

GRAPHS OF CASTRATION IN TESS ONWUEME'S *CATTLE EGRET AND NAMA* AND *MIRROR FOR CAMPUS* AND ITS IMPLICATION FOR LEADERSHIP SUCCESSION IN NIGERIA

Dr. Etop Akwang

Department of Theatre Arts,
Faculty of Arts, University of Uyo, Uyo

Dr. Ofonime E. Inyang

Department of Theatre Arts,
Faculty of Arts, University of Uyo, Uyo

Introduction

Our essay derives the word 'castration' from the psychosexual concept of child development called "Castration Complex". *The Medical Dictionary* defines castration complex as having three streams of meaning, namely;

- (a) a child's fear of injury to the genitals by the parent of the same gender as punishment for unconscious guilt over oedipal feelings;
- (b) fantasized loss of the penis by a female or fear of its actual loss by a male;
- (c) the unconscious fear of injury from those in authority.

These same shades of meaning are suggested by the *Stedman Medical Dictionary* which views castration, first, from a psychoanalytic perspective, as "a child's fear of injury to the genitals by the parent of the same sex as punishment for unconscious guilt over oedipal feelings;" and, secondarily, as "an unconscious fear of injury from those in authority." Equally, castration complex, otherwise known as castration anxiety, is defined by *Wikipedia* as "the fear of emasculation in both the literal and metaphorical sense," and as "an overwhelming fear of damage to, or loss of, the penis." As it has been elaborated by these dictionaries, the concept of castration encapsulates both literal and symbolic hermeneutic penetrations. The connection of castration with a child's fear of injury to the genitals by the parent of the same gender as a deterrent for harboring an unconscious oedipal or incestuous feeling derives, mostly, from Freudian psychoanalysis.

In Freudian psychoanalysis, this happens during the phallic stage, usually between 3-5 years, when a male child comes to know the differences between male and female genitalia and begins to assume that the

female's genital is already castrated. This makes him anxious of a real possibility of losing his own penis to his archrival who is, incidentally, his 'father figure' as a retribution for nurturing incestuous desires toward his 'mother figure.' The psychoanalytic countertext of castration complex is called *penis envy* – a realization in a female child that she is not in possession of a penis. Due to this awareness, the young girl distances herself from her mother and, in contradistinction, becomes envious of her father and makes same manifest by showing love and affection towards her father. A contemporaneous assumption about penis envy is “the woman wishing they (*sic*) were (*sic*) in fact a man.” (*Wikipedia*). Carl Gustav Jung's denominative label for penis envy is *Electra Complex*. Jung, one of Freud's protégés, presents *Electra Complex* as that moment in the life of a young girl when she begins to be aware of her sex (Larsen and Buss, 29). This awareness equally entails being able to identify the sex of the other children she may come in contact with as boys or girls, and the sex of those of her parents.

Our essay does not align itself with the Freudian perspectives of castration because of the barrage of contradictions that attend it. Primarily, the substratum of Freudian castration is the gender differentiations between boys and girls which are forced on them by biological determinism and which engenders castration anxiety in boys and penis envy or Electra Complex (following Jung) in girls. According to Paul Verhaeghe, 'castration complex' in Freud is “always linked to something biological, anatomical,” that is, linked to the “story of a real penis that can really be cut off ... with the lack of a penis, resulting in envy.” He states that Freud rejected every attempt by some of his pupils to broaden the scope of castration to accommodate “a more general principle of separation (birth, oral and anal separation)”, with vociferous claims that “the idea of castration was to be restricted to the loss of the penis, and that was that” (Verhaeghe, 1-2). Moreover, what appears as a piston in Freud's engine of castration appears to be the repudiation of femininity enlisted as the absence of penis (possessed only by 'father' and, by extension, 'son,' but desperately desired by 'mother' and 'daughter') and in which he equates 'femininity', in later years, with 'passivity.' The implications of Freud's summations on the concept of castration are that, the human world, constructed and construed as a symbolic universe, is fiercely condensed into a phallic world; and gender differentiation expressed, narrowly, only in terms of the presence or absence of the phallus.

Our essay pursues the symbolic layers of meaning found mostly in Lacanian and post-Freudian contemplation of castration. For instance, Lacan jettisons the naturalistic summations on castration inherent in Freud by replacing Freud's concrete and/or biological penis with “*phallus*” which, in Lacan's concretions, is invested with both symbolic and imaginary versions of meaning. Castration does not volunteer premium on the *penis* as a real organ in Lacan, “but on the imaginary phallus. Lacan's account of

the castration complex is thus raised out of the dimension of simple biology or anatomy” (*Wikipedia*). As Lacan himself puts it, “castration remains insoluble by any reduction to biological givens” (*Ecrits: A Selection*, 282). Even in the contemplations of post-Lacanian, Freud’s *penis* and Lacan’s *phallus* and the concept of castration complex as a whole, are subordinated to fiercely abstractive readings that stretch, obtrusively, even into “the idea of a constitutional or existential lack, synonymous with ‘*la condition humaine*’ [the human condition]” (Verhaeghe, 2). In fact clinical practice by post-Freudians involving children and psychotic patients presents castration, far less concretely or tangibly but rather, suggestively, as

a typical form of primary anxiety [which manifests as] the fear of being devoured, of being incorporated by witches, giants or hungry parents; the same idea can also be found back with psychotic patients who often enough describe states of fusion, immixture with an important other, although the accompanying fears which(*sic*) children (Verhaeghe, 3).

This is the inherent sense in A. H. Almaas’ analysis of castration as manifesting when “the individual is really rejecting, or rather separating, from this identification with the parent of the same sex, which will ultimately bring out to consciousness the basis of the identification.”

What Lacan refers to as the phallus is primarily what a child, in his/her infantile reckoning, perceives to be his/her mother’s paramount desires. Lacan contends that, in the first year, the child strives hard to comprehend what it is that the mother desires, so that it can make itself into the phallus for the mother, that is, her love-object. Soon, however, the father interposes himself in a way that puts paid to his child’s oedipal aspirations. The resulting relinquishment of “the aspiration to be the phallic thing for the mother, *and not any physical event or its threat* [italics mine], is what Lacan calls castration, and it is thus a function to which he thinks both boys and girls are normally submitted.” (<http://www.iep.utm.edu/lacweb/#SH2c>). To Judith Feher Guervich, what the child experiences is not a biological emasculation, but “a legacy of the marks of psychic separation from the primordial ‘others’ of our childhood. This legacy that we encounter through the analytic process is precisely what Lacan calls castration.”(6). In Guervich’s Lacanian analysis, Freud’s ‘father,’ ever malevolent in outlook, and whom the child perceives as a threat to his aspiration, is nothing more than “the threat that comes from the super-ego” (6) to re-order the child’s oedipal fantasy, giving it the coloration of moral transgression. The super-ego, drawing from its moral principles, then takes on “the guise of a frightening imaginary father, so that the fear of transgression can offer a guarantee of a be-

yond where dreams can be fulfilled” (6). The super-ego is, according to *Internet Encyclopedia of Philosophy*:

a Law that exceeds and tames them [that is, mother and child]. This law is what Lacan famously dubs the name (*nom*) of the father, trading on a felicitous homonymy in French between *nom* (name) and *non* (the "no!" to incestuous union). When the father intervenes, (at least when he is what Lacan calls the symbolic father) Lacan's argument is that he does so less as a living enjoying individual than as the delegate and spokesperson of a body of social Law and convention that is also recognized by the mother, as a socialized being, to be decisive. This body of *nomoi* is what Lacan calls the big Other of the child's given sociolinguistic community. Insofar as the force of its Law is what the child at castration perceives to be what moves the mother and gives the father's words their 'performative force', Lacan also calls it the 'phallic order'.

In respect of the above, therefore, the father is symbolic, understood by Lacan as representing “a body of social law and convention.” Castration, itself, is nothing but “identification with and within something that cannot be seen, touched, devoured, or mastered: namely, the words, norms and directives of its given cultural collective”; that is “identification with a normatively circumscribed way of organising the social-intersubjective space” (*Internet Encyclopedia of Philosophy*). According to an analogy of the Lacanian thesis on castration by Dino Felluga, “The young child with primitive desires, in coming face to face with the laws and conventions of society (including the prohibitions against incest and murder), will tend to align prohibition with castration.” Felluga submits that castration is “sometimes reinforced by parents if they warn against, for example, masturbation by saying that the child will in some way be punished bodily, e.g. by going blind.”

Further amplifications of this Freudian concept are volunteered by Lacan in his discussions on ‘the Law of the Father’ and the ‘Symbolic Order.’ Lacan defines ‘the Law of the Father’ or ‘Name of the Father’ as “laws and restrictions that control both your desire and the rules of communication.”(Felluga). In the same vein Lacan describes ‘The Symbolic Order’ as “The social world of linguistic communication, intersubjective relations, knowledge of ideological conventions, and the acceptance of the law (also called the ‘Big

Other’). Once a child enters into language and accepts the rules and dictates of society, it is able to deal with others” (Felluga)

Graphs of Castration in Tess Onwueme’s *Mirror for Campus and Cattle Egret Versus Nama*

The exaltation of the law or communal ethos (regarded in Lacan as the *father*) above our cherished desires (*incest and murder*) creates a sense in which castration means “the unconscious fear of injury from those in authority” as consensually presented by our previously quoted sources. It is in this symbolic or metaphoric sense (rather than the physical emasculation of genitals) that this study shall map the landscapes of ‘castration.’ The metaphorical strain is inflected in Sarnoff and Corwin’s view of castration as “the idea of feeling or being insignificant; there is a need to keep one's self from being dominated; whether it be socially or in a relationship” (374). According to *Wikipedia*, symbolic castration anxiety verges on the emergence, in a younger (or weaker) person “the fear of being degraded, dominated or [being] made insignificant.”

Therefore, by ‘Graphs of Castration’ the essay intends the various ways and degrees in which fear of domination or outright elimination by superiors is expressed by characters in subordinate positions in works of drama, our chosen ones being Tess Onwueme’s *Cattle Egret Versus Nama* and *Mirror for Campus*. In essence, the present study investigates the injurious attitudes of characters in superior positions toward characters in subordinate positions that appear to threaten the secure outlook of the posts/jobs being occupied or held by the superiors. The audacity to replace their superiors on the job due to their ambitious forays answers to the Freudian concept of Oedipus complex- which has the implication of a son killing the father (in this case, his or her superiors) and marrying the mother (that is, a subordinate taking over whatever his superior owns or desires; in this case, his or her boss’s position). Francis Hodge signifies a character’s desire in a dramatic text is “what a character wants most. It can possibly be material possession, but it is usually an intangible one, such as power, dominance over others “(44).

As the feeling of insecurity exacerbates in the superior, he takes steps to protect himself from the actions of the subordinates creating in the later a certain anxiety that he would be injured by the former. This psychological state of feeling insecure or fearing injury in the presence of the superior character by the subordinate character is called “castration complex” in Freud’s psychoanalysis. Our essay is not concerned with “Oedipus or Oedipal Complex” but with “Castration Complex” although both are inextricably inter-related like reverse sides of a coin. For, whereas “Oedipus or Oedipal Complex” might be exemplified in a text by an unconscious desire by a character in a subordinate position to replace the character in a superior position

and consequently taking over his job / position. “Castration Complex” which implies an unconscious fear of emasculation, or the anxiety of being injured, would be exemplified by a feeling of injury, injustice or insecurity felt by a character in subordinate position against a character in superior position which makes the former to take steps toward self-preservation. This is usually triggered when there is an upsurge of envy or aggression in a character in superior position against another in inferior or subordinate position whom he perceives as a rival, or as having potentials to both surpass and eliminate or replace him from his secure position. This aggressive outlook of the superior evokes a sense of insecurity and danger in the subordinate.

Castration Complex in Onwueme’s *Cattle Egret and Nama*

Cattle Egret Versus Nama dramatizes the relationship of the rank and file in a typical Nigerian police formation. Its textual mechanics does not yield a perceptible storyline reliant on a predictable concatenation rather, its loosely defined incidents procure, at their best, episodic plot which, according to Dan Holt and Pen Campbell “episodes are not related directly by cause and effect; instead all are related to a central theme”. At other times and in some other texts, character and place are used, respectively, as steering devices or unifying mechanism for the disparate incidents. The structural disposition of the incidents in *Cattle Egret and Nama* appears to be “character driven” as against being “plot driven.” When incidents in a plot are “character driven” “you will most likely have at least one character showing up in every episode using this character as the driving force in each story (Lincoln, 1). On the other hand, when incidents in a plot are to be “plot driven” you will see a similar character, place or theme in the incidents but the driving force will be the events within each (Lincoln, 1).

Thus, in *Cattle Egret and Nama*, Onwueemes textual manoeuvre depends on the eccentricities of a power-drunk, semi-literate character called Sergeant who prowls the textual space like a polar bear in search of preys to both terrorize and devour. Sergeant is the pivotal character whose well-rehearsed calisthenics of brutality serves equally as the central kinematic apparatus. This is not in any way a mistaken strategy by the dramatist. For as Chi-Fen Emily Chen indicates in ‘Elements of literature’, “Episodic plots work best when the writer wishes to explore the personalities the character, the nature of their existence and the flavor of an era” (3-4). The uncanny victims of Sergeant’s inquisitorial idiosyncrasies are his fellow policemen called 1st constable and 2nd constable. The high attitude ribaldry and street –wise witticism which attends each character’s cajolery of the other unravels the predatory, if repressive psyche that shrouds relationship in Nigerian societies as a whole, and the police force in particular. Sergeant and his two-some minions represent of the

variegated dispositions of the psyche in Lacanian (as opposed to Freudian) contemplation of the unconscious called “Castration Complex”.

As a middle level authority in the Nigerian police force, Sergeant represents the hierarchy, the source of authority and power that is prevalent in the Nigerian police. His inquisitorial poise is a simulacrum of the poise and gait of the senior officers against a repressed, intimidated and /or subjugated rank and file. The fabled *esprit de corps*, which is an ideology of cooperation and camaraderie espoused by military and paramilitary formations in Nigeria appears lost to the aggressive stances of the officers against their minors. As custodians and enforcers of law the officers share a locus with Lacan’s notion of the “father” as an epitome of law and order, a reflection of the moral rubrics, customs and values of the society, a purveyor of retribution and reward. Their presence alters the psyche of the officers toward a regimented military or the doxy of obedience. It also produces good conducts and commands and allied institutions. Yet we learn from Cattle Egret and Nama that power is wielded by different cadres of officers as an instrument of self-prevention and or self-perpetuation. There is a nagging year in the senior officers of being displaced by the younger officers which makes promotion and admittance into the senior cadres a herculean task subject to all forms of clumpish patronage or god father-ism. The culture of subjugation produces an unconscious fear of injury in the younger or junior officers which we call “castration complex”.

The incident of castration begins very early in the text when sergeant castigates the constable for not forcing more than fifteen innocent citizen into the police cell without any substance. He declares with a vehement dismissive gusto: These constable are not doing their work Nothing dem sabi. These boys are wasting government money”(Cattle egret....114). He blares out orders to the constables punctuated by abusive verbiages such as “idiol” then 1st constable fails to answer the sergeant correctly about which of the police units he belongs, the latter blurts:

SERGEANT: Idiol!! Na you dey patrol crime or na crime de patrol you or nah you be the criminal dem dey patrol?

CONSTABLE: Oga, true true na crime patrol unit me I dey ooo.

SERGEANT: (more annoyed to the other constable) Oya constable, pull him khaki for am-make him go join him gang for inside cell.

CONSTABLE: (Protesting) Shoo-Na wetin I do? No be true talk I talk?

SERGEANT: Obey before complaint! Take him to the cell and strip him naked. No Jupiter fit beg for this Jagbantis Ikerre man today. E tink say polic (sic) na football or na Pool of-

fice. I dey hask am since which kind unit e say na crime unit. (*Cattle Egret and Nama, 115*).

The order to have 1st Constable stripped is repeated with deuteronomic assertiveness by Sergeant in p.137 when the former could not prefer charges against one of the suspects they have just arrested and brought to the Police station and abuses the suspect.

SERGEANT - Constable

1st CONSTABLE - Oga Sir

SERGEANT - If you do not tell me what you charge this man with in the next one second-you will fan him in the cell.

1st CONSTABLE - (confers with his mate) Oga ...stealing – Oga

SERGEANT - You charge him with stealing Oga or Oga stealing something?

1st CONSTABLE - The suspect, I mean stealing....

MAN - Stealing? Stealing what?

CONSTABLE - Devil bend your waist. Na me you dey hask question? Stealing your head, your mama, your papa, your today, your tomorrow.

SERGEANT - Constable! Constable!!

1st CONSTABLE - (Saluting) Oga Sir!

SERGEANT - To the Guard room

1st CONSTABLE - Guard room?

SERGEANT - (To 2nd CONSTABLE) Strip am! (Constable begins to strip him, he protests).

1st CONSTABLE - Na work government send me make I dey do. Na my work I dey do – o. Dis kind work na waya – o. You do dem hala you. You no do, dem hala you. Na wetin? Na government work I dey do – o. Na government work – o. (*Cattle Egret and Nama, 137*).

The activity of stripping a law-enforcement officer invigorates a metonymic connotation of dismissal or professional injury. Uniforms, in this case, are a paraphernalia of office or trade or work that stands for the larger professional classes, or positionality within an array of disciplines. Even criminalization is not outside the miscellany of antics contrived by Sergeant to dishevel his Constables. He threatens 1st Consta-

ble: “If you do not tell me what you charge this man with in the next one, I mean one second- you will fan him in the cell.” (*Cattle Egret and Nama, 137*). Note, that, whereas previous threats of incarceration were limited to the Guard Room, this particular threat involves sending an officer on duty to the cell where suspects wriggling under various criminal charges or allegations are quarantined in lieu of trial. If this threat follows through, then the process of degradation of the junior officers by Sergeant would be completed.

It should be noted, equally, that threats of these sorts constitute the orbital sphere of “Castration Complex.” For it has been noted by Block and Ventur that, “Castration anxiety was first believed by Freud to emanate from direct threats made by adults to the child during infantile masturbation” (518). These acts of humiliation by Sergeant against the Constables are dipped in a stream of malignant verbal assaults to further inferiorize them. He accuses them of going out “there and chew guguru and drink ogogoro for Coconut Inn. Nothing dem sabi” (*Cattle Egret and Nama, 114*) each time they are on patrol. He describes 1st Constable as “Yeye Man. Na yeye dem born you put and dat yeye go dey smell follow you.... Agbero- Na Agbero work fit you self. I no kno who go put this kind goat for police self” (*Cattle Egret and Nama, 116*). He resumes his verbal disparagement with a rather surprising allusion to 1st Constable’s parents: “... You yeye so tay, your mama born you E no see another name give you. Na khaki e see call you” (*Cattle Egret and Nama, 116*).

Judging from the foregoing, another key castration ingredient employed by Sergeant is guilt which, according to Block and Ventur, deals “with symbolic manifestation of castration” (518). As a superior, Sergeant’s repeated derisive phraseologies are constructed or selected deliberately to create in the Constables a sense of guilt and a lack of self’s worth. “Yeye,” for example, used on the Constables freely by Sergeant is a Nigerian pidginized slang meaning ‘good-for-nothing’, silly, stupid, of low esteem, possibly fetid, and of little consequence. “Agbero” is another Nigeria’s pidginized slang used on touts, people of abberant character who subvert norms of a particular trade or profession usually because they are not trained or admitted to practice them, thereby operating as quacks. The words “guguru” and “ogogoro” appear ordinarily as puns, but they have a signifying status in the discourse of power and legitimation suggested by ‘Castration Complex’ and/or deployed in Onwueme’s *Cattle Egret and Nama*. Of traditional Hausa nativity, the two words mean “kolanut” and “native gin,” respectively. When combined, they serve as psycho-physical stimulants that may induce drunkenness and dizziness. This could lead to loss of concentration. “Nothing dem sabi” is a pidginized Nigerian phrase which conveys that the constables are fools who know next to nothing.

There is psychological torture designed by Sergeant as a strategy of containment and subjugation which involves the dangling of the promise of promotion and the subversion of its realization. Thus Sergeant promises to recommend 2nd Constable for promotion when the latter announces to Sergeant that he has made new arrests and detention bringing the number of detainee to 25 from 15.

2nd CONSTABLE - I catch am, I catch dem.

SERGEANT - Suspects eh? (*smiling*). That brings the number to 25. Ehu.... Good Good . that's more like it. Business must go on.... For your hard work I promise you'll be promoted next...(*before he has finished the sentence, the Constable is already at attention saluting*).

2nd CONSTABLE - That's my Oga. Hei (*he begins to jubilate*).

SERGEANT - Yes, hard work must be rewarded....

SUSPECT - Like mine?

SERGEANT - (*annoyed gives him a glare*). As I was saying... hard work must be rewarded. You hear that?

1st CONSTABLE - Yes Oga

SERGEANT - But remember it is a promise plus a promise subject to available resources, vacancy, approval.

CONSTABLE - (*Constable's high spirit now dampens, he exclaims*) ehn? (*sic*)

SERGEANT - Of course. Yes, what did you suspect?

(*Cattle Egret and Nama, 117-118*).

Later in the text, he announces: "I no dey sign any promotion ting for you again" (p. 128) – a pidgin expression which suggests, "I shall no longer recommend you for every expectation of promotion in my appraisal". This frustrates every expectation of promotion which is a form of empowerment. The loss of promotion can be equated with physical and emotional disabilities and as H. Meng suggests, disabilities of this sort "may be perceived symbolically as a castrating experience" (Block and Ventur, 522). An act as psychologically disabling as the withholding of promotion can, equally, constitute what Jean Cournut, in *International Dictionary of Psychoanalysis*, calls "a terror operating in the same mode as archaic fears of dismemberment," that is, the literal sequestration of phallus implied by Freud. The loss of promotion also instigates "the gaze," described by Lacan as "the lack that constitutes castration anxiety and the gaze functions to determine the subjectivity of the human being" ('The Split Between the Eye and the Gaze,' 73). Phil Lee's

elaboration on Lacan's "gaze" amplifies the fact that "in constructing the human subject as this..., the gaze denies the subject its full subjectivity." Thus, the lack deriving from the lack of promotion translates to a direct devaluation of the Constables' subjectivity or personality.

There is another level of castration involving the Divisional Police Officer (D.P.O.). DPO is introduced into the scene at the moment of indiscretion, when Sergeant's highhandedness is certain to cause disaffection and disorder at the Charge Office instead of compliance. Thus, his emergence in the scene at this moment is akin to the intervention of the castrating 'father', the one who in Lacanian psychoanalysis "superimposes the kingdom of culture upon the person" (*Ecrits: A Selection*, 66). Lacan equates the father and his prohibitions with the Super Ego – "the faculty that seeks to police what it deems unacceptable desires" and "represents all moral restrictions" (Felluga). Thus, in 'Ego and the Id' Lacan avers that, "The Super Ego retains the character of the father" (Felluga). In this sense, the father is the all-superintending force or "influence of discipline, religious teaching, schooling and reading" which translates, later, to a more exacting phenomenon that takes on "the form of conscience or perhaps of an unconscious sense of guilt" (Felluga). The 'father' (and his versions of order, morality and prohibitions) is replaced as we grow into adulthood by "various other individuals and organizations" such as "the church, the law, the police, the government" (Felluga); and I dare say, various institutions of liberal democracy such as the banks, cooperative societies, political parties and groups, etc. The submission to these various manifestations of the 'father' (or Super Ego) leads to the establishment of the 'Symbolic Order' defined by Lacan as, among other things, "The social world of linguistic communication, intersubjective relations, knowledge of ideological conventions, and the acceptance of the law" (Felluga). According to Adam Phillips, the 'Symbolic Order' helps an individual to come to "understand something of the oddity of possessing one's own mind" and to discover "the multiplicity of points of view" (159).

DPO emerges at a moment of near anarchy. We are made to understand by the stage direction that "DPO [is] aroused by the noise." For this reason, he "passes by to check" (*Cattle Egret and Nama*, 138). His appearance brings about "immediate gush by everybody, including the Sergeant. Saluting, the Constables. The Constables fall down prostrating" (*Cattle Egret and Nama*, 138). Immediately, DPO has them in remembrance of the rules regarding their profession.

DPO - Get up. This is a Police Charge Office, not the kabiyesi's palace. Sergeant, what's been going on here?

SERGEANT - Noting...Noting Sir!!

- DPO - What do you mean by noting?
- SERGEANT - Oh Sir, Rioting.... Rioting.
- DPO - By Police?
- SERGEANT - Suspect Sir!
- DPO - The next time I hear that kind of noise from here you will be severely dealt with. Fall in! (Sergeant and Constables salute).
- SERGEANTS/CONSTABLES - Yes Sir. (*Cattle Egret and Nama, 138*).

Thus, DPO is introduced here as the ‘father’ – with all his prohibitions, or ‘the Super –Ego’ – “the faculty that seeks to police what it deems unacceptable desires” and “represents all moral restrictions” (Felluga). DPO’s stern remonstrance is meant to curb the excesses of the officers under his sphere of control and instruct them on the obligations they have to fulfill on proper professional ethics: “The next time I hear that kind of noise from here you will be severely dealt with. Fall in!” (*Cattle Egret and Nama, 138*). This strict control, which is interpolated with a threat, “you will be severely dealt with.” is an act of castration in a Lacanian sense that is meant to “superimpose the kingdom of culture” (*Ecrits: A Selection, 66*) upon the officers.

The most injured character is Sergeant who quickly transfers the aggression toward the suspects: “You see now how you people wan pour sand-sand for my garri” (*Cattle Egret and Nama, 138*). This pidginized expression would translate to: ‘Can you see how you people want to pour sand into my garri?.’ Garri is a staple food in Nigeria. Garri, therefore, is a euphemism for ill-gotten loots exacted from suspects and/or accused persons who are brought to the Police Stations. This explains Sergeant’s angst and question in Situation One, “One ... two ... ten ... fifteen. Just 15 in that cell today?” (*Cattle Egret and Nama, 114*). The more the number of citizens arrested during patrol, the much money the police is certain to make from those suspects.

The indiscriminate arrest and incarceration of ‘suspects’ which the Nigerian police practice are, themselves, veritable acts of castration. A scenario in Situation Two bears out this point where a character called Boy is re-arrested by the police for stealing a crate of soft drinks the same day he is released from the police cell. Boy pleads his innocence with incessant protestations and screams of “I no do am –o, I no do am –o, Eh- Eh-Eh because I be poor man” (p. 134) meaning: ‘I didn’t do it! I didn’t do it! It’s just because I am a poor man’. Boy arouses the empathy of Woman, another character just standing by and observing Boy’s arrest.

- WOMAN - Ah, may be the boy didn't do it – o. the way he cries, the story is convincing too. Ho can he just be released on bail today and he goes to steal one crate of mineral today. What for?
- SERGEANT - You don't know him. Na tenant for we yard here. E fit sell you and your whole family and e fit buy you akara chop with the money wey e take sell you. Thief man! Remove his dress (The boy protests).
- BOY - I no do am – o. Na because you be police o. You get uniform, me I naked. God know say I no do am – o.
- SERGEANT - Even sef, you cry from here reach Vatican, you must to sleep for that cell today. Strip am (The boy begins to yell).
- 1st CONSTABLE - (Obeying) Shio, wetin? Na cell dem wan put you dem no wan castrate you. (2nd Constable pushes another suspect forward. This one is a man and is more composed). pp.133-134.

Boy's statement, "Na because you be police –o. You get uniform, me I naked" (p.134) inserts a binary in the relationship between the police and the common Nigerian citizens that creates polarities and mutual suspicion. Khaki is defined by Word Web English Dictionary and Thesaurus as "A sturdy twilled cloth of a yellowish brown colour used especially for military uniforms." The sturdiness of khaki conveys something of the immunity and impunity which define law enforcement in Nigeria where a common man, like Boy – who defines himself as "poor man," is "naked." "Naked" transmits notions of vulnerability, destitution and defenselessness.

The castration of the poor is the subject of much contemplation and reflection by the characters in *Cattle Egrets and Nama*. Situation Two, for instance, takes place in "a crowded police cell" (p.131). The stage direction volunteers a hapless and contemptible relief of the cell with its cramping dimensionalities:

A small cubicle with a population of 25 mostly juveniles- one of them is so pathetically young and throughout the scene he is crouched in a foetal position, face completely covered. The suspects are all naked but for their under wears – pants. The suspects are all stuffed like sardine except for one thin corner housing the 'Chairman' of the cell called 'Shegee.' He is a suspected armed robber. The Constables are pushing in 5 ne suspects not handcuffed, one is trying to escape (*Cattle Egrets and Nama*, 131).

The choice of juveniles for incarceration is a truncation of the growth and future of Nigeria's active youth population symbolized by the phrase "so pathetically young ... he is crouched in a foetal position." Foetal position for a juvenile is a sign of castration, disempowerment, or retrogression as against a standing position which signifies maturation and/or progression. To have one's "face completely covered" impresses about a loss of identity and a loss of vision. The debasement of their humanity is further exacerbated by the suspects being rendered "all naked," "stuffed like sardine" and ready to be strung together with ropes like slaves on a trans- Atlantic human export (*Cattle Egrets and Nama*, 131). Yet in an ironic twist of judgment, it is only a "suspected armed robber," a self-appointed "'Chairman' of the cell called 'Shegee'" that has a comfortable space, "one thin corner" all to himself. This is a translucent simulacrum of the Nigerian polity where the innocent citizens are always short-changed to the advantage of criminals – a nation where criminals are allowed enough latitude both to co-exist with and to rule over righteous or law-abiding citizens.

Castration Complex in Onwueme's *Mirror for Campus*

In the fabula dynamics of *Mirror for Campus*, the youthful and indefatigable lecturer, Dr Jimmy Okudu invents an indigenous instrument called Nyokometre which would procure nairaquine, said to be a panacea for Nigeria's perennial problem called lack-of-undainties. Dr Okudo's prodigiousness is not well heralded by his former teacher, mentor and Head of Department, Professor Ojomo. Ojomo feels highly insulted that a mere stripling is soon going to receive national and international acclaims against the bizarre backdrop of his twenty years of lecturing in the University without anything to show for it. For this reason, Professor Ojomo devices strategies of containment against Dr Okudo's rising profile. One of his strategies was to seize the Nyokometre from Dr Okudo, domesticate it and announce it as his own personal invention at his Inaugural Lecture. Secondly, he hopes of enlist other lecturers such as Dr Sadiku, and Members of the Faculty Board such as Professor Kikanme and Dr Ekpo, Nebem, etc., to join his distractive campaigns against Dr Okudo. But he is rebuffed by all the other lecturers except Dr Sadiku who is Dr Okudo's tribesman. Professor Ojomo points out that Dr Okudo's "rate of production is too high. It is in fact abnormal" (*Mirror*, 58). This is disagreeable to other Members of the Faculty Board (except Sadiku) who instinctually walk out on Professor Ojomo. As Ojomo had threatened, he denies Dr Okudo his promotion, clandestinely obtains the Nyokometre from Akudo and presents it as his seminal invention at his Inaugural Lecturers christening it JIEBREAKOMETRE. This audacious plagiarism and theft of intellectual property infuriates Dr Jimmy Okudo, the sole inventor of Nyokometre and he gets up to scream "No...No...No..." (*Mirror*, 73) disrupt-

ing the lecture. Dr. Okudo enlists the testimony of a student witness to testify to the fact of his ownership of the invention but the latter declines for fear of what Professor Ojomo would eventually do to hurt him. At this junction, Jimmy Okudo engages Ojomo in an internecine verbal and physical combat that is only intercepted by the Narrator whose doublespeak serves as the epilogue of the drama. Dr Sadiku challenges the audience to the fact that “the conflict is yours to solve. These must be a middle ground. Are you ready for the challenge? (*Mirror*, 76).

What constitutes “castration” in *Mirror for Campus* is revealed in the attitude of Professor Ojomo towards Dr Okudo whom the latter sees as a mortal adversary. After boasting that “I am not a domestic scientist” and that other professors are “trailing faaaar behind” (*Mirror*, 39) his claims of intellectual superiority are challenged by Dr Okudo’s new invention called Nyokometre “that can gauge the rate of our degeneration as a nation” (*Mirror*, 41). The invention is presented by Dr Okudo as “a mirror for self-discovery – no self – rediscovery, which in this case can be applied to the whole nation in the service against lackofundaities. With the Nyokometre I have discovered Nairaquine: the panacea of our natural, I mean national disaster” (*Mirror*, 42). Ojomo’s response to Dr Okudo is at once castrating as it is ridden with an imperative: “That’s enough now” (*Mirror*, 43); and continues his father-like hushing of Dr Okudo with, “In this 1/2hr, you have given me more than the amount of lecture than any student going through this university for 5yrs will ever undergo” (*Mirror*, 43).

As Head of Department and Chairman of Faculty Board, Professor Ojomo represents a “father” figure that is strict and inquisitorial, inexorably, under threat by an ambitious son who has the same interest (that of becoming a professor) with Ojomo. Ojomo’s position is enviable if secure and Dr Okudo’s Nyokometre shall be the ultimate killjoy if it is allowed to have a locus in the public domain of inventions. In order to castrate Dr Okudo and his impressive performance Ojomo gives order to Dr Okudo to bring his “equipment for PROPER testing” and that “without my approval, your discovery is null and void” (*Mirror*, 42).

The primordial instincts for a dialectical relation between alternate generations, between the old and the young, are thus denudated in the earliest altercation between Professor Ojomo and Dr Jimmy Akudo:

JIMMY: No Prof.! I believe in what these people are saying. We must think of ways of making our research more relevant to the daily and long term needs of our people. Our task now is to invent instruments, means of harnessing our resources. Nigeria is a very fertile ground for

invention and discoveries. And we have virile capable manpower...like you, Prof... and I Prof. it is very simple.

OJOMO: Jimmy... Jimmy.... Don't be ridiculous! Don't be carried away by sentiments. You see when I was in America.

JIMMY: Oh Prof! That's one phrase I hate to hear.... "When I was in Manchester", "when I was in Germany".... Look Prof, we must put things in proper perspective. We must begin somewhere.... Rome, London, America were not built one day.... They depended on the Isaac Newton's, the Galileo's, the Niel Armstrong's, et cetera et cetera. Prof. you and I can be the Picassos, Newton and Galileo's of our generation. Prof, Lackofundaities is not a hallucination. It is not a phantom disease afflicting our people. It is a reality. This old woman you see here... .. these people, are they ghosts?

OJOMO: (*Aside*) More like it

JIMMY: Prof. we can make it. Let's start a new generation. At least let's discover new methods of immunizing our people against the disease.

OJOMO: And you think you can succeed here other people have failed? Lackofundaities is a national ... I mean eh eha natural disaster....

JIMMY: That's where I disagree with you Prof.... You see, we take certain misfortunes as phenomena of nature but with a little more effort, we could salvage the human condition. I mean these so-called natural disasters are "Avoidable Disasters." Just with a little reordering of our priorities.

OJOMO: That's in theory, Jimmy. There are no funds for such research.

JIMMY: No Prof! When Galileo experimented with the Tower of Pisa, he didn't have or need millions. Prof, what we need is imagination, dedication to our imagination. I mean Prof. we are scientists. The raw materials are there. We don't need SFEM to discover iron or steel or coal. Prof, Nigeria is too fertile, the udders of her breasts are bursting to be milked, explored... and to prove it, Prof. (*Jimmy opens his wallet and produces a sketch of an equipment which he shows to Prof. Ojomo*). I have a sketch here of a "Nyokometre" that can gauge the rate of our degeneration as a nation. Prof, all e need is to detect, read-just adapt it, and go into full or direct production of it to revitalize our economy for the benefit of the entire nation. It has the ability to purify the blood stream.... I mean the rate of our pulsation as a nation.

OJOMO (*Feigning to be in deep thought*): Eh.... And did you say that this eh... Nyangametre

JIMMY: (*Correcting*) Nyokometre – you see, it has an indigenous name not foreign.... It is from enyo mirror for looking. In short, it is a mirror for *self-rediscovery*, which in this case can be applied to the whole nation in the service against lackofundaities. With the Nyokometre, I have discovered Nairaquine: the panacea of our natural, I mean national disaster. Prof, that should be the university;s dimension of WAI in this case WAL – WAR AGAINST LACKOFUNDAITIES. THE IMPLICATION OF MY DISCOVERY IS THAT al IS THE FIRST PHASE OF WAI. It should be the root, the foundation. For you see, the war against indiscipline cannot be on without realistic battle against hunger, starvation, insecurity, inequality, segregation, subjugation, domination of one group by another. I mean, a Nyokometre can detect and correct these natural, sorry, our national anomalies...

This effusion of verbal and intellectual contestations between Professor Ojomo and Dr Jimmy Okudo embeds grains of Oedipal drives, an unconscious desire by a younger generation to replace an earlier generation and seize their dominance with new, vigorous ideas. Whereas Ojomo relishes the memories of a past spent in the developed countries of Europe and America, his dangling of the same as both laurels of intellectual achievements and portents of superiority over all others is fiercely challenged by Dr Okudo who believes in the concretization of home-bred science and technology as the basis for research and for solving Nigeria’s technological needs. Dr Okudo’s presentation of the technical drawing of the Nyakometre as evidence of the possibility of an indigenous technology domesticated from foreign-based paradigms consigns Ojomo’s generation of scholars to a domain of relics. The pivotal, yet critical ideology ingesting in the heart of the younger generation of ordinary Nigerians and scholars alike is identifiable in the zesty vociferation by Jimmy Okudo: “Let’s start a new generation” (*Mirror*, 40). That is, replace a generation of leaders that has no novel solutions to the developmental challenges facing Nigerians with a more adventurous and experimental one who believe “We must put things proper perspective” and are willing to “begin somewhere ...” as “Rome, London, America were not built in one day” (*Mirror*, 40).

The effete will of Ojomo’s generation to resolve the problem of Nigeria is played out in the latter’s reluctance to help his townspeople. The latter have sent an-all-women delegation to Ojomo to seek for solution to a life-threatening epidemic ravaging the community called lackofundaities, which they (the villagers) believe “only the university with intensive research can solve” (*Mirror*, 35). Directed by Dr Jimmy Okudo and led by a student from Ojomo’s village who claims to be “the son of Adu...” (*Mirror*, 34), the delegation’s hopes are doused by Ojomo’s escapist retort that, “I am not a doctor of people or of human beings...”

(*Mirror*, 38); rather “I am a doctor of machines and plants” (*Mirror*, 38) On the insistence of the delegation that a doctor of machines and plants can use his knowledge in his field of specialization to help his people, Ojomo orders them out of his office with a bursting declamation, “...you may wish to know that I am not a Domestic Scientist” (*Mirror*, 39).

Ojomo is unable to justify why, according to Old Woman – (a character in the play and a member of the delegation from Ojomo’s village) “When you wanted to go overseas to study, the elders called us all to contribute” (*Mirror*, 37). It is noteworthy that the solution to the fabled national epidemic called lackofundaities is provided by Dr Jimmy Okudo, a younger scientist and scholar lecturing in the same Department and Faculty where Ojomo is both Head of Department and Dean. While Ojomo lives under the illusion that “there are no funds for such research”, Jimmy Okudo believes that “what we need is imagination, dedication to our imagination. Prof we are scientists Prof, all we need is to detect, re-adjust, adapt it” (*Mirror*, 41).

Ojomo appears as one profoundly threatened by the apparent rivalry of an intellectual stripling, Dr. Jimmy Okudo. Thus, while it took Professors Ojomo and Kikanme “Many years of labour to get to this level ... 18 years! 18 solid years!! ” (*Mirror*, 60) it would take Dr. Okudo “a mere boy threatening to get to this height... just 8 years” (*Mirror*, 60). This is because of the forty papers that Okudo has published during these eight years (*Mirror*, 62). Ojomo inveighs against the prodigiousness and meteoric ascent of Jimmy as the emerging voice in their area of research rather derogatorily, thus: “Doctor Jimmy Okudo - a mere boy of 36 to discover and produce an equipment that can detect the source, cause and effect of tears on Nigerians? That will be the news headline...” (*Mirror*, 44).

He later describes Jimmy to his wife as “a mosquito that has been a nuisance to your peace” and that he, Ojomo is “preparing to crush it”. (*Mirror*, 51). Throughout his discussions, Ojomo depicts Jimmy Okudo’s intellectual and scientific achievement in phraseologies approximating inordinate oedipal aggression. He presents Dr. Okudo to his wife as “that crazy Jimmy Okudo who thinks he can destroy the image I have spent a life time to build” (*Mirror*, 51) and confesses that “his invention is a threat” (*Mirror*, 52). He depicts Dr. Okudo’s Nyokometre to sadiku as “yeye toy... invented for the national cure of lackofundaities”, and Dr. Okudo himself as “that madman, Jimmy” (*Mirror*, 53). He infers that, “it is all meant to sabotage my inaugural lecture... That boy’s Nyagametre or what does he call it?” (*Mirror*, 53).

The unconscious suspicion in Ojomo that Okudo is a caviling young man intent on either taking or denting his mythic intellectual acclaim, popularity and position, is the beginning of Okudo’s castration experience masterminded by the latter. The injury on Okudo would include seizing the Nyokometre from

him and subjecting it to unprintable bureaucratic inquisition before approval by the NUC and the University administration as a bonafide invention of Dr. Jummy Akudo; changing the name of the Nyokometre to JIEBROKOMETRE and claiming its patent; and making sure that Dr. Okudo is not given promotion any further.

It is not long before Ojomo begins to play “father” or “law” or “super Ego” to Dr. Okudo, In much of his interaction with other characters, Ojomo does not spare to call Dr. Okudo “my boy” (*Mirror, 43*); “a mere boy of 36” (*Mirror,44*); “that crazy Jimmy Okudo” (*Mirror, 51*) ”that madman” (*Mirror, 53*), “that boy’s Nyagametre”(*Mirror, 53*); “a small boy”, “mere boy” (*Mirror, 54*); “this crazy braggart with his reckless ambition” (*Mirror, 65*); “that boy”(*Mirror, 58*). As a ‘father’ figure he commands his son, Dr Okudo,

Now, may I request that you bring your equipment for PROPER testing. Note that without my approval, your discovery is null and void. So now produce it here, write a proposal addressed to me as chairman of the faculty board. The board will consider your proposal, after which it will be forwarded to research board which will in turn consider it, and then it will be forwarded and considered at NUC, then by the Minister, that is, if it doesn’t die a natural death at the earlier stages, then.....(*Mirror, 42*).

Esteeming Dr. Okudo above as a “crazy braggart with his reckless ambition” Ojomo is to put his castration “machine” to work at the Department and at the Faculty Appointment and Promotions Committee (A & P).

Dr Jimmy Okudo’s description of Ojomo’s speech above as essentializing “a life time of bureaucratic procedures” capable of consuming time “enough to invent another instrument” (*Mirror, 43*) is pervaded with a palpable feeling of castration, an awareness of the existence of patriarchal structures within the industry that are erected to both dominate and castrate (or frustrate ?) him. Jimmy’s argument is that “the system was made by man not man for the system. Man too can change it” (*Mirror, 43*). Ojomo’s reply, “Oh, my boy, that’s the system!” (*Mirror, 43*) only affirms the irreducibility of draconian measures adopted by the old generation to check the ascent of a younger generation.

Ojomo mocks Dr. Akudo and his invention, Nyokometre, as soon as he takes it from Dr. Okudo, calling him “The Picasso-no-Galileo, the Newton, The Armstrong in Nigeria. Ha ha ha ha ha a a a. Day

Dream! ... Day Dream! Phantasy! Phantasy! Fantastic... We shall see who the real Newton is! We shall see! Ha ha ha aaa!!” (*Mirror*, 44)

Thereafter, Ojomo rebukes Sadiku for affirming that the Nyokometre “is a very useful instrument” (*Mirror*, 53) with a furious interrogation: “Now can you stand before me and tell me that an instrument that a small boy invents before my naked eyes is useful and with how many days to my inaugural?” (*Mirror*, 54). Ojomo draws Sadiku’s attention to the prospects, in front of Dr Okudo, for “a lot of recognition, national, even international for this mere boy” (*Mirror*, 54) and that it is not “useful for him to get this kind of recognition after 20 years of selfless service to this nation and as chairman of Faculty” (*Mirror*, 54). Whereas everyone at the A & P esteems that Dr. Okudo “has performed creditably to merit the chair of professorship” (*Mirror*, 56) and “enough to make him a national hero” – such that “his picture should be engraved in one of our national currencies” (*Mirror*, 57), Ojomo’s summations are that Dr Okudo is “a mere boy threatening to get to the height in just 8 years. It is ridiculous. Simply ridiculous!! In short we have a duty to protect the academic profession. We have a responsibility to the nation” (*Mirror*, 60). He declares in his provoked declamation: “Forty papers in 8 years!! I mean, what is the boy trying to prove? If this appointment is made, we shall be setting an unwelcome precedence that we can never justify” (*Mirror*, 62). With arguments such as these, Ojomo castrates Dr. Okudo’s hope of becoming Professor at the age of 36” (*Mirror*, 66).

Castration is equally intimated by prevalent conditions in the polity suggested in both *Cattle Egret and Nama* and *Mirror for Campus* such as ethnicity, inferior quality of goods and services, lack of promotion in the military and in the civil/public service, inflationary trends, foreign exchange and import licence racketeering, military decrees and squander-mania, religious intolerance, bribery and corruption, perennial intimidation of citizens, budgetary infidelity, retrenchment from work, housing and mortgage crisis, etc.

Implications for Leadership Succession Planning

Certainly, the predilection in characters of superior placement for threatening, stampeding, brow-beating, blackmailing, frustrating, and possibly working for the eventual loss of motivation to work or outright exit from the workplace by characters in subordinate position has implications for Nigeria’s continuity in development hinged on ‘Leadership Succession Planning.’ According to *Wikipedia*, ‘Succession Planning’ is “a process for identifying and developing internal people with the potential to fill key business leadership positions in the company. Succession planning increases the availability of experienced and capable employees that are prepared to assume these roles as they become available.”

Otherwise known as ‘Talent Pool Management’, effective succession planning is predicated on Ram Charan, Stephen Drotter, and James Noel’s view that “increasing numbers of leaders are needed at more levels of the organization, and they need to be developed from within the company rather than brought or filled by any but the best brought from the outside.” Succession planning does recognize that some jobs are “the life-blood of the organization and too critical to be left vacant best qualified person. Effectively done, succession planning is critical to mission success and creates an effective process for recognizing, developing and retaining top leadership talent” (*Succession Planning Process*).

A question asked by Wayne Cascio regarding the private sector equally applies to the public service or sector of the economy. According to him: “Shouldn’t more boards and managers nurture a stable of successors instead of waiting for a crisis to force their hands?” Cascio quotes from an ancient Chinese proverb that, “A person who does not worry about the future will shortly have worries about the present.”

Our nominated plays show that succession planning processes are never contemplated by the array of characters in superior positions such as the DPO and Sergeant in *Cattle Egret and Nama* and Professor Ojomo in *Mirror for Campus* as they are bent on truncating the progress of their subordinates. As Ogden and Woods note, “personality, ego, power, and, most importantly, mortality lie at the heart of succession planning.” According to one unnamed expert quoted by Wayne Cascio “Some CEOs find the prospect of succession downright depressing.... They love the job; it is their identity. They think of building a cohort of potential leaders, not as the path to growth and prosperity, but as a sure route to lame-duck status.” Others, such as those mentioned by J. Nocera, “tend to look the other way on the succession question” especially when, as individuals, “he or she purges talented subordinates rather than prepares them to take over.” One among key obstacles to succession planning enumerated by Ogden and Woods is “an inability to assess objectively any potential internal candidates” by the CEO. This is the scenario that plays out in *Cattle Egret and Nama* and *Mirror for Campus* where superiors are more interested in destroying instead of managing talents without considering objectively what might be done to improve their inferiors. A perpetuation of the ideology of self-succession appears underlain the unsupportive behaviour of superiors against their minions in studied play texts.

Conclusion

The essay has established that, whereas the traditional psychoanalytic definition of castration complex is based on the fear inherent in male children of the removal of penis, and whereas its creation of a binary with a related concept called Oedipus Complex is considered in psychoanalysis as “the organizing

principle of psychosexuality and, more broadly speaking, of mental life in general” (Cournut), Jacques Lacan’s stress on symbolic rather than real biological castration, edges beyond the establishment of psychosexuality and/or mental life prevalent in Freudian theorizing, into making the *phallus* responsible for the organization of difference, and the *father* responsible for the emergence of an ordered society as reflected in the Symbolic Order. The Symbolic Order is Lacan’s phrase which encompasses “customs, institutions, laws, mores, norms, practices, rituals, rules, traditions, and so on of cultures and societies (with these things being entwined in various ways with language)” (Adrian Johnston). The Symbolic Order is reckoned as approximating what Hegel specifies as ‘objective spirit,’ that is, a “non-natural universe” with “an elaborate set of inter-subjective and trans-subjective contexts into which individual human beings are thrown at birth ... a pre-existing order preparing places for them in advance and influencing the vicissitudes of their ensuing lives” (Adrian Johnston). Using intimations from Lacan’s symbolic or postmodern perspectives, the essay presents the study of Castration Complex in *Cattle Egret and Nama* and *Mirror for Campus* mostly as the injurious attitudes of characters in superior positions toward characters in subordinate positions. It makes the analogy that every stratum of the Nigerian society, typified by the police in *Cattle Egret and Nama*, and university scholars in *Mirror for Campus* is replete with incidences of premeditated injury carried out against the weak and defenseless citizens. Thus castrating acts begin at the very zenith of Nigeria’s social organization and spreads to the base purely as survivalist instincts among species in a Darwinian jungle. It takes the form of threats, blackmail, cruel (sometimes ethnically motivated) censorship, intimidation, denial of promotion, lack of accountability, etc., manifested by those in privileged positions. The strangulation of the weak by the strong, necessarily or inadvertently, produces and aggravates disjunctions in the polity that verges on corruption, injustice and social inequality, and stagnation in most spheres of Nigeria’s national life and leadership succession crisis.

REFERENCES

- Almaas, A. H. “Castration – Glossary.” <http://Www.Ahalmaas.Com/Glossary/Castration>
- Block, William E. and Ventura, Pierre A. “A Study of the Psychoanalytic Concept of Castration Anxiety in Symbolically Castrated Amputees.” *Psychiatric Quarterly Volume 37, Issue 3* (1963): 518-526. Available at: <http://link.springer.com/article/10.1007%2FBF01617750>. Accessed 9/10/2014.
- Cascio, Wayne. “Leadership Succession: How to Avoid A Crisis.” *Ivey Business Journal*. <http://iveybusinessjournal.com/topics/leadership/leadership-succession-how-to-avoid-a-crisis#.VK8HWclcAmg>. Retrieved December 18, 2014

- Charan, Ram, Drotter, Stephen and Noel, James. "The Leadership Pipeline: How to Build Leadership-Powered Company". *Business Book Review, Volume 18, Number 9* (2001).
- Chen, Chi-Fen Emily. "Elements of Literature." *Children's Literature*. Available at: http://www2.nkfust.edu.tw/~emchen/CLit/study_elements.htm. Accessed 18/10/2014.
- Cournut, Jean. "Castration Complex." *International Dictionary of Psychoanalysis*. 2005. *Encyclopedia.com*. 14 Dec. 2014. <http://www.encyclopedia.com>. Accessed 22/10/2014
- Farlex Partner Medical Dictionary (2012). <http://www.thefreedictionary.com/sources.htm>. Retrieved 22/10/2014
- Felluga, Dino. "Terms Used by Psychoanalysis." *Introductory Guide to Critical Theory*. Available at: <http://www.purdue.edu/guidetotheory/psychoanalysis/psychterms.html>. Retrieved November 19, 2014.
- Guervich, Judith Feher. "The Jouissance of the Other and The Prohibition of Incest: A Lacanian Perspective." *Other Voices, The (e)Journal of Cultural Criticism, Volume 1, Number 3* (January 1999): pp. 1-6
- Holt, Dan and Campbell, Pen. "Episodic Fiction: Another Way to Tell a Story." *The Quarterly*, Volume 23, Number 3 (Summer) 2001. Available at: www.nwp.org/cs/public/print/resource/202. Retrieved 22/10/2014.
- Internet Encyclopedia of Philosophy*. "Jacques Lacan (1901—1981)." <http://www.iep.utm.edu/lacweb/#SH2c>. Retrieved 17/11/2014.
- Johnston, Adrian, "Jacques Lacan", *The Stanford Encyclopedia of Philosophy* (Summer 2014 Edition), Edward N. Zalta (ed.), URL = <http://plato.stanford.edu/archives/sum2014/entries/lacan/>. Retrieved 13/12/2014
- Lacan, Jacques. *Écrits: A Selection*. Trans. Alan Sheridan. London: Tavistock Publications, 1977. p. 282
- Lacan, Jacques. *Ecrits: A Selection*. London: Tavistock Publications, 1997. p 66
- Lacan, Jacques. "The Split between the Eye and the Gaze,"(1964). In *The Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. New York: Norton (1978): 67-78.
- Larsen, R. J., and Buss, D. M. *Psychoanalytic Approaches to Personality, Personality psychology: domains of knowledge about human nature*. Boston: McGraw Hill, 2008.
- Lee, Phil. "Annotations on Lacan's 'The Split between the Eye and the Gaze'." *Theories of Media*, (Winter 2003). Available at: <http://csmt.uchicago.edu/annotations/lacansplit.htm>. Retrieved 13/10/2014
- Lincoln Consolidated School District. "Episodic Structure". Available at: <http://lincoln.k12.mi.us/buildings/HS/The%20Episodic%20Structure.pdf>. Retrieved 19/11/2014.

Medical Dictionary, "Castration Complex." www.medilexicon.com/medicaldictionary.php?t=19406. Retrieved 16/11/2014

Nocera, J. (2010, Aug. 13). "Real Reason for Ousting H. P.'s Chief." *The New York Times*. <http://www.nytimes.com/>. Retrieved August 18, 2010.

Ogden, D. and Wood, J. "Succession planning: A Board imperative." www.businessweek.com. April 28, 2008

Onwueme, Tess. *Mirror for Campus*

----- *Cattle Egret and Nama*

Phillips, Adams. *On Flirtation*. London: Faber and Faber, 1994.

Schwartz, Bernard J. "The Measurement of Castration Anxiety and Anxiety over Loss of Love." *Journal of Personality*, 24 (1955): 204-219.

Stedman's Medical Dictionary, "Castration Complex." New York: Houghton Mifflin Company, 2002.

Succession Planning Process. <https://www.opm.gov/policy.../leadership.../successionplanning.pdf>

Verhaeghe, P., "The Riddle of Castration Anxiety: Lacan beyond Freud". *The Letter. Lacanian Perspectives on Psychoanalysis*, 6, Spring 1996. pp.44 - 54.

Sarnoff, I. and Corwin S. M., (1959) "Castration anxiety and the fear of death." *Journal of Personality*, 27(3) (1959): 374.