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FEMINISM, THE UNCONSCIOUS AND HISTORY OF ENVIRONMENTAL STASIS IN
AHMED YERIMA'S *LITTLE DROPS*

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ABSTRACT

Feminism and environmental stasis are depicted in Ahmed Yerima's *Little Drops* through the instrumentality of the unconscious. Existing studies on literary discourse and environmental marginality have focused on environmental implications on land, sometimes ignoring feminine attributions on environment. This study, therefore, examines the unconscious which manifest in patterns of dream as technique to engage feminism and history of environmental stasis in Niger Delta region of Nigeria with a view to demonstrating the link between the conflicts of the female characters, their predicaments and the environmental implications. The study adopts psychoanalysis and ecocriticism as theoretical frameworks. The essence of psychoanalysis is to allow for the investigation of characters' unconscious motives and traumas, while ecocriticism highlights the relationship of the characters to nature and aesthetic dilemmas posed by the environmental crisis. The text is subjected to critical textual analysis. The type of the unconscious that provides the psychic context for the text is dream. The paper concludes that dream has been used as a technique of flashback and a propensity to the physical, psychological and environmental conflicts in the text. Similarly, the dream has been used as the revealer and signifier of feminine marginality and history of environmental stasis. Thus, the unconscious have become essential strategies in Yerima's reconstruction of environmental history of Niger Delta area of Nigeria.

Keywords: Feminism, the unconscious, history, environmental stasis

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Introduction

The investigation of dream pattern, not as a mere revelation of the unconscious, but as a form of Ahmed Yerima's dramaturgy to engage history of natural environment and its spatial and cultural implications is carried out in this paper. The paper explores the playwright's dramaturgy in bringing the interconnections between space or physical environment and the people. It depicts the issue of womanhood and materialism to showcase the crises in the Niger Delta region of Nigeria. There is in this study a juxtaposition of artistic talent, historical characters and situations to expose human ecological and social predicaments.

The paradigmatic use of history in drama through the instrumentality of dream, to account for the socio-political and environmental marginalisations, dislocations and contradictions in Nigerian society is the thrust of this paper. The artistic penetration of *Yerima*, which orchestrates the exposition of the source of environmental displacement, disunity, impoverishment and degradation in some geographical regions in Nigeria will be unveiled. *Yerima* shows how historical drama is used to invasively and crucially expose the disillusionment of the people in their own land as a result of socio-political ineptitude and personal aggrandisement of their leaders. The playwright comments on the disappointment and dissatisfaction the people receive when the hope of better government and better living conditions has been eroded by the agglomeration of unscrupulous consciences and political bigotry of their leaders.

In relation to this, *Yerima* uses historical sources to create a perspective whereby states of plurality, marginality and “otherness” are seen as instruments of government and potential change by the political class. This is an awareness that *Yerima* is trying to elucidate. It means then that the displaced and marginalised members of the society need to rise to the occasion in order to free themselves from this unholy, demeaning and degrading position. He (*Yerima*) attempts artistically to expose and portray the history of environment and its implications on the people especially the women. Similarly, he explores reasons why the environment becomes hostile to the inhabitants, the young men and women in particular. What brings about societal indifference, degradation, displacement and dislocation experience majorly by the women stands to be the major preoccupation of *Yerima* in writing the play, *Little Drops* that will serve as the data for this study. It will be pertinent, before textual engagement, to observe some reasons why the playwright engages in historicising the extent of marginalisation and displacement of the indigenes in the Niger Delta region of Nigeria.

What might have informed *Yerima* in this enterprise probably is the view of Saeedat Aliyu (2013) that supports the contemporary revelation of marginality and degradation of the natural environment as the concern of contemporary writers from environmentally discombobulated area like that of Niger Delta of Nigeria. She says:

Nigerian poets and dramatists from areas where explorative activities are carried out show more engagement with their natural environment. Engaging with the natural environment allows these poets and dramatists to expose the socio-political, economic and political dilemma of the people and the land in the wake of deprivation, political and economic marginalisation in spite of the enormous natural resources they own. This is the indigenous leadership of post colonial Africa which has facilitated the denial of the masses their social, political and economic right (145).

Another inspiration that facilitates *Yerima*'s passionate appeal for peaceful co-existence and utilisation of God-given environment for adequate use by men as found in *Little Drops* is Ben Eshiet's (2008) opinion that “the protection of the environment from the damage and abuse should strike a sympathetic hold in the creativity-driven artist (143). Similarly, Emmanuel Obiechina (1988) props this environmental friendly enterprise of creative writer by arguing that a creative writer should be a:

conservator as well as destroyer ... a conservator of the good values of human society, the destroyer of those values which have ceased to serve the interest of the land and the natural habitats, the artist fulfils the function of continually giving new life to society and vigorating the quality of human existence (10)

Yerima has consistently shown fidelity to historical materials in his dramaturgy. His engagement of the history of natural environment in some of his plays exhibits the desire to use history to comment on contemporary issues in the affected areas in his country. For some decades in Nigeria, hardly will a day or week pass by without a mention and comment on land crises, oil spillage, oil bunkering and youth vandalism in the Niger Delta region in Nigeria. Femi Shaka (2008) opines that playwrights like *Yerima* have had to approach historical sources of the natural environment for their creative material because they felt the need to affirm aspects of their culture and history which have long been subjects of derogation and misrepresentation. Shaka also says that the reason for such engagement is “to correct existing version of history and identify with the real and obvious source of people's disaffection (183).

Our concern is not about the accuracy or distortion in the history of the society but about the artistic and creative dramaturgy of the playwright, as he uses dream pattern to engage the history of natural environment. Hence, we shall concentrate on the pattern or nature of dreams in the play and their effect on the people, historical characters and natural or geographical spaces. The play, *Little Drop*, will be the primary data. It will be subjected to critical textual analysis in both content and form. The analysis will be influenced by psychoanalysis and ecocriticism as the theoretical frameworks. The essence of psychoanalysis is to investigate the character's unconscious motives and collective archetype, while ecocriticism allows for the investigation of the interconnections between nature, culture and literature as Suresh Frederick (2012:84) posits that ecocriticism has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman factors of environment.

Feminism and Environmental History

This play depicts people and their geographical locations. It shows their daily occupation, cultural values, beliefs, deprivations and disillusionment. In this play, the fearsomeness, hazard and wealth of the people of the Niger Delta are laid bare. The oil-rich region of the Niger Delta is depicted as unnatural habitat or locale for poverty, restiveness, militancy and neglect. The environment that is natural, which is supposed to add vibrancy, enthusiasm and pleasure to life suddenly becomes an abode of criminality and viciousness. Yerima dramatically penetrates into the socio-political happenings in this region to portray its history, cultural values, the sources of disintegration and disunity. Artistically, Yerima also unveils the poignant and pathetic issue of the Nigerian civil war, corruption and unscrupulous egoism, which are the sources of retrogression, displacement and unhealthy restiveness in the Niger Delta region.

In this play, the playwright penetrates into both the psychological and social minds of the poor or less privileged members of the society to underscore the level of disillusionment, deprivation and disunity in their land. The socio-psychological nature of the people's minds becomes the pivot by which the history and values of the society are x-rayed. Creditably, the history of the people is unfolded without any visit to the palace or archival monuments but through the exploration of the lives, occupations, attitudes and hopes of the common and unrecognised members of the society.

The synopsis of the play reveals the battered, ruptured and despicable life of four women in the society. These women, Memekize, Mukume, Azue and Bonuwo lose their home, pride as women and even children as a result of patriarchal hegemony and the failure of men to cater and provide for them according to the dictates of the natural laws of the society. The women become victims of loneliness, deprivation, sex abuse and abandonment in the society. They have lost hope and confidence in men and they become resolute to take the bull by the horns in pursuit of their means of livelihood. In the midst of this despair, men resurface to clamp down on women's new attitude about life and solace. This, however, provokes militancy and aggressiveness further in women as they become formidable team with gender consciousness, which suddenly wipes away man's domination and patriarchal hegemony. At the end of the play, Ovievie and Kuru, who are male characters and instrument of oppression and displacement of the female characters, are reduced to servitude as they become powerless or militarily impotent consequent upon the bravery and resoluteness Memekize and Mukume displayed. From this sudden twist, the hunters become the hunted and the oppressors become the oppressed.

Yerima brings historicity into drama because the past horrible and dehumanising activities and experiences that are poignantly endured by the women, such as forced love affair, rape, lack of love and care and brutality, which are still the orders of the day in some communities in Nigeria today have made them bitter and resolute. As historicity has to do with events, persons and deeds that have the characteristic or nature of existing in history, these bitter experiences become teachers of fierce resoluteness to the women and they decide to find solace or an end to social imperialism. The dialogue between Meme and Mukume attests to Yerima's historicising thus:

MEME: I say shut up! Now slowly bring your hands to your back. Do as I say or I will send you to your death. Place your hands on your back, now! Now bend

slowly. Bring down your head and raise your dirty smelling buttocks up. Don't try and fast move or else you meet your maker.

MUKUME: Ha, God! Ayiba! This is rape? No! don't rape me. I beg you, don't (*sobbing slowly*)

MEME: Why? ...

MUKUME: Yes. Please! I have been raped three times today already. Kill me instead. Shoot me and let me die ...

MEME: Shut up or I will shoot you! Shut up and what I say!

MUKUME: Shoot me. Kill me. Rape me after. But not while am alive. Kill me first! I say kill me (*slowly, she begins to walk before MEMEKIZE*)

MEME: Stupid woman, stop! Stop or I will pull the bloody trigger. I say stop! You want to die? I say stop!

MUKUME: Kill me first. Today no men shall touch me! I am dead already. So, kill me. Shoot! Now the first bullet should send me to my late father. Please, do me a favour and kill me. I am not afraid of you anymore. I am not afraid of dying anymore.

MEME: Shu! This one has gone raving mad! ...
(*Little Drops, 10-11*)

This excerpt from the play succinctly unfolds the history and genesis of militancy and restiveness in the Niger Delta region. As history has to do with daily occurrences in the past and the present, it is seen here that rape is a social crime Mukume has suffered in the past and she is about to receive the same suffering, as indicated in the conversation above. Her past experiences make her to be firm and resolute so that she could now become the architect of her fortune or misfortune. In spite of the shout, order and the gun pointed at her, she refuses to yield to the voice of oppression and imperialism. Mukume here epitomises every woman that has been violated and battered by circumstances that are beyond her control but fully prepare to attack the source or cause of human indifference and oppression. This act becomes historic. This is what is happening in the present day Niger Delta in Nigeria. The people have been displaced, their water and land have been polluted and government has failed to give them adequate compensation. The little compensation the government gives has been cornered greedily by their political leaders and traditional chiefs, leaving the entire region to feed on the left over and crumbs from the table of unscrupulous leaders.

Instead of continuous suffering in their land which is rich with oil, the people form a formidable anti – government militia to resist and destroy the exploitative activities of the government. From this simple analogy, the cause of Niger Delta restiveness and crisis is unveiled in the play. Another remarkable thing about natural environment and reconstruction of history in the play is that they are engaged to clarify the issue that ecosystem covers the land and every creature in it as well as the belief of the creatures that inhabit the environment. In the play, the heroine, Memekize lives at the bank of the river and is seen by everyone as an extraordinary human being, that is, as a superhuman being. These descriptions of her facilitate an uninterrupted communication and interaction with Benikurukuru, the goddess of the sea. Benikurukuru represents the balm to every wound in the play. Immediately Memekize sprinkles the water from where the goddess lives on the people that come to her they will receive healing and succour or strength to carry on. Like what is happening presently in the Niger Delta, the militant boys and the victims of their mischievous activities are often taken to the creeks where the gods and goddess of the river live. The reason for this may be to prevent the arrest or apprehension by government officials. Another reason may be to have their victims taste the unpleasant and dehumanising life in the region. The third may be to be identified with their gods and goddesses and by so doing preserve their cultural values. This is exemplified by Memekize in the play, as she eulogises Benikurukuru the goddess in the following words:

Benikurukuru!

Goddess of the sea. I take from you to heal your own, heal her. Benikurukuru! I take from you to wash her clean, clean her, Great One. May the whiteness of the sea goddess be hers. Beni ... takes this one, and makes her your own, Wise One. (*Little Drop*, 12)

Having seen the remarkable role of women and goddess in the play, the lopsidedness of events and their effects on women in the society are crystally exposed. It can then be said that women bear the burden of history and they live with the remnants of the unpleasant sides of the society's history. Yet, the women are neither considered nor consulted in the scheme of things in that region, and this also spreads beyond the Niger Delta to other parts of Nigeria.

To really engage history and its effects on women from the Niger Delta region in the play, we shall look at the cruel and devastating aftermath of civil war on the women of Niger Delta. Memekize is presented as the symbol of the suffering women, women who really experience the adverse and inhuman treatment during the civil war. She loses her husband and children and she becomes a widow and childless woman at her prime age. Her husband's people ostracise her and she lives a life of a recluse. In her loneliness, she dedicates her life to Benikurukuru, the goddess and she loathes to see men around her. For her, man represents evil, cruelty and force of oppression and destruction.

To most women of Memekize's age in the Niger Delta region, the Nigerian civil war is a nightmare that has created a deep scar and unhealed wounds in their hearts because of the appalling agonies the war created in their homes. The damage of the war in their domains becomes indelible in spite of their innocence as regards the cause of the war. Before the outbreak of the war, the Niger Delta area was hardly known and accessible because of the difficult nature of the terrain but the area became an eyesore during the war, the Niger Delta people are made to suffer the pangs of the war. Their men are enlisted into the army forcefully, their rivers are polluted, and their wives and daughters are sexually abused. The women bear the brunt grossly as this can be seen in the word of Memekize:

All my blood. My husband and two sons. They all perished the same day, during the Biafran war. That year had started well. It was a good season for lobster and prawns that year. Benikurukuru, the river goddess had smiled on us that year. The fish was in abundance. It was so good ... I would find myself in the little canoe going to the fish market up to three times in a day. Unknown to us there was war. How were we to know in this swampy bush? As they jumped in and out of the river, diving... checking the nets ... dugum! A shell. It tore them to pieces. I never picked one complete. I found a head there ... a limb here ... a toe ... a finger ... manacled trunks. In the rain, I picked each piece until I had each wooden box full. With my hands, I dug each grave ... and buried them. Why they fought I will never know. Who won the stupid war remains a mystery ... why we even fought no one has been able to explain ... but losses were real ... and what could have turned into the best river season of my life became my nightmare for my life (*Little Drop*, 34)

This is a bitter memory of the adverse effect of war in the society. Yerima, the playwright, creates Memekize as a female fictional character to bring back to mind the ugly history of Niger Delta women and perhaps every woman in chaotic setting for two reasons. Chief among these reasons is the desire to link the past with the present, which is the need to use history to comment on contemporary issue in order to fashion out ways to correct or ameliorate causes of socio-political displacement and marginality in the society, especially the Niger Delta region of Nigeria. Yerima peeps into the history of a war ravaged or violence prone area to exhume the remote and immediate causes of militancy and youth restiveness. The playwright portrays women as the recipient of the most dehumanising callousness of men. Yerima uses the plight of the female characters: Memekize, Mukume, Azue and Bonuwo in the play to unfold an array of calcified hope, seething ignobleness and women woven into the tightest despair (Kpolugbo 2013). From their (Memekize, Mukume, Azue and Bonuwo) stories, we see and hear the different voices telling similar brutal experiences they receive at the icy hands of men. These harrowing and demeaning experiences, Dana Phillips (2003) aptly describes as:

Women are oppressed class; our oppression is total, affecting every facet of our lives. We are exploited as sex objects, breeders, domestic servants and cheap labour. We are considered as inferior beings whose only purpose is to enhance men's lives. We identify the agent of our oppression as men (598)

In spite of the artistic creation of desperate four female characters, the kind of history Yerima brings to the fore transcends that of womanhood or gender consciousness. He surveys the Niger Delta region in a bid to show the relationship between drama and the physical space. Lawrence Buell (2005) describes such adventure as "a spirit of commitment to environmentalist praxis" (430). It is apt to say that the playwright ventures into the happenings in this region to unfold its history and to enhance the acceptability of the history by the people of Niger Delta. He does this cleverly by identifying with the downtrodden members of the society. Moreso, the playwright presents women who suffer at the expense of their male counterpart in a terrain that is rich in lustrous natural minerals. Camilo Gomide (2006) supports a literary adventure into a natural environment as Yerima does in *Little Drop* ... He describes it as "the field of enquiry that analyzes and promotes works of art which raise moral questions about human interactions with nature" (13). The reason behind what Yerima has done is to motivate audience to live within a limit that will be acceptable to all generations. This emphatically means that from the amalgam of drama and natural environment, history will be made and the history will transit from one generation to another. This is true because past, present and future socio-political realities are inherent in history.

Patterns of Dream and Environmental Implications

Yerima privileges the psychic context of his characters over the historical context of the play. He does this to present the psychological frame of mind of his fictional characters to explicate their collective predicament and the predicament of their society. These predicaments are socio-political for they show the overriding factor of political ineptitude that has caused both serious mental and physical displacement, marginality, disunity and dislocation to the people in their milieu. We have come to the psychological reading of the text. We shall now examine the pattern, type and influence of dream on the characters, and as Yerima's dramaturgical device to engage history.

All the female characters in the play have dreams that are nightmarish in nature, and present horrible images or symbols that aptly describe the fragmentary nature of lives, properties and natural endowments such as river, oil, land and others in Niger Delta. The dreams become the inner mirror that reflect, illuminate and refract the attitude, deed and aspiration of the characters. Mukume is the first to have a dream among the women. In her dream, she has an encounter with bloody militia men who are chasing her in order to rape her and thereby inflicting both physical and psychological wound on her. It is a horrific dream that reflects what she has experienced and probably going to experience again in actuality. In the dream, she runs for her dear life to the extent that she is heard audibly by her camp mates (Memekize and Azue) as she pants and cries out of sleep thus:

Run ... or the men will catch you! Run or they will hurt you again! Run! Tell her to run. Here!
They come here ... there ... everywhere! Run ... or they will take everything (*Little Drop*, 26).

From this hallucinatory utterance, the cruel and destructive treatment of woman by man becomes glaring. It points to the fact that some members of the society are brutally displaced and marginalised. To Mukume, the dreamer, escaping from men who are to naturally protect her but, instead, are the instrument of her disintegration, displacement and marginality is the only means of liberation. The playwright uses Mukume's nightmare to expose the contemporary issue of human callousness, intrigue and moral bankruptcy.

Literarily, this dream is used to develop the plot structure as it easily highlights the total lawlessness and criminality in the Niger Delta region. The dream crystally explains why Niger Delta women prefer to leave the village square for a recluse life in the creek. They are making attempt to free themselves from the claws of oppression and bondage. From Mukume's dream, there is the premonition that there will be a counter-attack by the displaced woman against the force that has been lobotomising and impoverishing them. It is worthy to note that what Mukume sees in her dream has happened to her before she went to bed. The reoccurrence of what she has experienced in actual life in form of a dream is a pointer that such a bitter experience will

continue in real life. Therefore, she needs to be firm, assertive and ready to twist and thwart the effect of her adversaries. Yerima uses the dream to redefine and interrogate the history of the Niger Delta region and she uses dream to signal a warning that the oppressors are always determined and unrelenting in their scheme to wreak more damage on the people and the society once their ambition is at stake. Similarly, the oppressors (unscrupulous leaders) are ready to crush any recalcitrance and obstinacy from any member of the society. It can be said that the playwright uses dream to develop the characters.

Memekize also has a dream where she encounters the ghost of her late husband and two sons. In her dream, she foresees the bliss and perpetual rest in the world beyond, which the dead enjoy. It is a daydream that reveals the glimpse of the fantasies and grandeurs in life after death, when the oppressed people will be free from the burdens of history, patriarchal hegemony, socio-political indifference and political ineptitude. The visitation by the beloved dead ones provides hope and succour to her embittered life and broken spirit as well as that of the entire members of her community who have been deprived the bliss of life and means of livelihood by men, leaders and government officials that are greedy and egocentric. She gleefully narrates her encounter with the dead in her dream thus:

He is. My husband will dote on him and all our children. He always loved children. He would roll on the ground with them. I see him playing mammy water spirit with them. I used to laugh with tears in my eyes, just watching them ... happy and safe (*Little Drop*, 35).

This daydream by Memekize indirectly reveals that her world is deprived of peace and she yearns for the other world where there is an uninterrupted peace and joy. Through this dream, Yerima, peeps into the socio-psychological mindset of the people who live in a good and well endowed natural environment but live a wretched life. Their present and future seem to be jeopardised by their leaders who use the advantage of the rich natural environment to better their own lives to the detriment of the masses. The masses now live in squalor, without good clothing, potable water, good education and vivacity of life. The question on the lips of members of the society is: what is the essence of the natural gifts in their region? It is the need to find an answer to this question that leads the youths to organise a violent resistance against their leaders and the government but, unfortunately, the innocent people suffer and die prematurely in the course of the protest.

Another dream in the play is by Bonuwo, a female character that suffers intensively from the official ineptitude of their leaders and the youth unrest. She has a nightmare where a group of militant youths are chasing her with gun. She runs for her dear life, as she cries and pleads for mercy from the gun men in the following words: "please don't kill them again. They are my children. I beg you. They have done nothing wrong" (37). This nightmare succinctly depicts the contemporary violent nature of Niger Delta region.

The nightmare is an illumination of the present socio-political situation of the Nigerian society, both in the Northern area and the Niger Delta. Just like Mukume's nightmare, Bonuwo has suffered the similitude of what Mukume encounters in the nightmare in real life before she fell asleep. For her to face a similar fate in her dream is pathetic. Yerima places the psychic context of Bonuwo above the historical realities here. This is an excellent dramatic device that presents dream not only as an instrument of revealing the unconscious but also as a catalyst to unveil the socio-political stasis and jigsaw that are pervasive in the society. When Bonuwo wakes up from the nightmare, she narrates her ordeal sympathetically in these words:

My name is Bonuwo Karamo. I stay in the village near Camp five in Gbaramatu Kingdom. I am a teacher. I teach at the Urban Day School. Then we heard a few gunshots and some shells exploding. It all sounded very normal, so we continue with our school work. We were prepared as we had heard of the attack on camp Iroko a day before. At the staff meeting the Head Teacher had made us go through crisis handling procedures, how to close down the school, and take the children to a safety spot. I had taught all morning when I had this headache and I wanted to use the toilet. I asked my primary two students, all children between the age of seven and eight, to sleep. Then I left them. I was barely there when I heard this loud explosion. I ran out when I heard screams and shouts. First it was like a bad dream. The roof of my classroom was blown open. Huge smoke and heavy smell of charred skin and burnt flesh. Not one soul ... Not one child was spared. All we saw were cut off limbs, little trunks, cut off heads, with their

hair still burning... Ayiba ... forty one of them ... all dead. And when the parents came and met me alive, they took stones, shoes and any other sharp objects they would lay their hands on, and chased me out of town (*Little Drop*, 39-40).

From the reminiscence about her past, it is obvious that the female characters in the play are united by common fate, fear and apprehension. The similarity of fate in them has coerced them to form a synergy of resistance against inhuman and inimical tendencies and activities. This is the main reason for their ascetic and hermitic life. The playwright employs the dream to unfold the historicity of life in the Niger Delta region. His emphasis is that these inhuman, barbaric and unscrupulous bombings, shootings and killings are now commonplace in our society. In time past, Nigerians thought these deadly activities were rumours but they happen and exist in Nigeria now. It is then mandatory for all and sundry to join hands together to fight and chase away these lethal cankerworms out of Nigerian shores and territorial borders.

In spite of the nightmare Bonuwo has and her personal ordeals, she foresees a blissful world and an end to the commotions and quagmires. It is quite unfortunate that the bliss and happiness she sees in her dream is not terrestrial but celestial. As dream provides a psychotherapy to a distressed and burdened heart (Sharf, 2008:75), Bonuwo and the rest of the female characters feel happy and their mood of sadness and despair change to a bitter one as they listen to Bonuwo as she recounts her other dream thus:

I saw them ... by the gods. I saw them dance and cheer us on. My children all joined by the cord of death, pulled and made me go round and round until my feet were lifted, and I was one with the heavens. We swirled and floated with the clouds, until my stomach spun, and my eyes went giddy with joy. I saw them. In one second of joy I was allowed to cross to the world of the spirits, and what looked blurred for once ... just once ... just once, looked real. My two breasts each to a different direction swayed. I was happy again ... as my children's heart overflowed with happiness again (*Little Drop*, 43-44)

Conclusion

From the nightmare and daydream of the major characters in the play, the past, the present and the future of Niger Delta can be said to have been dramatically perforated. The socio-economic and political faultiness have been thematically explored through the process of historicity and the instrumentality of dream pattern. Hence, Yerima has produced a new form that can be considered as femino-historical drama. This is true because he (Yerima) has presented four female characters who have distinguished themselves in the fight for their liberation from men and other cause of their unhappiness and bondage. To a great extent, they succeed in this gesture for they turn men like Kuru and Ovievie, who oppress them initially to mere servile figures in the end. The new form is a hybrid of history, drama and feminism. From this paper, feminism and dream patterns have been brought to the glare to explicate the history of the knotty issues of environmental stasis and restiveness in Nigerian society. Therefore, feminism and the unconscious are essential strategy in Yerima's representation of environmental history.

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