime ya bx leta, [ga-agwa ya na g[na Ndxbxisi [gba akwxkwq akagh[g[obi." (32). ["Adakx: Xdxakx, there is one thing i forget. You should write a letter i would give Okoto, your brother after you had eloped. In its content you would tell him that you are not courageous enough to wed with Ndxbxisi."]

5.10 Verbal Abuse

The use of negative expressions on women has become a common thing in the society, that Onyekaqnwx in his play *Eriri Mara Ngwugwu*, could use some of them in addressing his female characters. Some of the abusive language used on the female characters in the play could

be seen in the following scenes and pages: "Okoto: Nwaany[[makwaara ihe [na-ekwu? Kama ihe m ga-arapxta m..."(12). ["Okoto: Woman, do you know what you are saying? Instead of my thing to implicate me..."] It is an abuse for a child to address his or her elder in such a manner, not to talk of using such statement to his or her mother. But this is what Okoto does in the above, which goes a long way to show how women have been positioned in the society.

"Okwuike: ...{ ga-ebu xzq ga mata ka qnwx na-ad[ugbu a. Nwa xchx! Gaakwa kpqqrq m nd[uwe ojii, ekwensu rikwee anx g[."(18). ["Okwuike:...You would first experience death now. The son of a bitch! Go and call police men for me, let the devil eat your meat."] "Qchqnganooko: Nqnsens[, g[n[na-azamgbaka? Otu a ka xmx nwoke si aghqgbu xnx, onye jee gota mgbaaka kqbq o nye nwaany[werezie ya na-emere ihe sqrq ya. Xbqch[q hxr x nwaany[q chqrq [lx o lxr x"(56). ["Qchqnganooko: Nonsense, what is called ring? Is this how men deceive you, one goes and buys a ring that worths a penny and gives it to a woman and uses her as he likes. The day he sees a woman he desires he get married to her."]

The worst of the abusive use of language comes from Uju to Nneka her fellow woman. "Uju: Haa! Nneka [makwara na q bx ewu nk[t[ka [bx, mumu nk[t[. Negodu Qchqnganooko onye q bsla na-achq xzq q ga-esi nweta. Nwoke mma gwxx n'ahx, jide [ja..."(58). ["Uju: Hai! Nneka, do you know that you are ordinary goat, ordinary fool. Look at Qchqnganooko everyone is looking for a way to associate with. A man who is very handsome and wealthy..."] The above word pictures the extent the author is able to use negative expressions on his female characters. These things go a long way to show how culture has been unfair to women.

5.11 Neglect

The children Okwuike is threatening his wife for are the children he does not know their whereabouts for over twenty years he was in prison. Culture gives men authority over the ownership of the children, that is why he came to take his children and killed his wife for reporting him to the law enforcement agency

5.12 The Story of *Ugomma*.

The play is the story of Ugomma, and like some male-authored literary works Ugomma is featured as irresponsible heroine. She is made to look irresponsible irrespective of her religious background that ends up in unwanted pregnant. Worst still she could not hold any person responsible for her pregnancy.

The play begins with Alqzie's admiration to Ugomma on her way home from the market. Alqzie approaches her and they introduced themselves. Alqzie later invited her to his house where they discussed many things. From their discussion it became obvious that they were from different religious background. Alqzie who knows his intent to get married to Ugomma came from Church of England (CMS) background while Ugomma came from Roman Catholic (Church) background. This denominational difference is used to scare Alqzie away from his candid intention to get married to Ugomma. He visits Ugomma's family to declare his intention to seek for Ugomma's hand in marriage.

Another sub-plot in the play is developed from the negative pictures of women. This comes in form of lamentation the war and its hardship has caused their women mostly their daughter to run after soldiers. Mr Obinna expresses his concern about this ugly experience when he told Mr Uzoma about her daughter Qb[ageri, who ran after a soldier and gave birth to a child and how she was sent packing without her child.

The above background prepares the minds of the audience to what is to become of Ugomma in the play. She is made to lose her religious faith without any claim and develops love relationship with Obiqha the shoe-maker and some other boys. It is in this process that she is made to face a public mockery for not holding any of them responsible for her pregnancy. She is made to face the shameful nature of having multiple sex-partners. That is why the basis for escape of these boys and the man in Ugomma's case as they are taking the oath is. "If I was the only person that knew her, may the god hold me responsible." In this way, Ugomma is made to look foolish and irresponsible before the community for dancing the mockery song of the village maiden the whole community.

5.13 Domestic Violence

In the play, domestic violence to female characters is also observed. These ugly trends go a long way to show the value of women in the society. This is another way of subjecting them to unfair positions. The following scenes and pages show how Echebima has tapped from the society's outlook on women:

Echebima (1981:47) cries, "Ugomma (n' olx akwa) O! Chineke m! Ahxsiela m anya! Nne biko I ma ebe q kwapxrx gaa?" ["Ugomma: (in a crying tone) Oh! My God! I have suffered much! Please mother, do you know where he parked out to?"] "Ezeqha: Any[nxrx na [ma ihe gbasara qnqdx a nke q nq ugbu a. Kedu ihe i nwere ike ikwu gbasara ya? Q bx g[, ka q bxgh[g[?"

" Obiqha: {gwa g[ezi okwu, nna any[, echeghi m na q bx m mere ya." (49). ["Ezeqha: We heard that you know her present condition. What have you to say about it? Are you or are you not?"

"Obiqha: To be frank with you, don't think that am responsible for that."] The above word pictures a great deal of men's inhumanity to a fellow human being. This is because there are some other ways to correct such evil act in the society other than the way Ugomma is presented.

5.14 Sexual Violence

"Xzqma: Ihe a bx ihe a na-akpq qd[ndx qnwx ka mma. Eny[m jee lee Qb[ageri ugbu a n'xlq m, o nwegh[ihe [ga-eji ya kpqrq. Q d[z[ka xgx lqrq ah[a, kpqnwxchaa." (7). ["Xzqma: This is what is called the living that the dead are better than. My friend go and look at Qb[ageri in my house now, you would not regard her for anything. She is like leftover pumkin leaf from the market, she looks dry."]

As a way of adding emphasis to the above, he laments, "Uzqma:... (n' olu akwa) B[a ka I jee hxx Qb[ageri... otu mmadx ibe m jiri were nwa m merechaa ihe egwuregwu ma kpqlarara m ya... Ee. Q s[na ya mxxrx lefturant[ahx otu nwa nwoke." (10). ["Xzqma: ... (in crying tone) Come and see Qb[ageri...how my fellow human being has used my daughter for playing and send her back to me...Yes. She says that she has given birth to a male child for the lieutenant."]

5.15 Emotional and Psychological Violence

“Alqzie: ...G[n[bx akwxkwq? Q d[ka I magh[na xmx nwaany[gxx nnukwu akwxkwq na-awagbu onwe ha n’anya? Ndx m achqgh[ihe d[otu a. Abxgh[m onye qcha. Abx m nwa afq ala Igbo.” (15). [“Alqzie:...What is education? Don’t you know that women that are educated are wise to a fault? My life does not like such a thing. I am not a white man. I am a citizen of Igboland.”] In the same frame of mind, Echebima barks, “Alqzie: (N’ihu mgbarx) Kedx ihe [na-etiri hee? Q d[m ka [chefuola maka akpxkpqxkwx bata ahx [jxx m ajxx maka ya. I chefuola ya.” (20). [“Alqzie: (frowns) Why are you shouting hei? It seems as if you have forgotten about the bata shoe you asked me of. Have you forgotten.”]

The above statements come from two perspectives all in the name of making woman to look inferior. In the first place men do not want to marry civilized women rather they would prefer to marry an under age or primitive women in order to lord it over them. On the other hand women are made to appear easily deceived using some elements of intimidation, gratification and persuasion.

5.16 Cultural Violence

The trauma of cultural subjectivity on the female character in the play *Ugomma* revolves around the character of Ugomma. She experiences two forms of cultural unfairness to women in the society. In the first place, she is subjected not to marry a man of her choice because of religion. This is her case with Alqzie who comes from religious background of Anglican Church, while Ugomma is from a family with a Catholic background. On the other hand, she is made to suffer as a result of man’s inability to be responsible for their actions. This is the reason she is made to face public mockery because she is fertile enough to carry a man’s child in her womb. And as usual, women are culturally unfair at this point, because some acts of fornication are blame on women right from Biblical ground. From the above background, the word pictures the trauma of cultural subjectivity on the female characters in the play *Ugomma*, could be seen in the following scenes and pages:

Ugomma: { makwa na nna m anagh[ekwe m pxq ezi...Mxnwa ab[akwa bxxr onye xka fada...O nwechara ihe q bx, a d[kwa ama ama. Agagh[m agbanwo ma otu. Q bxxr na [chqgh[[gbanwe b[a soro m gawa Xka Katqliki, o nwegh[ebe m na-aga. (19) .

[Ugomma: Do you know that my father does not allow me to go out...I am then from a Catholic Church...It matters much, for your information am not going to change at all. If you don't want to change and join me in the Catholic Church i am going nowhere.]

The above statement comes from the heart of a woman under the bondage of indoctrination. This is church politics of preaching that their members would not marry from another denomination, is another way of cultural subjectivity. This is because love is universal therefore marriage which should be based on love would not be a ritual affair.

“Obinna: Elegh[anya q ga-abx na ha-ab[a [zqrq Ugomma xr[qgx, [gba ya agala maka ihe qjqj o mere.” (41) . [“Obinna: Perhaps they have come to sing a war song to Ugomma as a penalty for the crime she committed.”] As a result of this she is to face a public mockery of villagers singing for her:

Xmx Mgbqtq: (uri agha) Iwe! Iwe! Iwe! Qnxma! Ihe any[jiri b[a bx iwe! Iwe! Iwe! Iwe! Qnxma. Ihe any[jiri b[a bx iwe! Olee enyi any[bx Ugomma! Ugomma! Ugomma! B[a kqqrq any[ihe bx mkpa g[! B[a kqqrq any[ihe bx iwe g[! Iwe! Iwe! Iwe! Qnxma! Iwe ka any[jiri b[a! Iwe! Iwe! Iwe! Qnxma...(42) .

[Villagers: (war song) Anger! Anger! Anger! Grievance! What we have come with is anger! Anger! Anger! Grievance! Why we have come is anger! Where is our friend Ugomma? Ugomma! Ugomma! Come and tell us what your need is. Come and tell us what your anger is! Anger! Anger! Anger! Grievance! It is anger that we have come with.]

The above song is enough to cause psychological trauma as well as an emotional breakdown to any woman. Because the song in itself has no remedial effect to the person, rather it helps to increase the person's heart break.

From the critical review of the play, culture assigned the role of taking care of the children to the woman that is why Obinna, Ugomma's father is reminding his wife to do her job:

Obinna: ...aga m achq ka i bido na-elebara ada g[nwaany[bx Ugomma anya... { ma na o toruola agbqghq. { mara ya nke qma ya bx [ga na-akpachapxrx ya anya. { ma na o meela ihe d[ka ugboro abxq ma q bx atq m hxrsla ya ebe xmx okorob[a kwxs[r[ya n'xzq, ha na-akpar[ta xxbq na-ach[gher[ko-ko-ko-ko? { na-ahxkwa ya? Mx onwe m achqgh[mmekpa ahx q bxla- q!...Leenx anya. Ihe q ka nq ugbu a bx naan[elementar[faifx, isi ebido gbawa ya katakata. Ya ebido kpawa xxbq n'ama. Nke ahx gbasara ya okwu ya ka q bx. Ya chqq [baara onwe ya uru, q nq ya n'aka, ya chqq imebi onwe ya, q nq ya n'aka. (4) .

[Obinna: I would like you to start to take good care of Ugomma your daughter...You know that she has grown into a young woman. You know her very well therefore you will be taking care of her. Do you know it is up to two or three times i have seen her where boys stopped her on the road and they were discussing and laughing about ha-ha-ha-ha! Do you see her? I myself i don't want any disturbance-o. Look at her, what she is still in is primary five and she has gone crazy. She started having discussions along the way. That is her concern, it is her own cup of tea. If she wants to be useful to herself, it is in her hands, if she wants to waste herself, it is in her hands.]

"Ugomma: B[awa q bxrx na q mas[r[g[...Q d[mma. B[akwa. Aga m na-eche g[...Lee ka isi eto m. { na-eme ka ihere mee m." (14-5).

[“Ugomma: Come, if you like...It is good. Do come I would be waiting for you... See how you are praising me. You are making me to be ashamed.”]

From the above scenes, women are featured in a rather mockery manner. Both Ugomma and Qb[ageri are painted to be such ugly and foolish women. The above scenes do not say anything about men, because the effects of the war did not expose men’s weakness. Even when there are some foolish acts men exhibited in the course of the war, they are speared from the public. It is in this regard that Ugomma has to look down on herself irrespective of the fact that Alqzie is interested in her. All these come from the point of view of cultural unfairness to the women.

“Enyidiya: Obinna, b[a ka I were anya g[hxr x otu Ugomma si were asq na-egbxtq xlq niile. Ka m gwa g[agwa hooaha ugbu a. Izu efeela ada gi. Marakwa ihe [ga-eme ugbu a.”(39). [“Enyidiya: Obinna, come and see with your eyes how Ugomma is messing up the whole house with saliva. Let me tell you categorically that your daughter has conceived. Do know what you would do now.”] It is a taboo in Igbo land for a girl to give birth when she is not yet married

5.17 Verbal Abuse

Ugomma was mocked because of her unwanted pregnancy, “Okoroafq: Q bx na [magh[na Ugomma eburula?

Okorie: (n’ime [tx n’anya) G[n[? Burula g[n[? Ugomma q d[ime? Q txrxla ime?” (42). [“Okoroafq: Are you not aware that Ugomma is bearing? Okorie: (in amazement) What? Bearing what? Is Ugomma pregnant? Is she pregnant?”] It is from the above background that Ugomma is made to face the public mockery in the following page:

“Ezeqha: (n’olu iwe) Ala xmx choko, unu anxla! Xmxaka a na-achq [gwa any[na q bx nd[mmxq txwara Ugomma ime...Unu ga-eji Qtam[r[na iyiafq, na Amadiqha na Chukwu ab[ama]xrx m iyi.” (54). [“Ezeqha: (in angry tone) The land of Xmx Choko, you have heard! These children are trying to tell us that it is spirits that put Ugomma in a family way...You would swear for me with Qtamiri, Iyiafq, Amad[qha and Chukwu ab[ama.”] The

extracts above are so presented in order to make public show of Ugomma, because she is pregnant. But the person responsible for the pregnancy is not held responsible for his action, because without a man's sexual relationship with Ugomma she would not have been pregnant. The above pictures are clear manifestation of how the whole community conspires to paint ugly picture of a woman

The society sees nothing wrong in using abusive and negative expressions on women. Hence such abusive language finds its way into the literary works of the society. In the play under study, Echebima could not save his female characters from this traumatic situation of addressing them with abusive language. The following scenes and pages in the play capture the use of negative expressions on women: "Enyidiya: I d[ime! Lee ka anya ya na-adx kp[m kp[m kp[m ka onye zuru oshi qkxkq." (36). ["Enyidiya: You are pregnant! Look at how your eyes are blinking like someone that has stolen a fowl."]

Okorie: Xmx nwaany[abxgh[nd[qma. Oge q bxxla ha na-eme ka nd[mma[na-egbu. Q makwa na Obiqha bx onye xka semesi? Olee ihe mere q ga-eji hapx na-eteghar[ka qkpq? N'ihe niile i na-emere ya.

Okoroafq: Ihe d[nwaany[mkpa bx ka ego na-abata ka o siri chqq. Q jxgh[g[ma i ji xkwx ma bx aka ma q bx iji qgx ma q bx mma akpata ya. (43).

[Okorie: Women are not good. Every time they behave like the drunk. Is she aware that Obiqha is from an Anglican? Why then does she foolishly leave you? In spite of all the things you do for her.

Okoroafq: What the woman needs is to get money as she wants. She does not ask you whether you are using leg, hand or you are using hoe or machet to earn it.]

5.18 The Brief Story of *Ihe Onye Metere*.

The story in the play centres on the land dispute caused by the quest for material acquisition that is common in the human society mostly in Igboland. The sharing of landed properties between Ogbonnaya and Okezie causes deep jealousy between the two brothers. Okezie plans a way of killing his brother Ogbonnaya because of his request to share their father's land. Ogbonnaya says that his father gave him one of the pieces of land which he bought from the person their father owns some money. Okezie could not believe his brother's claim over one of their lands. Hence he insists that all of their land should be shared equally. Their clansmen are called to settle the case but they could not effect any changes in this regard. This is because none of the two brothers agrees to let go.

Okezie's plan to kill Ogbonnaya with his friend Ezemmiri is perfected in Ojiekwe's house. They plan on an occasion organizes for Nkemdirim's reception as Ezemmiri is selected as one of the people to share wine and foods on the day of the reception. On the process they plan to poison the wine that would be given to Ogbonnaya.

Their plan works out and Ogbonnaya dies on getting to his house after the occasion. Okezie comes to inherit Ahxdiya as the tradition demands, but she refuses. Okezie blames his wife Chinyere for Ahxdiya's refusal to marry him. The sharing of the land is once more organized and it is fixed on the next Eke market day by three o'clock. Okezie vows that he would claim the land, and goes on to hire some assassins. They agreed that Uchenna, Ogbonnaya's only son would be killed on his way coming on the day the land issue would be resolved.

The trap Okezie sets for Uchenna catches his only son Ahamefula. Okezie could not cope with the shock of his son's death. He fell sick and began to confess, and asked his wife to call Ezemmiri. Ezemmiri comes to sense the danger of trying to cure Okezie, because he would expose the evil they have committed. Ezemmiri sends Chinyere to bring him some water. This gives him the chance to poison Okezie, by the time Chinyere comes back she met Okezie dead. Ezemmiri dies afterwards as a result of thunder struck, as he gets to his house. The two evil doers are taken to the evil forest by the youths.

5.19 Domestic Violence

The cultural subjectivity along with its trauma on the female characters in the play *Ihe Onye Metere*, revolves around the character of Ahxdiya. She is not only left to suffer the death of her husband, whose brother in law killed over a land dispute. She is threatened to remarry Okezie who according to culture should inherit her. Women are forced into such union without their consent. This is seen from the way Okezie approaches Ahxdiya in order to claim her as his inheritance by culture. The above background would be seen from the following scenes and pages in the play: Oked[ad[(2002:37) barks, "Okezie: (N'olu iwe) ajxla m, q bx g[butere m ajq chi m nwere... E ji m aka na [ma na nwanna m bx Ogonnaya anwxqlaar[Ahxdiya, nwunye ya kwesiziri [bx nke m, mana ihe ruuru m aghqqla okwu na xka ugbu a." ["Okezie: (In angry tone) stop asking me, you are the cause of my bad luck... I am sure you know that my brother Ogonnaya has died. Ahxdiya his wife supposes to be mine, but now what should be mine has become a problem."]

Okezie:...Ebe q bx na omenala kwadoro na nwanne ma qbx nwanna mmadx nwxq, onye nke d[ndx ga-ekuchi nwunye onye nke nwrx anwx. O ruola m aka gbanwoo. Echere m na q bx maka Chinyere nwunye m ka Ahxdiya jiri ju m. Ya mere Chinyere ga-ala n'xlq nna ya ka m....(40-41).

[Okezie: ...The tradition supports that when one's sibling or kinsman dies, the one alive would inherit the wife of the dead one, it has come to my turn and changed. I think that it is because of my wife Chinyere that Ahxdiya rejected me. Therefore Chinyere should go to her father's house so that I could...]

"Ahxdiya: Q bxgh[ya, kama ihe ka nte abakwutela nte n'qnx. ...Q bx maka nwanna di m Okezie. Mkprrx xqch[ole gara aga ka q b[ara s[m na omenala kwuru na m ga-abxz[nwunye ya." (55). ["Ahxdiya: It is not that, rather it is something greater than cricket that has met it in its

hole...It is about Okezie my brother in law. He came here some days back and said that culture demands that I should be his wife.”]

The above statements show the depth of women’s trauma as a result of unfair cultural practices against them. Women are part and parcel as well as co-owwner of society’s culture, why then must they be subjected by the same culture in this manner? Women are forced into marriage without their consent, to boost the ego of men because culture demands such. It is in this regard that they are going through psychological breakdowns. Okezie was trying to intimidate Ahxdiya and gain control over her.

“Chinyere: (Okezie b[a ya nso n’oke iwe maa ya xra na nt[. Q malite [kwa akwa). Di m egbuo m o-o, Emere m g[g[n[, Okezie o-o...” (39) . [“Chinyere: (Okezie comes close to her in a great anger and slaps her on her cheek. She begins to cry.) My husband has killed me o-o. What have i done to you?Okezie o-o...”]

The above scene is full of physical torture on women. This goes a long way to prove that female characters are maltreated as a result of cultural impostion. This cultural unfairness to women has grown deep in the society’s subconscious mind that even the female authors could not break off from this bondage women are going through at the hands of male authors in their literary works.

5.20Emotional and Psychological Violence

“Ahudiya: Xmx m ahxla m arx. Ewu ataa m igu n’isi.Kedu ihe m ji isi kote n’xwa a? O nwere onye m mere ihe qjqj ka o nwere onye m na-echere ihe qjqj? G[n[ka m mere xmx xwa na ha agagh[ekwe ka m]xq mmiri dote iko?”(33-34). [“Ahxdiya: My children I have seen abormination. Goat has eaten the palm fornt from my head. What hard luck has befallen me in this world? Who have i wronged or have i thought evil of anyone? What wrong have i done to the people of the world that they could not allow me to have peace.”]

“Otu Nwaany[: Xmxnna! Arx emeela n’obodo any[qq!! Anya m hxr nt[m n’xzq Akpakaolu ugbu a.”(59). [“One Woman: My kinsmen! Abormination has befallen our community oo!! My eyes have seen my ears along the Akpakaolu road now.”] In the same line of action, “Chinyere: Chi m oo! G[n[bx ihe nke a q na-eme?

(o hulata ala [kpq di ya) Di m! Nna any[!!" (68). ["Chinyere: Ooh my God! What is this that he is doing? (She bends down to call her husband) My husband! Our father!!"] The death of Chinyere's husband made her go through psychological breakdown.

"Okezie: Lenu m anya (lelebe onwe ya) Akwara ejula m ahx niile. Ajq chi Chinyere emenyxqla m anya. Ihe m nqz[ugbu a bx ike kete orie."(40). ["Okezie: Look at me (looks at himself.) Nerves have filled all my body. Chinyere's bad luck has done me much evil. What i am into now is eating by over-stretched effort."]

Women are treated somehow as another lesser version of humanity in comparism to men. That appears to be the reason why women are subjected to physical tortures. In the play under study, Oked[ad[features a handful evidence of men's inhumanity against women. The following scenes and pages bear witness to the above assertion:

Okezie: (Malie n'оче ya) I meghekwa qnx g[qzq ugbu a Amadiqha amabipx g[isi. { na-ajx m ajxjx? Ihere onwe g[anagh[eme g[, mxnwaany[g[na ha so b[a ije di amxchaala mx nwoke atq maqbx anq. Naan[otu ka ike kwere g[mxtara m. I chee na mkpqtara g[ebe a ka [mxjuoro m mxnwaany[n'xlq a? ..G[bx nwaany[ga-alar[r[ka m r[a otu qr[a. (38).

[Okezie: (stands up from his seat) Now if you open your mouth again Amadiqha would blow off your head. Are you asking me questions? You are not ashamed of yourself, the women that came the same time with you have given birth to three to four male children. You were able to give birth to only one son for me. Do you think that I brought you here to fill my house with women? ...You, woman, must go home so that I would suffer one sickness.]

5.21 Verbal Abuse

Another way of looking at the trauma of women as a result of cultural subjectivity is through the use of negative expressions on women. This use of abusive language could be seen in the following scenes and pages in this play: "Okezie: Nwaany[a ngwa buru abq ah[a

g[gawa ah[a tupu g[akpasuo m iwe. Anx qh[a m debere n'xlq a s[na q bx nwaany[. Ifufe burukwe g[bufue. Nk[ta rachaa kwa g[anya [si m lebaa anya nke qma n'ihe m maara maka ya."(12). ["Okezie: This woman quickly carry your basket and go to the market before you provoke me. The wild animal keeps in the house that says she is a woman. May wind carry you away. May dog lick your eyes for you to ask me to carefully looked into something i know very much about."]

"Okezie:...Ifufe buru g[bx nwaany[qjqj! I nweghi ike [kx aka n'xzq? Amxma burukwa g[!"(36). ["Okezie:...May the wind carry you, the evil woman away! Can't knock at the door? May lightning carry you!"] "Okezie: As[r[m g[i chere n'obi d[m xtq? { na-ele m ka atxrx."(38). ["Okezie: I say to you, do you think that I am happy? You are looking at me like a sheep."]"Okezie: Ahxdiya! Apata g[aghqqla nke m. (Ya nyara akpa ya pxq)."(53). ["Okezie: Ahxd[ya! Your laps have become mine. (He slings his bag and goes away)."]

From the above word there are pictures of abusive and negative expressions on the female characters in the play. This shows the degree of psychological breakdowns women are going through in the society, as a result of cultural impositions on them.

5.22 Neglect

Women are somehow presented in the society to look more childish and foolish. In the play under study, Oked[ad[captures how women are poorly presented in the following scenes and pages, "Okezie: Chinyere! Chinyere!! Chinyere!!! (Chinyere aza) chqtara any[qj[ebe ahx."(7). ["Okezie: Chinyere! Chinyere!! Chinyere!!! (Chinyere answers) find kola there and bring for us."] To call Chinyere in this manner is a great disrespect to women. This kind of call leaves impression that Chinyere is either deaf or is his househelp. However, the society sees nothing wrong in this manner of shouting at women. "Ogbonnaya: Ahxdiya nwunye m, q bx naani ihe a ka iji nnqq adqkas[onwe g[n'xtxtx a? Nrq xmxnwaany[!{ ga-arqkwu ebe [gara eluigwe n'anwxgh[anwx."(24). ["Ogbonnaya: Ahxdiya my wife, is this why you are troubling yourself this

morning? Women's dream! You would also dream where you go to heaven alive."'] Also in this regard:

(...Nwunye ya malitere tiggube onwe ya n'akwa. Q kqkwara nd[mmadx ahx nrq q rqrq n'abal[ma r[q ha ka ha nyere ya aka n'[zqta ndx di ya.) (...Ka nke a na-aga n'ihu Maaz[Ogonnaya meghere anya n'ike wee kubie. Nwunye ya malitekwa ikxgbu onwe ya.Xmx ya a na-eji ya.) (28-29)

[(...His wife begins to fall down as she cries. She narrates the story of her dream in the night to the people and pleads them to help her save her husband's life.) (...as this is going on, Ogonnayasuddenly opens his eyes and gave up. His wife then begins to cry. Her children were consoling her.)]

5.23 Effects of Violence on the Major Characters

The death of Obidiya's husband made her go through depression. As a result of this Obidiya stresses, "Nke a bx ihe m nxrx. Qnxma ekoola m obi.Mmiri ejula nwa awq qnx." ["Obidiya: That is what I heard. Qnxma has broken my heart. Water has filled the frog's mouth."'] In the light, Obidiya cries, "kar[a. Anq m eme g[n[? Nne ad[gh[, nna ad[gh[? Anq m eme g[n[? Nke m agwxla. Ihe m na-eche ugbu a Dede bx qnwx." ["Obidiya: Instead. What am I living for? No mother, no father. What am I living for? I am finished. What I am thinking now my brother is death."'] She is thinking about committing suicide because suicidal thoughts is one of the effects of psychological violence

The traumatic situation in the above scene forced Obidiya to go an extra mile to find out the culprit as well as to revenge. Obidiya says "Akpa m nt[m n'aka Qnxma, agwakwala m as[n'ihina aga m ewere mkpxrx okwu niile I kwuru ebe a mee ihe." ["Obidiya: I am all ears Qnxma, don't tell me lies because I am going to make use of every word you would say here."']

The same traumatic situation befalls Xgadiya in Akoma (1988:83) when she laments, "Xgadiya: G[n[qzq ka xwa ga-as[? Tasie, mechie qnx.Any[emechiela. Mmadx abxq lxwa qgx onye ogbugbo emezue atq. The xwa na-eme bx igbo egbo. ["Xgadiya: What else could the world say? Console, shut up. We have shut up. The third person brings peace when two persons are fighting. What the world does is to make peace."]

The word above portrays the level of psychological breakdown the female characters are going through in the play.

Nothing is more able to break the hearts of women than to threaten them with the competition with other woman as their co-wives. The trauma of this situation has great effect on women, but the culture of the people does not put this into consideration.

The effect of Xdxakx's inability to give birth to a male child made her to seek the help of a nurse in order to save her neck from the above situation. Onyekaqnwx (1985:49-50) confirms:

Xdxakx: Ana m hx agbal[otu ike ha m, kama ach[m uche n'aka n'ime a m d[...Na mx amxtabegh[[ri ya nwoke, q bxxkwa nwaany[, na ya ga-agba m alxkwagh[m gaa lxx nwaany[qzq. Na q d[gh[ihe a ga-ekwute ya biko nqqsu, nwaany[ibe m nyerenx m aka. Obi ga-atxwa m ma a lxkpom nwaany[qzq n'xlq a. Biko, [mara ihe q ga-eri, kwuo. Ugbu a, q bxz[gh[ekpere ka m na-ekwu okwu ya, ihe m chqrq bx nwa nwoke.Xzq q bxxla xzq gwa m ihe q ga-ewe m, m kwxchagodu xgwq, mxq nwa q bxx nwoke.

[Xdxakx: I am trying my best, but my mind is not at rest in this pregnancy...That I have not given birth to a male child, if I give birth and it is another female child that he would divorce me and marry another wife. That nothing would be said in this, please nurse my fellow woman help me. My heart would break if he marries another wife into this house. Please tell me the cost...I am not talking about prayer now, what I want is

male child in whichever way. Tell me what it would cost me even if I finish the payment and give birth to a male child, don't return it back to me.]

The above scene and the ones preceding it are enough to show the level of traumatic conditions women are facing in the society. Women are facing such difficult situation as a result of cultural unfairness to them. This could spur them into taking dangerous moves that is capable of causing emotional breakdown.

The effect of Ugomma's trauma can be seen from what Echebima (1981:47) says, "Akxxlq: Ebesila, nwa m ebezila. Lee nwa qma d[ka g[. Q bx g[n[na-egbx g[n'isi xtctx d[otu a? Biko nwa m, were nwayq. Mejxq obi. Lekwa nwa nq g[n'afq, ka [ghara imekxx ya ahx." ["Akxxlq: Stop crying, my child, stop crying. Look at a pretty girl like you. What is it that worries you this early morning? Cool down. Look at the baby in your womb, so that you don't hurt him or her."] The above scene shows that Ugomma could not sleep that night as a result of the trauma of the public mockery from the above song. It is in this regard that she has to move out that early morning in search of Mr. Obiqha .

She cries further as a result of the above, Echebima (1981:47-8) laments, "Ugomma: Q ga- aka m mma ma as[na m nwxx anwx -o. Efxola m-o! Efuola m -o! Aga m anwx qnwx o...Ewo! Ewo!Obiqha ahapxla m gbalaga, aga m eme aña? Ewo! Ewo! Ewo!" ["Ugomma: It would rather be better if i had died. I am lost o! I am lost o! I would die -o!...Shei! Shei! Obiqha has left and ran away. What shall i do? Shei! Shei! Shei!"] The scene captures the depth of the trauma as a result of cultural unfair to woman. This is because every pregnant woman is conceived by a man, who is willing or unwilling to take the responsibility of his action. Often society has to blame women for "unwanted pregnancy", which if the man is responsible enough to take care of the lady could have become a thing of joy. But when the reverse is the case, the woman will undergo traumatic condition as a result of cultural imposition.

Ugomma: Q nweghi ime q bxxla m d[. I weta Akwxkwq Nsq mx adxqrq g[. O nwegh[ime m d[...Q sq unu burunx ego niile unu nwere bugara dqkinta ka o were lee m ahx.

Ma ka m jxq, o nwere ihe bx ihe mmadx nrx taa s[na
q bx ihe qhxrx na nt[ya?

[Ugomma: I am not pregnant at all. If you bring the Holy Bible I would swear for you. I am not pregnant... If you like take all the money you have to doctor to diagonize me. But let me ask you if there is anything somebody hears today and say that it is a new thing.]

In the above scene, Ugomma is presented as weak and lying woman. She is made to play the role of crying because of the effect of emotional violence she is facing. Also she lies in order to cover up her weakness because of the way the culture sees single parenthood

CHAPTER SIX

SUMMARY, FINDINGS, SUGGESTION AND CONCLUSION.

6.0 Preamble

In this section of the study, the researcher summarizes the major findings in the study, offers suggestions and brings the study to an end.

6.1 Summary

The main focus of the study is the trauma of cultural subjectivity on the female characters in the novels and plays selected for the study using psychoanalysis and feminism. The violence centres on the trauma of women as a result of cultural subjectivity and the negative portrayals of women in the novels and plays under study. This concerns itself in the domestic, sexual, emotional and psychological, cultural, financial, verbal violence and neglect on the female characters as it concerns each of the novels and plays.

Findings

It is on this framework that the following findings are arrived:

Male child is preferred to female in the literary works under study.

Female characters are presented in poor images in the literary works under study.

Female characters are often maltreated in the literary works under study.

There are always threats of divorce on the female characters in the literary works under study.

Female characters are presented as prostitutes.

Female characters are accused of causing bad luck to men.

Female characters are accused of practising witchcrafts.

Female characters are subjected to both physical torture and verbal abuse of language or negative expressions.

Female characters are subjected to untimely widowhood through brutal killings of their husbands.

Female characters are not allowed to initiate as well as make marriage proposals.

Female characters are subjected to life of slavery and hard labour.

These cultural subjectivities on the female characters in the literary works under study expose the depth of trauma women are going through in the society.

The effects of violence includes physical injury, anger, low self esteem, depression, fear, shame, guilt, bites, bruises, degradation and suicidal thoughts.

6.2 Suggestion

The Igbo literary artists will help to project the image of their female characters in their literary works by freeing them from the cultural subjectivity or imposition. This would make the Igbo literary works to be more creative as well as balanced in their outlook, by foregrounding the cultural subjectivity inherent from male dominated society. This would help to heal the age long psychological breakdown the women in the Igbo society are passing through. Therefore Igbo literary artists are enjoined to be part of the project of bringing out the best in women. This would help to make them contribute meaningfully to the good of the society at large and Igbo world in particular.

6.3 Conclusion.

In this study the researcher is advocating that there is an urgent need for the empowerment of women, in order to strike a powerbalance between the male folk and the female folk. The upcoming literary artists are asked to reorder their thoughts about women, thereby making them to follow the trend and begin to assign female characters, roles devoid of cultural subjectivity or cultural imposition. This is because the artists are using the cultural materials available in their cultural areas for recreation during their artistic compositions such as prose, poetry and drama.

The study therefore enjoin the Igbo society to join hands in the task of lifting women off the trauma they are passing through in socio-political and economical deprivation they are facing as a result of cultural subjectivity. The study therefore advocates that the image of women should be projected in Igbo literary works.

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