Issues in Language and Literary Studies, Vol 11, Number 1, June 2025
Department of English, Faculty of Humanities, Ajayi Crowther University, Oyo.

Trauma Of Becoming in Ikechukwu Emmanuel Asika's *Tamara*

Chinwendu Cynthia Eze
Department of English and Literary Studies,
University of Nigeria,
Nsukka.
chinwenducynthia99@gmail.com

and

Chiamaka Amalachukwu Ugoka
Department of English and Literary Studies,
University of Nigeria,
Nsukka.
chiamaka.ugoka@unn.edu.ng

Abstract

The oppressive nature of patriarchal impositions has been extensively explored in literary discourse, highlighting its damaging effects on individual autonomy and selfhood through forced conformity. Significantly, to avoid examining past studies, this study mainly examines the trauma of becoming Ikechukwu Emmanuel Asika's Tamara. Trauma of becoming refers to the distress an individual experiences while struggling to convert, transform, or grow into living by another person's ideals, principles, or expectations. To carry out this study, two objectives were formulated: to examine how the protagonist experiences trauma and its effect on the protagonist in the text. In addition to the above, trauma literary theory, which advocates for dislocated minds, is adopted as its theoretical framework to guide this qualitative investigation. This research reveals that the protagonist, Tamara, experiences trauma in the novel through her father's imposition of his ideals on her. The traumatic experience affected her, resulting in self-loss. In other words, the representation of trauma of becoming in the work shows that Tamara's father's self-imposition precipitates self-loss in his daughter. The study concludes that the literary writer represents trauma through the theme of self, specifically highlighting the consequences of self-imposition.

Keywords: *African Literature, Dehumanisation, Identity Crisis, Parenting Style, Postcolonial Studies, Trauma Studies*

Introduction

African literature serves as a canvas for African experiences, portraying their struggles and triumphs. According to Nnolim, African literature must embody African experiences to be fully understood and appreciated (16). These experiences often highlight pressing issues such as displacement, economic struggles, social injustice, political corruption, inequality, migration, slavery, racial oppression, environmental degradation, and emotional distress. Ojaide and Obi

note that African literary genres, prose, drama and poetry address social issues arising from human interactions (5). Enukoha further emphasises that African literature exposes humanity's inhumanity (12-13). Trauma is a significant theme in African literature. According to Oge-Chimezie, post-colonial African literature portrays trauma stemming from patriarchy, colonialism, and racial segregation (126). Caruth in *Unclaimed Experience: Trauma, Narrative, and History* explains that trauma in English, German and Greek means physical wound, but in literary studies, it refers to psychological wounds (3). Oge-Chimezie further defines trauma as an intense pain resulting from ill-treatment (127-128). Ruglass and Kendall-Tackett describe trauma as events that compromise an individual's emotional and psychological well-being (3). Given the concept, trauma encompasses experiences of abuse or distress caused by human, natural or supernatural factors. Conversely, based on the topic of discussion, trauma of becoming refers to imposed or enforced pain or distress while struggling to fit into societal expectations or conform to others' standards.

Scholars have explored trauma studies, revealing diverse perspectives. D'Auria suggests that the bildungsroman genre effectively analyses trauma's effects (1-2). Heidarizadeh emphasises the importance of interdisciplinary approaches, incorporating concepts like intersubjectivity and dissociation (788-790). D'Auria notes that literary writers explore traumatic events still under investigation (1-5). Wang adds that traumatic complex representations including trauma metaphors and psychological trauma. Also, not all traumatic experiences represented in literary works have received scholarly research (225). Ogho affirms that there are various angles of trauma in literary works that have not been examined (109-110). In addition, Oge-Chiemezie says that there are unhealthy experiences of trauma that affect an individual's personality and cause bad emotional responses like violence, madness, and the divided self (131). These views reveal a research gap, which this study addresses by applying trauma literary theory to examine the trauma of becoming in Ikechukwu Emmanuel Asika's *Tamara*.

Review of Related Scholarships

Tamara, like much of Asika's work, has garnered significant attention and criticism. Critics have focused on social anomalies and related issues. Okolo and Ezekwere's study, "Nurturing as a Social Problem in Ikechukwu Asika's *Tamara*", highlights nurturing failure that leads to Tamara's downfall is as a result of social issues, which are her penchant for sex, longings to relate with people which is against her father's rule and the social environment she finds herself (46-50). Notably, nurturing is both a social and cultural work. Another scholar, Odinye, in

"Social and Moral Values in African Literature: A Study of Ikechukwu Asika's *Tamara*, reveals that societal moral decay stems from factors like get-rich-quick syndrome, selfish desires, prostitution, and the pursuit of freedom (89-93). Additionally, poor parenting styles contribute to the erosion of moral and social values depicted in the work. "A Naturalistic Reading of Ikechukwu Asika's *Tamara*" by Egbuchiem and Ujowudu highlights the novel's portrayal of individuals' struggles against environmental challenges, life's problems, and fate (127). Also, it explores the protagonist's struggle to overcome the trauma of conforming to parental expectations. Odinye further explored another investigation titled "Domestic Violence in the Familial Context: Feminist and Psychoanalytic Perspectives of Ikechukwu Asika's *Tamara*" She examined the novel through feminist and psychoanalytic approaches, highlighting diverse domestic violence amidst patriarchal forces (148-150). One of the domestic violence is forceful self-imposition on another. In another study, "Similarity of Customs and Traditions of Morality across Africa as Depicted by African Writers", Takana states that the novel is embodied with moral lessons, customs, and traditions of people in a given social milieu (27-30). Nevertheless, it encompasses the psychological state of oppressed individuals. Odinye's further explorations in "The Influence of Style and Creativity in Ikechukwu Asika's *Tamara* express how Asika's epistolary style enhances creativity and narrative beauty (52-53). Nonetheless, this style facilitates the transmission of the trauma message to readers. Okolo and Okoye's study reveals that the novel portrays African feminist bildungsroman, highlighting patriarchal traditions and chauvinistic attitudes. They argue that the protagonist's attitudinal approach showcases revolutionary African bildungsroman (104-105). Notably, the novel also explores the trauma of becoming. Ihueze and Okpala's investigation discovers that the novel highlights factors contributing to human trafficking, including ignorance, poverty, unemployment, and parental negligence (127-128). Additionally, it exhibits individuals experiencing imposed pain. The present study has not been studied by researchers. However, this study explores the trauma of becoming in Ikechukwu Emmanuel Asika's *Tamara*.

Trauma of Becoming in Ikechukwu Emmanuel Asika's *Tamara*

Importantly, Ikechukwu Emmanuel Asika's *Tamara* explores psychological displacement experienced by individuals conforming to societal expectations. Through Tamara's narrative, the novel depicts dehumanisation and imposition of patriarchal ideals, highlighting the trauma of conforming to her father's dictates rather than her own identity. In the novel, we see ". . . tales, travails, the rise and fall of a young girl..." (60). Showing Tamara by her father's

imposition of his ideals on Tamara. This epistolary narration is because "People learn fast from other people's mistakes ..." (60). According to Horvitz, trauma representations in narratives serve as a call to be heard and to narrate, highlighting the significance of sharing and acknowledging traumatic experiences through epistolary form (19).

The narrator, Tamara, illustrates her father's strictness and imposition of his ideals, as she writes, "I knew you were a very strict father, a great disciplinarian, insisting even at gunpoint that things must be done your own way" (14). The patriarchal norms and gender-based expectations imposed by her father are evident in:

> We had timetables and schedules for everything we did and the training we received. My brother was towing a different line of training and upbringing as a man and was strictly being used as a girl, and that was why, though we stayed and slept under the same roof, our paths never crossed much often like children who stay in the same house do. We often met the moment he would be leaving the garden for me to take over for a thirty-minute reflection, and also the moment he would be done playing with some of the game equipment in the game reserve. He left so that I could take over for another thirty minutes of playing alone with all the equipment one can imagine . . .. Late in the evening, I would take a little walk in the garden and play in the amusement game park built for us. Once after dinner, I will be restricted from being seen elsewhere except on my reading table. (14-15).

Tamara's father's controlling behaviour, which is imposing himself on Tamara, in other words, self-imposition involves "... no activity ever extended outside the walls of the compound" (15). Being that they "... were not allowed to go out. The only living beings I knew then in my life were my teachers, my schoolmates, my mother, brother, and other members of the house and the few crowds I encountered each morning I was being driven to my school" (15). The height of the father's self-imposition lies in all the ". . . things you've always wanted us to do, the things you vowed we become …" (17). When she takes first position in class, she waits for her father's arrival to show him, despite it being against his wishes for her to stay awake late. Motivated by his desire for her academic success, she waits. However, instead of praise, he scolds her, "What about your report card? Speak before I skin you alive" (21). She becomes traumatised that amidst tears she stutters "Dad ... Daddy... I ... I... wanted… wanted to show … you my report … report" (20). Her Father's reaction causes her to have emotional paralysis that "The words refused to come forth, all my rehearsals flew away with the stern look in your

eyes and anger in your voice" (21). When an action results in actual or threatened wound, death, sexual violation, threat to the physical integrity of an individual, and the individual's response includes fear, helplessness and horror, this constitutes trauma (Ruglass and Kendall-Tackett 5).

After hearing the good news, he still scolds, "Is that why she should be walking round the house at this time of the night when every child has long gone to bed? You know, I could mistake her for a spirit! (21). All he ends up saying is "Go to bed, I will speak to you in the morning" (21). This creates ". . . tears suffusing my face, I ran back to my room and refused to open the door for anyone" (21). Heidarizadeh expresses that it is a sad moment that affects individual's feelings and emotions (788-791). Even when she finally agrees to open the door for her mother, she "… went into her arms and she allowed me to cry out my sorrows" (21). Later, he gives her mother money to buy a new dress and anything else she needs, which she blatantly refuses due to the traumatic experience of being scolded for her father's ideals. In her wishes to be herself and not another, she expresses thus:

> For years, I longed to play in the sand like the other children did. I longed to shout in the rain like some of my peers. I never knew what it meant to shout into the ant holes, nor bury my milk teeth on a thatched roof while praying that the god of tooth would restore to me another one stronger and whiter. I knew nothing about the 'okoso' game. (27)

In her letter, she uncovers other rules her father makes her live by, which are "We were not allowed to visit anyone and no one visited you confined us in a big house, fending for us, lavishing all sorts of wealth. If only you had realised that there was more to this life than wealth" (27). Another incident that makes him enforce his ideals on her is the day she tries to be herself. She happily sits listening to the folktales her mother wants to tell them, since her father is not coming back home that day. Immediately, he comes back home, they "... scurried to hide but it was too late" (30). Tamara's father's response to their greeting is "What the hell is going on here?'… "Can someone explain to me what is going on here or have you all turned deaf and dumb? I am talking to you woman!" (30). Her father's reaction leaves her emotionally paralysed, as she reveals, "I hid behind my mother to shelter myself from your burning anger. I was so busy with my own survival to notice what my brother was doing at that moment" (30). Trauma is a social experience (Oge-Chimezie 127). After realising that they were bored, she decides to counsel and tell them stories. In a bid to remind them to live according to his principles, he says:

> Counsel them, when did you become a counsellor? If they had need for one I am their father, I will willingly provide them one, not you. And you are here telling them animal stories, fairy tales, nonsensical folktales and songs! Look at all of you dancing like slaves released from the chains of slavery! Just take a good look at all of you! Of what relevance are animal stories, fabricated, barbaric and outdated tales to them? What! . . . . How can you be telling stories when they are supposed to be in their beds? Is that what every child of their age is doing right now? When in school, the teachers can tell them as many stories as they choose, but this is my house, and my children will live to respect my orders. Stop making them defy me! Stop! (31)

The intensity of their emotional pain and vulnerability is seen as they "…disappeared with our hearts in our hands, crushed and stepped upon" (31). Also, "Mother cried and that was what continued to echo in my head till I slept" (33). Caruth in *Unclaimed Experience: Trauma, Narrative, History* explains that trauma is more than just a painful experience. It is also an experience that cannot be fully grasped or owned (10-24). To enforce his principles, he commands them to go out with him. At the restaurant, they eat in silence, with no apologies from him regarding the previous incident; instead, they only "... sat around cracking bones, drinking juice and wallowing in our individual thoughts" (34). Trauma can be caused by both individual actions and situational factors (Visser 259-264).

In all his discussions with Tamara, "You were not interested in my greetings but in what you wanted to say because you had not much time and you never had. I was used to all that then" (50). She has been "... longing to show you the shape of my heart, to speak to you about my future plans and career in life. I had always wanted to watch you listen to my dreams and aspirations and see how much sense they made and to walk on whatever path you will mark for me, but you were not there, again hurried away" (51). The university admission she longs for becomes a source of trauma instead of joy when her father insists that she "… go to school from home … You did not care about my refusal to accept the admission but your decision" (82). Whenever she tries to discuss "About myself, my life, everything" (97) with her father, he replies, "Yes, I can see you are changing, growing more beautiful, more robust, and all. But if it is all about allowing you live in the house in those campuses, forget it. My decision still stands" (98).

Struggling to live by her father's principles, she laments, "What did I do? Did I choose my fate? I never did! (9). This makes her feel like an individual "…born into a strange family in a very strange world" (88), due to being "…born to a strange father (no insult intended here. Father, but is it not true?). By a mother not too strange, I must admit, but to a brother far too strange beyond my comprehension (88). In her letter to her father, she experiences the emotional toll of his pressure and expectations, highlighting the strain of living up to his self-imposed demands. Hence:

> Amidst riches and affluence, I was alone, so empty and unfulfilled. There were about many things I lacked, things miles away from what money can buy, most especially love, tender care, motivation, freedom and encouragement. I lacked them all, and they made me cry. Even now, I can feel the trace of tears in my voice. (16)

The trauma of becoming her father's wish is "... so painful; even now it is still painful. The pain still lingers on, father and I knew nothing again that can assuage or take it away from my heart. It was a pain borne all over the years in loneliness and perpetual sadness…" (16). In narrating her trauma of becoming to her father, she narrates that it "…often made me cold and I was known in school as a very quiet girl secluded and in no need of company" (27). The classic trauma model described by Caruth in *Trauma: Explorations in Memory* includes repression, repetition, and dissociation, which are key psychoanalytic features (9). She wishes that "If only they read my heart, they would have understood the pains beneath the facades and flashes of false laughter" (27). In her narration of her trauma of becoming, she continues to express what she endures:

> The year mother died was exactly the year I knew pain. For the few months that followed, I was a ghost. I ate, I drank, I walked around, I played, sang and watched the television but I was a living ghost; without life, without family, alone in the whole wild world. These moments were filled with torments and no one was close to understanding my pain. (40)

The trauma of becoming affects her sense of reasoning, interpretation, and evaluation, as evident when she says, "... I heard his voice in the sitting room, I knew I was going to have his love in return. Kizito was the only man I'd truly been so close to, and I knew if he ever proposed to me right at that moment in the sitting room, I would marry him" (40). Dewani posits that trauma has a twofold nature, arising from distressing events and functioning as a means to

manage their emotional aftermath (1). In another instance, she rushes to share her feelings with her brother that she struggles "… to wear my bedroom slippers, and tie my hair together, but when my hair refused to adjust to the shape I wanted, and when my slippers were proving to be a jungle boot, I left them as they were and raced to the sitting room" (40). With a mindset of defiance, she does not care about the "… tradition that forbids a brother from marrying a sister; I would have married him and damned the consequences" (40). Prior studies on trauma have identified key neurobiological consequences, including dissociation, distorted representations, and lasting psychological damage (Balaev 1). Another traumatic incident that arouses the workers in the house is the day Hassan "… locked up the gate quickly the moment he saw me running with all my might towards the gate and fled for his dear life. It took him minutes to recover and he came rushing to me with his poisoned arrow (41). Hassan has to explain to her that her brother is not with them and won't be passing through the gate; meanwhile, he "… went on to explain but I did not listen. It was useless. Like a shadow I walked back into the house and was crying my lungs out…" (42). In "Unclaimed Experience: Trauma and the Possibility of History", Caruth notes that trauma typically stems from an intense, often catastrophic event, triggering delayed and uncontrollable symptoms like recurring hallucinations and intrusive memories (181).

The traumatic effect on her overrides her sense of self, causing her to revert to her father's influence even when given slight opportunities to assert herself. When Aunty Ebele, the cook, asks what she would like to eat for dinner, she responds, "I thought there was a timetable?" (43). Similarly, when Aunty Ebele suggests a salon visit to fix her unkempt hair, she exclaims, "No! Father will kill us both if he comes back..." (44). The trauma of becoming creates immense fear and pain that:

> I had no one to call my friend and I knew nothing about what the outside world had to offer. I was unsure what I would want to study in the university. No one was close to help me; Aunty Ebele knew nothing about education. I was helpless and I wished you could see through me. Waiting for my JAMB exam, writing it and expecting the result, as well as the weight of gaining admission into the university were the most trying moments of my life. (48)

In her memories of trauma of becoming, she recalls, "…the emotional trauma; I remember the struggle to steady my voice" (38). She is often overcome with emotion, expressing, "… tears, wishing I was a man... wishing I had my own ways to escape the prison walls of your big

mansion where I'd been confined like a princess, wailing for my true love's first kiss" (39). Experiences following dehumanising events are referred to as post-traumatic (Ogho 109-110). In her journey through trauma of becoming, she reflects, "Talking about smiles, I never knew what it was …" (61). In her existence, she realises, "... how lonely my life was, how miserable, how pathetic, cold and colourless …" (61). Herman elucidates that trauma is determined by the severity of its impact on human life, not the frequency of the events (33). In her disapproval of her experience of distress of becoming someone else. Hence:

> …could make sense of our own pains as humans trying and struggling against the wishes of some foreign gods, deities, humans and all to become ourselves, that person we have always wanted to be and not an extension of who our fathers, mothers, brothers, relatives, friends and the world want us to be. (92-93)

These experiences evoke intense emotions: "Tears of pain, disgust drained my face" (99). Recounting traumatic memories, she laments, "… [he] guided us so hard until it began to pain and we all missed directions and lost track" (17). She further reveals, "We were following your light, unknown to us that you were leading us in the wrong direction. It is so painful, father! (17) Caruth in *Trauma: Explorations in Memory* argues that trauma triggers emotional pain (3). In her letter, she candidly discusses how the trauma of becoming leads her astray, resulting in deep-seated hatred that "The only thing in my mind was how to make you pay, how to take you to hell for being such an uncaring and insensitive father" (50-51). Her anger intensifies to the point of wishing to "…have strangled all life out of you and damned the consequences" (38). Traumatic experiences remain vivid and alive through memories, nightmares, and flashbacks (Dodhy 234).

This trauma also affects her self-expression around her father, as she recalls "... countless number of times I had wished to ask you what you were singing, but I failed. I failed because of those torrential looks in your eyes. It seems they are always coated with venoms and positions" (11). The traumatic experiences of becoming like her father led to her mother's demise and her only brother, Kizito, disowned his father and ran away from home. This heightened her distress, as reflected in her words:

> For years, I waited but the gate never flung open. For years, I waited with tearful and downcast eyes, but they never came... Life after the demise of my mother and sudden disappearance of my only brother was unbearable. Everything fell in one swoop. Life lost its taste and colour. (37)

This traumatic experience also creates a significant emotional disconnection between her and her father, as shown below:

> …the gap between us continued to widen. I hardly knew when you were around or not. Our paths rarely crossed. I avoided it as much as you did. The few moments we encountered ourselves, we always felt trapped and we hurried away with a casual 'how are you?' and 'I am fine, thank you!' That was it! That was all we owed each other! It was the only thing uniting a father and a daughter. (37)

The consequences of her father's imposition of his ideals on her, which create trauma of becoming like him, lead to her self-loss. She gets involved in a sexual relationship with her driver, Dunga, even when "He only wished to be my friend. He kept his words; he was true to his side of the bargain" (67). Rather, she "... was the one who betrayed him, the one who broke my part of the agreement" (68). Upon her father's discovery, Dunga was imprisoned and lost his job. These dehumanising experiences under her father's influence result in self-loss. The impact of the trauma of becoming like her father also "… denied me the opportunity to be free and, just like you, I was always in a hurry to go home, to escape the real world of people to my world, a world of loneliness and misery" (83). In addition, "… account for the reason I never made friends" (83). Inasmuch as trauma leads to a stronger sense of identity and renewed social cohesion, it also destroys individuals (Visser 259-264).

The aftermath still pushed her into having a sexual relationship with Obed, a part-time student, but on the same level as her. She did not "… discover his background. It was not necessary to me. I didn't care about his past, only the future made sense to me. It didn't matter who he was, where he came from …" (85). The relationship is one-sided, that "… he had never told me he loved me and I had never really noticed it. I was the one doing all the loving, pushing myself on him, pleading with him to accept me into his world, which I was sure he had none" (86). This is why "… he did not only leave me with a broken heart he left me with a child in my womb, a pregnancy I knew nothing about" (85). This self-loss did not end here. In her bid to run away from the trauma of becoming like her father, she still encounters self-loss. Horvitz notes that it is better not to be experienced at all because of its destructive outcome (5-21).

To overcome her pains, she runs into Senorita who did not only help her abort the baby but take her to Italy with the promise to "… escape that lonely house, mix with real people, pick a new identity, start a new life, be myself, make my own decisions, and my own money, work and cater for myself and find a nice man who would love me" (102). Rather, they are all

mirages; she hires her "… into travelling to Italy for prostitution" (112). It didn't end there "I became addicted to sex and I started taking hard drugs to keep me safe" (122). These outcomes are all self-loss. The hard drugs she takes lead to having "… a damaged kidney that was almost decaying" (129). Though the doctors remove the damaged kidney, which makes her have only one, she still goes against "… the hospital's advice, I continued to drink hard drinks and smoke my cocaine…" (130). This migrates to "My right kidney… [being] damaged and was giving me a hell of a problem" (141). Even her saviour, Carlos Baggio, is not able to save her from experiencing self-loss. He gives her one of his kidneys and marries her; she gives birth to a baby girl named Tamara Carlos. Still, she was diagnosed to "... have cancer, a dangerous cancer of the lungs that cannot be cured" (146). In addition, "... my kidney, the one Carlos gave me was almost failing me too [because]... the cancer of the lungs... has eaten deep into me …" (146). Tal asserts that victims of trauma are remoulded into another identity that is irreparable (6-9). In all her struggle "... to escape them, she embraced them and they destroyed her!" (121). In other words, Tamara's experience of the trauma of becoming results in self-loss.

Conclusion

This study examined the trauma of becoming in Ikechukwu Emmanuel Asika's *Tamara* through the lens of trauma literary theory. Two objectives guided this qualitative study: examining how the protagonist, Tamara, experiences trauma and its effect on her. The analysis shows that Tamara's trauma stems from her father's imposition of his principles, forcing her to conform to his expectations. The forceful exertion on her results in her self-loss, which is the effect of the trauma she experiences. One could argue that the novel sheds light on the trauma of becoming, particularly when individuals are forced to conform to others' expectations, serving as a commentary on the consequences of such impositions. Furthermore, the literary writer uses the concept of self to demonstrate trauma.

Works Cited

Asika, Ikechukwu Emmaunuel. *Tamara*. Kraft Books Limited, 2013.

Balaev, Michelle. "Literary Trauma Theory Reconsidered". *Contemporary Approaches in Literary Trauma Theory*, edited by Michelle Balaev, Palgrave Macmillan, 2014.

Caruth, Cathy. *Trauma: Explorations in Memory*. Edited by Cathy Caruth, Johns Hopkins University Press, 1995.

--- "Unclaimed Experience: Trauma and the Possibility of History". *Yale French Studies: Literature and the Ethical Question*, edited by Claire Nouvet, Yale University Press, 1991, pp. 181-192.

---*Unclaimed Experience: Trauma, Narrative, and History*. The Johns Hopkins University Press, 1996.

D'Auria, Bernadette. "Bildungsroman and Trauma in Harper Lee's *To Kill a Mockingbird and* Dorathy Allison's *Bastard Out of Carolina*". *Student Research Submissions*, vol. 465, 2022, pp.1-12, www.scholar.umw.edu/student_research/465. Accessed 3 March 2025.

Dewani, Richa. "The Impact of Trauma in Literature". *International Journal of Creative Research Thoughts (IJCRT)*, vol. 11, no. 3, 2023, pp. 1-9.

Dodhy, Shamaila I. et al. "The Role of Secure Base and Safe Haven: A Means of Reconstructing the Broken-Self in Yvonne Vera's *Under the Tongue*". *Pertanika Journal Social Science & Humanities*, vol. 25, no. 4, 2017, pp. 1821-1832.

Egbuchiem, Lizzy-Jane Onyebuchukwu, and Ujowudu, Cornel Onyemauche. "A Naturalistic Reading of Ikechukwu Asika's *Tamara*". *MAJELS Madonna Journal of English and Literary Studies*, vol. 4, no. 3, 2024, pp. 27-41.

Enukoha, Celine. "Morality in Rems Umeasigbu's *End of the Road*". *UNIZIK Journal of Arts and Humanities*, vol. vi, September 2005.

Heidarizadeh, Negin. "The Significant Role of Trauma in Literature and Psychoanalysis". *Procedia – Social and Behavioural Sciences*, vol. 192, 2015, pp. 788-795.

Herman, Judith L. *Trauma and Recovery*. Basic Books, 1992.

Horvitz, Deborah M. *Literary Trauma: Sadism, Memory, and Sexual Violence in American Women's Fiction*. State University of New York Press, 2000.

Ihueze, Adaobi Olivia, and Okpala, Ebele Peace. "Fanning the Embers of Slavery: Human Trafficking in *Tamara* and *Pain in the Neck*". *The Criterion: An International Journal of English*, vol. 14, no. 1, February 2023, pp. 127-138.

Nnolim, Charles. *Approaches to the African Novel: Essays in Analysis*. Ihem Davis Press Ltd, 1999.

Odinye, Ifeoma Ezinne. "Domestic Violence in the Familial Context: Feminist and Psychoanalytic Perspectives of Ikechukwu Asika's Tamara". *postScriptum: An Interdisciplinary Journal of Literary Studies*, vol. vii, no. i, January 2022, pp. 136-152.

---"The Influence of Style and Creativity in Ikechukwu Asika's *Tamara*". *Epitome of Education*, vol. 4, no. 1, 2020, pp. 52-63.

---"Social and Moral Values in African Literature: A Study of Ikechukwu Emmanuel Asika's *Tamara*". *Awka Journal of English Language and Literary Studies (AJELLS)*, vol. 6, no.1, 2015, pp. 76-95.

Oge-Chimezie, Onyekachi Georgeline. "Societal Undertone of Trauma in Bessie Head's *A Question of Power*". *Interdisciplinary Journal of African & Asian Studies (IJAAS)*, vol. 6, no.1 2020, 2020, pp. 126-132.

Ogho, Amadhe Bernice. "Shades of Trauma in Selected Nigerian Novels". *International Journal of Advanced Academic Research*, vol. 8, no.1, 2022, pp. 109-120.

Ojaide, Tanure, and Obi, Joseph. *Culture, Society and Politics in Modern African Literature: Texts and Contexts*. Carolina Academic Press, 2002.

Okolo, Luke Ndudi, and Ezekwere, Chidozie. "Nurturing as a Social Problem in Ikechukwu Asika's *Tamara*". *Madonna Journal of English and Literary Studies*, vol. 2, no. 10, 2017, pp. 46-53.

--- and Okoye, Chiamaka Obioma. "African Bildungsroman as a Revolutionary Subgenre: A Psychoanalytic Perspective in *Beyond the Horizon* and *Tamara* as Feminist Bildungsroman". *International Journal of Education & Arts* vol. 1, no. 3, 3 November 2021, pp. 97-107.

Ruglass, Lesia M., and Kendall-Tackett, Kathleen. *The Psych 101 Series: Psychology of Trauma 101*. Springer Publishing Company, 2015.

Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge University Press, 1996.

Takana, Ali Ibrahim. "Similarity of Customs and Traditions of Morality across African Writers". *International Journal of Contemporary Applied Researches*, vol. 6, no. 3, March 2019, pp. 18-32.

Visser, Irene. "Decolonizing Trauma Theory: Retrospect and Prospects". *Journal of Humanities*, vol. 4, no. 2, 2015, pp. 250-265.

Wang, Liting. "A Study of Trauma Metaphor in Morrison's Novels". *Advances in Social Science, Education and Humanities Research*, vol. 625, 2021, pp. 225-228.