

Pain of Loss and Separation in Selected African War Novels: A Study of Uzodinma Iweala's *Beasts of No Nation* and Veronique Tadjo's *The Shadow of Imana*

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Abstract

War comes with loss and separation and these cause various forms and degrees of pain to war victims. Africa is one continent where this phenomenon has become a unifying factor and many literary artists have reconstructed this experience in various literary genres. Some critics, however, have asserted that pain, a foremost product of war, is understudied in African Literature. This paper investigates and analyses the portrayal of pain of loss and separation in Uzodinma Iweala's *Beasts of No Nation* and Veronique Tadjo's *The Shadow of Imana*. It examines the psychological pain experienced by the victims of violence as a result of various forms of loss and separation they encounter. With the use of psychoanalytic and postcolonial theories, the analysis of the texts was done. Through the exploration of characters and incidents in the novels, it is discovered that loss of loved ones; loss of freedom; loss of childhood innocence and identity, as well as physical separation from loved ones cause traumatic pain in individuals. The presentations of characters whose lives are affected by pain of loss and separation also point to the novelists' protests against colonialism. The experiences of these characters are so presented to symbolically represent the state of the postcolonial African nations. This study advocates for a peaceful co-existence among tribes and nations so as to avoid occasions that can trigger violence of any kind and its resultant outcome, pain.

Keywords: loss, pain, separation, war, war novel

Introduction

African literature has prevalently dealt with war discourse as the continent has been saddled with various forms and degrees of war. This development wrecked some havoc on the communal and individual lives of the people. Many African writers have delved into recreating this phenomenon in various ways. In Africa, as Nwankwo (2008:11) [1] puts it, "the only thing fixed is its desert of pain and despair... War and the threat of war is one thing the huge continent shares without evasion". The pain caused by war registers in the minds and bodies of its surviving victims. In other words, such pain is not only physical; it is also psychological. Pain as an emotion is usually a case of self-representation; that is, an individual who has this emotional challenge has the sole ability to describe his condition. In war situations as presented by African writers, circumstances such as death of loved ones, separation from family members, loss of material possessions, rape and other forms of violent acts usually leave the victims in emotional pain. Such African novelists as Chukwuemeka Ike, Cyprain Ekwensi, Buchi Emecheta, Isidore Okpewho, Chimamanda Ngozi Adichie, Ishmael Beah, Yvonne Vera, Zohra Drif, Akachi Adimora - Ezeigbo among others have found war as a source of inspiration as they did their best to turn the horrible situations into narratives, making their audience feel the pains of war and enlightening them on the ineffectuality of war using suitable incidents and characters. Although these works have already had some international recognition, it is still pertinent that discourse on pain should be given a necessary attention to see if its cause can be completely avoided.

The problem of this study is bordered on the fact that critics in African literature such as Nwankwo (2008) and Norridge (2013) [2] maintain that discourse on pain is relatively understudied in African literary criticism although many literary artists have captured it to some extent. Against this background, therefore, there is the need to discuss pain with respect to loss, and this is done using Uzodinma Iweala's *Beasts of No Nation* and Veronique Tadjo's *The Shadow of Imana*. In a nutshell, therefore, the general purpose of this paper is to contribute to pain discourse as regards war in African literary criticism and specifically, the study examines the losses and/or separations encountered by the victims of war in Uzodinma Iweala's *Beasts of No Nation* and Veronique Tadjo's *The Shadow of Imana*. It also investigates and analyses the portrayal of pain of loss and separation in the novels. The

measures advocated by the writers in order to get the victims exorcised of these experiences which have put them in pain are also discussed.

This paper is limited to the study of Uzodinma Iweala's *Beasts of No Nation* and Veronique Tadjo's *The Shadow of Imana*. The choice of these novels is based on the fact that both novels have war and pain as their thematic preoccupations and while Iweala sets his work on an unnamed West African country, Tadjo's is a travelogue on genocide which took place in an Eastern African country of Rwanda in 1994.

Conceptual Framework

The concepts of pain, loss, separation, war and war novels are reviewed under the conceptual framework of this study. Loss is a universal concept because its ideas and principles cut across many areas of life and disciplines. Wherever it is encountered, however, it is usually associated with negativity and leaves some effects on victims which, in some cases, are psychological in nature. According to Murray (2001:231) [3], "loss threatens an individual's sense of security because it can challenge, or even totally discredit important assumptions about the world... Loss makes the world a less predictable, more fearful place". Making a reference to the International Association of Pain, Norridge (2013:3) has it that "pain is an unpleasant sensory and emotional experience associated with actual or potential tissue damage or described in terms of such damage". This is to say that pain is both a sensory and an emotional process. Emotional or psychological pain which is the concern of this study is a subjective condition and is related to emotional situations such as depression and anxiety and has commonalities. Loss and separation - the state of being moved apart - which are associated with destruction, exploitation and/or deprivation, are factors for psychological pain. These causes of psychological pain are birthed by war which according to Metz and Cuccia (2011:2) [4] is an "organized violence to achieve political ends". It can also be an act carried out with the intention of compelling one group to fulfill the will of the other group. This phenomenon serves as a source of inspiration for literary artists and their creativity comes in prosaic, poetic and dramatic forms. This study is on the novels. A war novel is that in which the primary action takes place in a field of armed battle, or at home fronts where the characters' concern is with preparation for war, situations of war, effects of war, or recovery from war.

Theoretical Framework

This paper is anchored on psychoanalytic and postcolonial theories. Established by an Austrian neurologist Sigmund Freud, psychoanalysis involves a process for the examination and treatment of neuroses but soon stretched into accounting for many developments and practices in the history of civilization. It deals with the unconscious, trauma, repression, the tripartite psyche, sexuality, dreams, symbols, etc. Elaborating on this theory, Dobie (2012:55) [5] explains that it is "a treatment in which a patient talks to an analyst about dreams, childhood, and relationship with parents and authority figures". The theory has it that bizarre desires and experiences can be suppressed into the unconscious and because the experience could not be directly confronted, the individual experiences neuroses which is a mental illness involving depression, anxiety, fear, etc. Through the use of free association, slips of tongue and dreams, the unconscious materials are determined because the victim "uncovers the painful or threatening events that have repressed in the unconscious and thus made inaccessible to the conscious mind" (Dobie, 2012:55).

Psychoanalytic theory which accounts for many developments and practices in many areas of discipline has a great influence on literature as it helps in the analysis of characters in literary work, exploring the connection between a writer and his piece as well as the relationship between a literary work and its audience or reader. Through writing out his own neuroses, Freud was able to heal himself of an unstable personality. He also reinterpreted his patients' trauma based on this theory. Trauma theory, an offshoot of psychoanalytic theory, is therefore directly used in the analysis of traumatic experiences and their consequent results in literary works. As Odinye (2018:68) [6] puts it, "a given fictional work has great influence on human beings. It exposes the inner world of man and depicts experiences that are coloured by pain, hatred, emotional wound or trauma often triggered by memories and constant occurrence of violent events".

The novelists whose works are under study here present characters whose life are tinted with pain, hatred, emotional wound or trauma as a result of loss and separation which come with war. As asserted by Heidarizadeh [7], “psychoanalysis trauma are caused by catastrophic events, war, treachery, betray and sexual abuse. However, the main point is that different people will react differently to similar events” (2015:789). In other words, not all people who experience the same traumatic event will become traumatized. Reactions to horrible occurrences, therefore, have a relationship with individual distinctions as portrayed by the novelists under study.

Postcolonial literary criticism, on the other hand, investigates literary works in relation to those means by which Europeans introduced and sustained colonial supremacy of a large proportion of the world population. Using this literary criticism, a critic examines the ways in which a text supports or resists the principles and practices of colonialism. It is, therefore, relevant to affirm here that war in Africa “came at the heels of colonialism or in some cases with colonialism” (Nwankwo, 2008:2). Even in the midst of these conflicts, the western world still wields their power in many ways. Other problems which emanated after the independence of many African nations such as corruption, poor leadership, disillusionment, etc. are investigated using this theory. The use of postcolonial theory in this research is necessary as it is used to investigate those ways Africans have been treated as the ‘other’ as well as the multifaceted dimensions taken by corruption since the independence of many African nations.

Analysis of Loss and Separation as Portrayed in the Novels

Iweala and Tadjó present characters who are victims of loss in *Beasts of No Nation* and *The Shadow of Imana* respectively. These depictions equally portray the pain associated with loss in different degrees and dimensions. Such losses include the death of and separation from loved ones; loss of freedom; loss of childhood innocence and loss of identity. In *Beast of No Nation*, Iweala (2006) [8] paints a picture of combatant children who are forced into the military, their ordeals and the outcome and the effects of their previous experiences on their present lives. The novel’s protagonist, Agu who is also the narrator, as well as his friend Strika are the major victims presented in this novel. These children, having lost their loved ones, have their lives shaped by the painful experiences. Because Agu is not a witness of his father’s death like Strika, their reactions to loss differ. This affirms the assertion made by Murray (2001:29) that “the social content in which the loss occurs has a significant influence on reactions to loss”. Agu’s father instructs him to run away from the enemy soldiers so Agu does not see the enemies kill his father. Strika’s case is different and more terrible. He is a witness to the rolling heads of his parents and that incident leads him into leading a life of solitude. He is always withdrawn from his colleagues and only expresses himself through drawings of the incident which has stamped in his memory. To Agu, becoming a soldier is one major revengeful action for his father’s death.

Tadjó also portrays the pain of death of loved ones in *The Shadow of Imana*. The Consolate’s story is one significant tale of pain. She loses her father to death, and her mother and brother to prison walls. She becomes lost in the land that has betrayed her. Tadjó (2002: 29) [9] puts it that “the way she cocks her head to one side, you realise that the mystery of life touches her profoundly”. Other characters such as Anastase and the young Zairean woman who looked like a Tutsi are also used to portray the effects of the pain of death of loved ones on human psyche. Anastase resorts to seclusion as the sky becomes “nothing but a black carpet on which the clouds were sliding to infinity...” (Tadjó, 2002:61), while the Zairean woman’s life becomes coloured with unbearable pain. The killing of her child in her presence throws her into a state of unconsciousness, and when she regains consciousness, her normal life becomes altered. She yearns for death, thinks of suicide, develops autophobia and frequently has nightmares about her child’s murder. This report presented by Tadjó is in line with the position of Walter, Leißner, Jerg-Bretzke, Hrabal and Traue (2010: 466) [10] that “as memory consolidation takes place during sleep, memory contents are unpredictably activated, triggering nightmares”.

Pain which comes from loss of freedom is another aspect of pain which Iweala and Tadjó portray in their literary works. Man naturally desires freedom and it is one of the human rights as stipulated in the Universal Declaration of Human Rights (UDHR). Odinye (2018) has it that right to freedom

encompasses that of speech, thought, religion, conscience, and movement. It is not usually a pleasant experience when this right is denied an individual. Lack of freedom breeds fear and insecurity. Those who live without freedom suffer under torture which could be either physical or psychological. It is pertinent to reiterate here that war itself is a threat to freedom as soldiers get involved in fatal combat while civilians crouch under shootings, bombings and shelling. There are extreme deprivations and people live in total fear. Writing about freedom, Harrison and Boyd (2018) [11] assert that freedom has to do with human relationships and has a clear relationship with power in its various manifestations such as financial, physical and political forms.

In *Beasts of No Nation*, combatant children whose freedom have completely eluded are presented. These children are forced into killing, homosexual activities and other vices which they obviously abhor. Due to the fact that their freedom has been stolen by Commandant, they become ensnared by fear and insecurity, secretly nursing the pain which these odd behaviours give them. Agu thinks of suicide while Strika resorts to drawings to express his pain. After he is first engaged by Commandant in sodomy, he draws a gun and a bullet shooting up his bottom. Isaac in Tadjó's *The Shadow of Imana* shares the same fate as the combatant children in Iweala's *Beasts of No Nation*. He is among the young people forcefully taken away by the militia to fight and kill. Because they have lost their freedom, these young ones engage in acts they will ordinarily reject. As the reporter puts it, "Isaac says little. His mind is elsewhere. He cannot bear to hear the war spoken of any longer" (Tadjó, 2002:21). This summarizes the trauma which these young ones experience. The future, to them, is too distant, and life, too uncertain.

The prisoners are another group of people who experience loss of freedom in Tadjó's *The Shadow of Imana*. To them, life has lost its meaning and they desire to fall asleep so as to be away from their 'closed world' (31) but sleeping has become a task and when eventually they sleep, nightmares haunt them. Reports from Risila Prison where seven thousand persons are detained have it that some prisoners and some guards commit suicide while some others go mad. These expose the inner world of these characters and how behaviours are controlled by the unconscious and some life experiences which are too bizarre and difficult for the human mind to control.

Another source of pain presented in the literary texts under study is the loss of childhood innocence and identity. Behaviour such as use of hard drugs, lack of empathy for others, killing, and engagements in sexual activities are not typical of children. Children are rather known for their plainness, harmlessness and purity, and any forceful alteration of these qualities can become disastrous. Wood (2008:148) [12], writing about these characters whose childhood innocence are dashed and their identity lost, asserts that Iweala's protagonist is not a man; "he represents a grotesque perversion of childhood. Turned into a merciless killing machine, he develops the instincts of an animal...". Describing this group of children who are redefined by violence, Ugwuanyi (2020:155) [13] puts it thus:

They lack a socially defined place. They create a world that remains incomprehensible because, while childhood is associated with innocence, weakness, and dependence upon adult guidance and care, children who are engaged in war by contrast, are associated with strength, aggression, and the responsible maturity of adulthood.

These children become perverted in the hands of adults who take advantage of their innocence and instill fear in them. Isaac, the soldier boy in Tadjó's *The Shadow of Imana* summarizes the predicaments of these children: "The adults betrayed us, they ruined our lives, sent us to hell, abandoned us" (Tadjó, 2002:22). Agu, Iweala's narrator and protagonist decries the speed at which he is becoming a man because of violence, and thinking about what he and his colleagues have become leaves him to conclude that they are no longer humans since they engage in killing, rape and some self-destructive behaviour such as leaving for the stream at an odd hour. These types of behaviour portray them as traumatized persons as posited by Walter *et al* (2010).

Furthermore, Tadjó presents another dimension of lost childhood as a result of war. These are orphans who have faces of miniature men and women. She describes them as “rebellious kids, rejected by society” (Tadjó, 2002:86). These children, at the initial encounter with the interviewer refuse to open up, and when they are pushed to talk, they tell lies which “shield them against the cruelty of adults. They will tell you what you want to hear” (Tadjó 2002:86). This shows the children’s loss of innocence, weakness and dependence upon adults. These children grow with rage in their hearts, and life for them, has lost its value because they see death as a better option.

Physical separation from family and loved ones is another source of pain as depicted in these novels. Iweala’s protagonist feels emotionally hurt as he thinks of his family, his home and his village. The nostalgic feeling births sadness in his heart but crying is not an option because he does not want to make a fool of himself before other combatant children. Although he concludes that sadness leads to madness, he cannot help being sad because of the inseparable nature of sadness and the act of separation from loved ones. Tadjó presents Karl, a character whose family is caught in the net of anarchy caused by the 1994 genocide in Rwanda. She describes Karl’s pain as “crushing” since he has no way to free himself. The Consolate’s story also portrays this form of pain. She desires for another world as the one she lives in is “an interminable exile” (Tadjó, 2002:28).

Having portrayed the pain of loss and separation and the consequent traumatic reactions of the victims, the novelists apparently prescribe some activities which can enhance the healing process of these pain patients. As posited by the psychoanalysis theory, speaking and writing out one’s pain is one of the ways through which healing is achieved. It is necessary, therefore, to assert here that Tadjó’s *The Shadow of Imana*, in its entirety is geared towards healing. This reportage is carried out to exorcise Rwanda. As she puts it, “I could no longer keep Rwanda buried inside. I need to lance the abscess, lay bare the wound and bandage it. I am not a doctor, but I could try to administer first aid to myself (Tadjó, 2002:3). According to Eagleton (2008:97) [14], Sigmund Freud’s theory equally deals with “the interpretation of the motivation and the intention of the author; the psychological and emotional outburst, instinctual drive, desires, and tensions underlying the texts”. This sums up Tadjó’s reason for this reportage on the Rwandan genocide. In her encounter with Rwandans, she meets a writer who convinces people to listen to his voice in an attempt to exorcise the buried memories. This affirms a position taken by Norridge (2013:145) that “writing about painful memories is framed by the writers themselves as a form of healing, as reconciliation with loss”. Amy’s conversation with Agu in Iweala’s *Beast of No Nation* is also intended to relieve Agu of the memory buried within him. Justice is another significant factor that can enhance the healing process of victims of pain. Mistakes and other misapprehensions by individuals and communities which have inflicted pain on people need to be addressed and corrected in order to achieve justice which will in turn foster the relief of pain. As recommended by the writer in *The Shadow of Imana*, true justice removes fear and brings needed halt to crimes because ignored crimes engender other crimes.

The novelists’ protests against colonialism are grounded in their presentations of characters whose lives are affected by pain of loss and separation. The experiences of these characters are presented to symbolically represent the state of the postcolonial African nations. Tadjó, in *The Shadow of Imana*, portrayed Rwanda as a raped nation. The rape of Mukandiri and her body which still has a blanket over its shoulders symbolically represents the bubbling city of Kigali, the capital of Rwanda which “seems to have forgotten everything” about the war but dies in “fears buried beneath apparent serenity” (Tadjó, 2002:10). The novelist laments the fear of the ‘Other’ as she blames France and the entire European world in homogenizing all nations and leaving the people disillusioned. She captures the role played by France and China in the supply of weapons used in carrying out the genocide, and decries the loss of tradition in the country. A report from Seth, one of the respondents has it that “...in Rwanda, traditional practices have almost completely disappeared as a result of the abolition of the monarchy and all-pervasiveness of Catholicism” (77). The novel explicitly portrays the politically exploited African nation, the dangers of ethnic fusions and the approach taken by the global community on the issue of global peace and unity. France and Belgium are accused of throwing their weight behind the Hutus. As regards the world community and their attitude towards peace and unity, Tadjó has this to say:

While the genocide was going on, in South Africa Nelson Mandela was being elected to the highest office. The world preferred to turn its gaze on him to celebrate this historic moment, which marked the real end of apartheid. The world powers knew that massacres were being carried out in Rwanda, but they were slow to react and to admit that what was going on was genocide. A military intervention force of modest proportions could have stopped the extremists and quickly put an end to their plans. Instead, the United Nations balked at playing their part. (33)

On the other hand, a postcolonial reading of Iweala's *Beasts of No Nation* gives a viewpoint on how the children, in the postcolonial era, are both victims of and instruments for violence. The author writes about children caught up in a trap of lawlessness orchestrated by war between their people and the forces in the North. According to Ugwuanyi (2020:156), "the transformation of a child soldier into a cruel being may or may not be descriptively convincing. His body is a reflection of a decadent post-colonial world". With the use of Commandant, Iweala paints a picture of poor leadership, corruption and exploitation which have befallen the African continent in the postcolonial era. The exercise of power and portrayal of ethnic divisions and differences are deduced from the novel. The narrator ruminates on the cause of hatred which the northerners have on the southerners. To him, the northerners who have the 'government' are angry at them and are in dire need of getting rid of them because they lack trees in their area while there are many trees in the south. From this assumption, it becomes obvious that the war is inter-tribal and that the political power resides with a tribe – the North.

The Narrative Styles of the Novels and Their Psychoanalytic Inclination

Iweala's *Beasts of No Nation* adopts the first person point of view which tells the story using the first person pronouns "I" or "we". The narrator is a character within the story and has assumed the position of having experienced, seen and heard about the events he is telling about. The use of first-person point of view gives the reader the opportunity to see the narrator's mind not minding the fact that it is limited to the narrator's experiences and awareness of the true state of affairs. To write in the first person, therefore, is to engage in a certain kind of reconstruction. This point of view has a psychoanalytic inclination since it attempts to depict the innumerable thoughts and feelings which go on in the narrator's mind. It presents a written equivalent of the thought processes of the narrator and in so doing the rules of grammar can be violated as seen in the novel. Wood (2008:147) explains that "the mode of expression serves to sharpen the sharp edge of Agu's tale". And so, the language of the novel has a total deviation from the normal use of the English language. There are innumerable repetition of words and clauses. Stream-of-consciousness, therefore, plays out in the novel. The story is a creation of an organized intelligence attempting to re-create basic aspects of private consciousness. Iweala presents neither a narrator who writes the events down as in the case of Toundi in Oyono's *Houseboy* nor a narrator who thinks to herself. Rather, he presents a narrator who remembers the events and narrates them as they unfold. The language of the novel actually points towards the unstoppable pouring out of the narrator's mind.

The first - person narrative style affords the novelist the opportunity to create a protagonist who is presumed to be innocent, naive and vulnerable and gives the readers a direct access into the minds of the narrators. Agu is a conscious narrator who is unable to fully see and understand events in their entirety as they unfold, not necessarily objective in his inner thoughts or sharing them fully. His narration shows that certain incidents are stringent for him to relay, and so he resorts to the use of figurative expressions. His description of his sexual exploitation by Commandant is one of such occasions. He safely narrates:

And then after making me be touching his soldier and all of that thing with my hand and with my tongue and lip, he was telling me to kneel and then he was entering inside of me the way the man goat is sometimes mistaking other man goat for woman goat and going inside of them. (Iweala 2006:104)

Furthermore, Iweala's use of first-person point of view is effective in giving a sense of familiarity to the protagonist; that is, he narrates a story which he is part of. His narration is retrospective in nature –

it reflects about past events and situations. He tells the story of himself, his family and his ordeal as a combatant child. He tells of his losses, his guilt, his desire to become educated and “becoming a big man never having to fight war ever again” (175). His innocent narration gains the reader’s sympathy. The way he tells of how they are being handled by Commandant and the effect of engaging in killings arouse nothing but pity from the reader. His innocence too makes him feel guilty after the killings and sexual engagements with Commandant. He narrates:

My tear begin to running down my face and are mixing with my spit in the pillow. I want to be telling him that I cannot be fighting anymore, that my mind is becoming rotten like the inside of fruits. But I am knowing that if I am saying anything like this, he will be slapping me the way he is slapping all the other soldiers - until their bloody teeth is cutting his hand. I am biting into the pillow so I will not be making any noise. I am feeling the wooden splinter digging into the top of my mouth and tongue. I am wanting to leave. (Iweala 2006:108).

The narrator tells his story based on what he knows. He is unable to explain certain occurrences or events due to his age and that affects the strength and reliability of the narration. The choice of a first-person point of view in novels usually displays characters who grow both physically and psychologically. As Dobie (2012:409) puts it, with a particular reference to Dickens's *Great Expectations*, the first-person narration is important in that “the main character moves from innocence through mock-sophistication to wisdom”. This is the case in Iweala’s *Beasts of No Nation* and other bildungsroman novels such as Dangarembga’s *Nervous Conditions*, Beti’s *The Poor Christ of Bomba*, Adichie’s *Purple Hibiscus* and Oyono’s *Houseboy*. There is usually a process of moving from naivety and innocence to enlightenment and experience; and also from idealism to realism. There are, therefore, elements of verisimilitude in *Beasts of No Nations* not minding the grotesquery elements used in it.

Veronique Tadjó’s *The Shadow of Imana* is a travelogue. A travelogue, according to Basumatary (2018) [15] deals with a traveler’s experience vis-a-vis his interactions with his new community. It is a record where the writer stands between the reader and the text. Therefore, the way the traveler’s experience is narrated is paramount. In Tadjó’s case, the stories are told by her in the first person. As is characteristic of first person narrative style, her thoughts and mind are seen through stories. The historic massacre of 1994 in Rwanda is unreservedly reported that the author expresses: “Occasionally, someone will reveal a secret to you that you have not asked to know. Then you are crushed under a burden of knowledge too heavy to bear” (3). This is Tadjó’s internal feeling and thus suggests the stream of consciousness technique as seen in other areas in the novel as in this: “Close your eyes? Close them to what? Night... To sleep. Behind what eyelids? To dream. What nightmares?” (32). This and other one-word and two-word sentences represent the course and rhythm of consciousness precisely as it occurs in the narrator’s mind.

Conclusion

The portrayal of pain resulting from loss and separation in African war novels is the major concern of this paper. With the use of a qualitative research method, this paper limits its study to Uzodinma Iweala’s *Beasts of No Nation* and Veronique Tadjó’s *The Shadow of Imana*. It examines the loss and separation experienced by war victims, the effects of loss and separation on the characters as well as the possible healing processes advocated by the authors. Death of loved ones, loss of freedom and loss of childhood innocence and identity as well as separation from family are identified as great sources of emotional pain which leave the victims in traumatic conditions such as self-withdrawal, having suicidal thoughts, exhibition of violent acts, developing autophobia, sleeplessness and nightmares. In as much as disclosing one’s pain and justice are portrayed as ways of achieving healing, this paper advocates for a peaceful co-existence among nations and tribes so as to avoid actions that can lead to war.

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