

Entrapped in Unclaimed Moment and Anxiety—A Case of Betrayal Trauma in Yejide Kilanko’s *Daughters Who Walk This Path*

Shamaila Dodhy

Abstract

While most trauma studies highlight horrible repercussions of wars and traumatogenic institutions like slavery and colonialism; this study centers its analysis on the somber nature of childhood trauma, usually confronted with quietude. Psychological trauma, principally trauma involving betrayal, is linked to anxiety and other mental disorders. Trauma is not fully registered on the moment of occurrence but establishes itself belatedly in the form of intrusive images and nightmares. The current study examines how the protagonist finds herself entrapped in an unclaimed moment but struggles to sustain amid lingering traumatic memories after she is molested by her first cousin. Life becomes frightful for her as she has to survive amid intimidating domestic environment, thus resulting in an alarming level of psychological instability. It is found that trauma is an appalling phenomenon but it becomes more dreadful if violation is perpetrated by close others. Early experience of betrayal trauma interferes with developing social abilities like the ability to make healthy decisions about who to depend upon, thus interfering with developing intimate relations. Using theoretical concepts drawn from the field of trauma studies, the study explores myriad ways in which trauma merges with anxiety to speak through each other. The critique of the text highlights how a human mind absorbs and processes a traumatic event resulting from betrayal by a relative that leads to a severe mental agony. Findings add to the understanding that child abuse perpetrated by a family member is linked to extensive range of detrimental effects including anxiety and stress. The study aims to initiate fresh textual interpretations in the area of trauma studies in relation to childhood abuse.

Keywords: *anxiety, mother, pain, trauma*

Introduction

“In all forms of art, part of you is in the trauma, and part of you is a step away from it.”
(Maya Angelou)

The study focuses on *unclaimed moment* and *anxiety* in which the protagonist feels entrapped in Yejide Kilanko’s *Daughters Who Walk This Path* (2012). The paper begins with an overview of contribution of some major contemporary trauma theorists. Following literature review discusses Morayo who is held by a defining moment of trauma but struggles to find recovery through her own courage. The analysis of the text reveals how a human mind processes a traumatic event on being betrayed by a close relation thus leading to intense mental anguish.

An Overview of Trauma Theory

Cathy Caruth, a leading scholar in trauma theory and studies has written two seminal texts in trauma studies: *Trauma: Explorations in Memory* (1995) and *Unclaimed Experience: Trauma, Narrative, and History* (1996). She has taken up psychological aspects of trauma and transformed them into a theoretical framework. This is used to explicate forms of literature specifically trauma fiction. Caruth (1996) persuasively argues,

If Freud turns to literature to describe traumatic experience, it is because literature, like psychoanalysis, is interested in the complex relation between knowing and not knowing. And it is at the specific point at which knowing and not knowing intersect that the language of literature and the psychoanalytic theory of traumatic experience precisely meet.” (p. 3)

Caruth’s argument points out a substantial connection between trauma studies and its association to literature. Trauma can be referred to as an *unclaimed moment*. She uses the image of a wound “that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available” (1996, p. 4), to specify that trauma can only be comprehended through literary or symbolical language. In *Trauma: Explorations in Memory*, she incorporates interviews and essays addressing different types of traumas from the fields of sociology, psychiatry, education, and literature. This interdisciplinary approach is used to “acknowledge the unthinkable realities to which traumatic experience bears witness” (1995, p. ix).

Dominick LaCapra (2014) selectively appropriates some aspects of the work of Freud as he selects the concepts of *acting-out* and *working-through*, which are broadly aligned with *melancholia* and *mourning*. Both are forms of repetition; the former deliberates on the present and the future, the latter remains fixated on the past. LaCapra focuses more on socio-political and ethical concerns such as justice, vengeance, and the possibility of perpetrators’ trauma. He de-emphasizes memory and, instead, emphasizes ethically-focused action. Though memory is a major component of working-through but for him it is a transitive concept. With reference to history he insists that memory and history work in collaboration with each other. He asserts that the work of historians, and others who write about the past, must always include facets of memory. He acknowledges that literature too may contain these elements of empathic self-reflexivity and thereby contribute to understanding of the past. Though he rejects fiction about Holocaust but he argues that there is a relative freedom to experiment in art and literature which can be productive:

The problem that clearly deserves further reflection is the nature of actual and desirable responses in different genres, practices, and disciplines, including the status of mixed or hybridized genres and the possibility of playing different

roles or exploring different approaches in a given text or 'performance' (2014, p. 110).

Tracing the link between trials and traumas in *The Juridical Unconscious: Trials and Traumas in the Twentieth Century* (2002), Shoshana Felman discusses the effects of trials of trauma on literature, culture, art, politics and public life through media. In *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* she graphically portrays the twentieth century which has experienced the massive trauma of the Second World War. She calls twentieth-century a "century of traumas" since it has seen

traumatic devastation in the holocaust of two world wars; since the traumatic and protracted repercussions of the Vietnam War; . . . new forms of organized enslavement, massacre, massive deception, and large scale brutality and horror; . . . manifestations of domestic violence and of deceptive intimate brutality and private horror . . . (1992, p. 1 - 2)

Kali Tal (1996) not only observes the mental condition of Vietnam War veterans but discusses trauma of those women who are sexually abused. She observes that trauma is a life threatening event that disrupts one's preconceived ideas about the world. It is enacted in a liminal space outside the range of normal experiences of life which makes difficult for the writers to represent the experience of trauma accurately. The victim reaches at such a point where the sense and the non-sense merge transfiguring the narrative into fragmented form. It is a sorrowful fact that rapists are protected by criminal justice which demands rape-victims to prove that the incident was not accordant. Moreover, the victim is supposed to bring substantial proofs against the perpetrator which is very demanding. The rape-victims are not supported by the judiciary so they remain afraid of persecution by rapists who usually harass them socially and psychologically. Tal has focused not only on the psychological repercussions of the victim but has criticized the legal system which "tends[s] to be prejudiced against the prosecution and to be lenient with the defendant" (1996, p. 19). The persecutors out-rightly dismiss the case of acquaintance rape. That is why acquaintance rape is the most unreported crime. Unfortunately, in case of children, it is always thought that they must have fantasized so the benefit of doubt is given to the persecutor.

Discussing the future of trauma, in introduction to *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*, Buelens et al. (2013) consider that trauma theory is interdisciplinary as it draws on "literary and cultural studies, history, politics, sociology, psychology and philosophy" (p. 3), but in future it will encompass globalization and postcolonialism. In first chapter of the book, titled "Knowledge, 'Afterwardness' and the Future of Trauma Theory", Eaglestone (2013) criticizes the Trauma Theory for it has focused too much on the Holocaust and Vietnam veterans. Being too much Eurocentric in its nature, it has marginalized other atrocities of the world.

However, it vividly portrays fears, hopes and experiences in historical works. Trauma destabilizes a sense of temporality as it goes beyond history and below history to illuminate the particular event. The concept of time has been freed from traditional shackles of moral and metaphysical understanding. The concept of 'afterwardness' is being literally used to present a shifting sense of time in contemporary fiction and contemporary film. This has led to post-deconstructive understanding of language.

The emergence of trauma narratives in late twentieth-century is due to the effects of war, colonization, sexual and physical assaults. To this, Vickroy (2002) has added poverty to be another cause in giving birth to trauma texts, so trauma fiction becomes an indicator of social injustice due to destructive socio-cultural institutions. She thinks that trauma is an ancient phenomenon but trauma literature is a contemporary genre. These narratives use literary elements like "gaps, uncertainties, disassociations, and visceral details of living through traumatic experiences as a way of immersing readers in the characters' states of mind" (2002, p. 3). Differentiating between trauma texts and postmodern texts, she says that the former focus on psychological and social dilemmas while the latter are more cerebral and satirical in their approach. She has tried to locate and define trauma, establish the importance of interdisciplinary method to explain trauma and literature. Finally, she has established methods of reading and tried to comprehend states of minds of characters in varied pieces of literature.

Literature Review

Daughters Who Walk This Path (2012) is written by Yejide Kilanko, a Nigerian writer who is currently pursuing her literary career while simultaneously working as a counselor in children's mental health organization. She says in one of her interviews:

My job guaranteed constant exposure to heart-wrenching stories of sexual abuse and I struggled to fall and stay asleep . . . Writing the novel was therapeutic for me. I also hoped it would somehow help people who've experienced sexual abuse accept that they've done nothing wrong. (Kilanko, 2016)

Daughters Who Walk This Path is a fresh work so not much research is done by research scholars yet; however Ainehi Edoro (2013), a Ph.D. student and the editor of *Brittle Paper*, succinctly points out that Kilanko presents series of tragic moments in Morayo's life who hasn't yet survived the violence in her past. Desperately seeking a way out, she turns against her body, by exposing herself randomly, in fear that she'd never be able to love or be loved. The writer channels the trauma and abuse of the character into a powerful story about love, the recovery of self and body with the possibility of happiness. While Athena McKenzie (2012) only hints at the code of silence that often exists around sex crimes and violence towards women. She elaborates on how Morayo carries her emotional trauma through her adolescence, university years, and married life. Beatrice Fantoni (2012) emphasizes that an

accurate and fair picture of politically charged and often violent Nigeria has been painted by Kilanko. Jennifer Hunter (2012) highlights a sense of a Nigerian woman's heroism in face of social prejudice. Meganne Fabrega (2013) discusses how Morayo comes to full circle back to her childhood and rekindles a relationship with a boy she knew before her innocence was stolen away by Bros T. The characters of Morayo and Morenike transcend geographical borders and a stirring novel is created about the universal experience of a girl's journey to womanhood. Donna Bailey Nurse (2012) in "The Line between Comfort and Cruelty" mentions that the novel spans three decades—from Morayo's blissful Yoruba childhood in the 1970s, through her traumatic adolescence, into her troubled twenties and thirties. The book explores how rabid patriarchy, sexual superstition and cultural-tradition work together to exacerbate the pain of abuse. The story is interlaced with African proverbs and traditional fables. "Library offers Intrigue, Passion, and Mystery" is a review written by Maryann Wolosinka (2012) which focuses on Morayo who is thrust into a web of oppressive silence woven by the adults around her. To survive, Morayo learns how to fiercely protect herself and her sister from a legacy of silence which many women in Morayo's family share. Talking about the stylistic features of Kilanko, Hunter says, the characters of the novel are affecting and admirable; her storytelling agile and persuasive; her dialogue convincing and amusing. Her profession of child protection allows her a deep understanding of victimization. She, in face of social prejudice, is successful in creating a heroic image of Nigerian women.

Critique of the Selected Text

The anxiety Morayo begins long before Bros T commits the violent act of assaulting her because he used to take undue liberty in touching and caressing both the sisters posing as if there is nothing wrong in it or he is being just playful with them. He misses no chance in touching their backs when they are doing dishes and their hands are submerged in soapy water. Morayo is too young to understand his intentions but she feels unease. The parents of Morayo are not so vigilant because they think that he is their first-cousin, so he is no less than their brother. Though his shameless act of looking at aunt Adjunni in the bathroom is a hint to the fact that he can be a source of trauma for the family but the elders of the family do not take that incident seriously. Later when he unexpectedly passes his final examination in good grades, he is given the liberty to bring his friends at home and drink bear with them. Both the mother and the father of Morayo could have taken a serious action on that but they ignore it thinking that the boy deserves to enjoy himself after showing good result in the final examination.

Quite ironically the mother while training the girls have always warned them to beware of the strangers but has never told them that "sometimes evil is found much closer to home, and that those who want to harm us can have the most soothing and familiar of voices" (p. 23). Bros T is one of those close relations who always pose that they really love girls but it is actually their feel of lust which they have hidden behind love. Such relations take undue advantage of the trust which parents have on them. One

night Bros T comes to Morayo's bedroom without asking permission or knocking at the door. The anxiety of Morayo reaches at its height because she is almost without a dress and has her nightgown on her head. On finding him in her bedroom, she quickly pulls the nightgown down to cover herself. This not only makes her anxious but she feels embarrassed too. Though he has come to apologize for his past behavior, but leaves her dumbfounded when he pulls her down in his lap touching her body with his rough palm. She finds herself in a fix and is not exactly sure of how to react. In the following days, Bros T cleverly maintains some distance from her which makes her come to a conclusion that "[a]fter all, Bros T [is] like my older brother" (p. 58).

The mother has to attend a family function so she reluctantly leaves Morayo at home in the company of Bros T. However, she cannot imagine that he will go to the extent of forcibly entering her room and molesting her. Both the mother and the father have been very kind to him and take care of him like their own girls but that shameless man betrayed them by repeatedly hurting Morayo which traumatized her throughout her life. On overhearing the discussion going on between Bros T and his friends that they all want to have good time with the young girl alone at home, Morayo gets so anxious that she dashes into her bedroom. In search of security she runs to her bed and "reassure[s] [herself] that Mummy and Eniayo would be back the next day" (p. 67). These two are her close relations with whom she feels emotionally bonded, about whom she is thinking on finding herself alone amid the evil minded boys. Her anxiety increases when she finds that it is not a robber who has attacked her but her own very cousin whom the mother has always considered their brother. She always thought him to be such a brother that will protect the girls from external danger. While this young man is ripping apart her clothing, she wants to scream, but she can barely breathe because of the anxiety which she is experiencing after being deceived by a blood relation. Morayo says, "I felt a pain deep, deep inside me" (p. 69). The physical pain is multiplied by the emotional pain as it has affected her body, mind and heart. It is seen that she feels this pain even after fifteen years and finds herself quite unfortunate when she compares herself to her younger sister who has had no such experience in life. Jennifer Freyd (1998) aptly calls it *betrayal trauma*.

Anxiety increases as soon as she finds herself alone in the house. She does not have enough energy to get up from the bed so she goes into a deep sleep where she finds that Bros T has adopted the shape of a black cobra which dug its fangs deep into her flesh. When she wakes up, she finds her heart beating hard against her chest. Her mind has gone blank and her body stiff. The "memories of the night came rushing back. Suddenly, [she] felt nauseated. [She] squeezed [her] eyes shut . . ." (p. 71). She is not only thinking of the past, but is anxious of the future also, because Bros T has threatened her that if she will resist him, he will call his friends also to rip her apart. Caruth (1996) emphasizes that trauma contains a paradox: "that the most direct seeing of a violent event may occur as an absolute inability to

know it; that immediacy, paradoxically, may take the form of belatedness” (pp. 91-92). On finding him not at home, she is anxious that he might not have gone to call his friends. This thought aggravates her anxiety. After washing herself and her blood-stained clothes, she vomits in the grass. She is now suffering from anxiety as she says, “[t]hankfully, Bros T, [is] not yet back” (p. 72). She experiences anxiety, as she tries to avoid him but Bros T is so powerful that she finds herself helpless and cannot say no to him. She tries her best to avoid him but cannot do so because both of them are living in the same house. Morayo’s mother notices a change appearing in the behavior of Morayo but she cannot find out the reason. One day when Morayo breaks a plate while pondering over depressive thoughts; her mother scolds her on her strange behavior. The mother thinks that as she is growing that is why she is getting lost in day-dreams as it is quite common among teen-agers.

When Morayo’s mother and sister return from the wedding, Bros T is afraid that Morayo might tell her mother about the assault so he constantly keeps an eye on her and follows her wherever she goes. He very casually drags his arm across her shoulder and threatens her that if she tells anything to her mother then he will destroy the life of her younger sister also. The moment he puts his arm across her shoulder, Morayo freezes because she could no more tolerate his presence and his touch. If she goes to the kitchen, his eyes follow her, when she comes to sit with aunt Adunni to shell melon seeds, he stays outside to weed kitchen garden. Morayo is so anxious and cannot decide what to do because she can never let it happen to her younger sister too. The trauma which she has gone through and is still going through would be too terrible for her to bear. She has always protected and taken care of her sister because at the time of Eniayo’s birth she was advised by her mother, “Remember that you are the big sister. This means that you must always take care of Eniayo” (p. xii). She knows that Eniayo is too sensitive for such a horrifying incident. It might take her life also. She is not only anxious about herself but worried about her sister too. Whenever Bros T and Eniayo are together, she becomes all the more vigilant. Bros T takes the liberty to pull her to his lap but Eniayo being too innocent cannot see what he is trying to do. When he and her younger sister sit together, her anxiety increases to such an extent that she could feel her “heart beating in [her] mouth” (p. 75). He is too clever to stay away from Morayo for few days which lessened her horror for him. On finding that he is successful in getting complete control over Morayo, he repeatedly and forcibly molests her. One day the mother of Morayo sent her to Bros T’s bedroom to find out something from there. Morayo does not want to go, but the mother being completely unaware of the fact forces Morayo to go there to fetch that thing. Bros T misses no chance to hurt her as he immediately pulls her down on his bed. This made Morayo feel “a deep anger” (p. 76) towards her mother who is oblivious of the fact that her daughter is being ravished by her own nephew which has destroyed her peace of mind. The mother is worried about the people outside their home, not realizing that Morayo is being traumatized within the four protective walls of the home. On finding that Morayo is growing up into a young girl, the mother warns her not to indulge in some bad activity which

might result in disgracing the family's good name. This made her "burst out into bitter laughter" (p. 77) that the mother is afraid of external horror not knowing that she is feeding a snake in her own house.

For several months, she suffers from extreme anxiety and finds herself caught in the unclaimed moment. She wants to pass a normal life like her sister but is unable to do so. She wants to avoid Bros T in every possible way but because they are living in the same house, so avoiding the perpetrator is extremely difficult. Avoiding him and keeping a constant vigilance that anything might not go wrong to her sister makes her head tired of "silent screams" (p. 82). She cannot escape the evil looks in his eyes. His glaring looks startle her, which finally makes her decide to disclose this secret to her parents right on the dining table in front of Bros T. Immediately the father's blood pressure shot up. He does not know what to do as his hands start trembling but he composes himself and does not say a word. Feeling angered and frustrated, he decides to turn the boy out of his house on that very night without a delay.

She continues avoiding the cousin even after the lapse of fifteen years. It is visible on the memorial ceremony of mama Ejiwunmi, when the mother of Bros T brings her two granddaughters. It is not that only Morayo experiences tension but both her parents are holding their breaths because the two sisters, the mother of Morayo and the mother of Bros T, have not talked to each other for more than fifteen years. Morayo experiences anxiety as she meets the wife of Bros T and his children. She feels suffocated, wants to escape, wants to run away to breathe some fresh air. Though she is seeing Bros T after almost two decades but those horrible experiences again come back to her mind. Her wounds remain so fresh that she feels as if everything has just happened to her. Her "head [feels] as if it had doubled in size" (p. 292). The sight of Bros T makes her feel as if she is "submerged in water" (ibid.) and her lungs do not have enough oxygen to breathe. She is afraid that she might not faint but wants to control herself and does want to reveal her weakness to anyone especially to the perpetrator. When he addresses her in a very normal way as if nothing had happened between them fifteen years ago she wants to "slap the smile off his face" (ibid.). She tells him clearly that her experience of seeing him even after the lapse of so many years is awful. Fifteen years have passed but the intrusive thoughts overwhelm her. She feels as if she is still clutched tightly by the unclaimed moment, but she is fortunate that during their stay at the memorial ceremony her loving husband gives her full protection by hovering around her which does not let Bros T find a chance to approach her to increase her anxiety. She is getting full support of her husband who is helping her by not letting her experience loneliness.

Anxiety and stress are obvious, as the moment she hears the footsteps of Bros T, her hands begin to sweat. When he wishes to talk to her she very plainly says, "We have nothing to say to each other" (p. 293). He thinks that soft words will wash away all his sins and traumatic pain which Morayo has borne all her life. She is still scared of him as if she is a small

child. She wants to avoid him at all costs but he repeatedly approaches her. As she is standing outside against the sidewalk of the house which is decorated by clay-pots, he comes to her. When he addresses her, she hits one of the clay-pots which strikes against the wall and smashes into pieces. In an appealing tone, he calls out her name to which she replies, “[l]eave me alone!” (p. 294). She cannot really tolerate his presence. She is being reminded of how he has been abusing and exploiting her innocence.

Morayo has come up as a good professional as her boss trusts in her abilities. Bros T, on knowing that she is working in a bank as an officer, tries to approach her through her boss. He directly approaches the boss of Morayo as the Chief Executive Officer of Eagle Oil Company. His mega-account will stabilize the financial position of the bank so he is treated in the bank with great care and respect. Morayo does not know that the owner of the Eagle Oil Company is her perpetrator, Bros T, whom she wants to avoid at all costs. As she finds him in her work place the “room suddenly spun around. The papers in [her] hand fell, scattering all over the floor. This time, instead of feeling the urge to run [she is] angry” (p. 300). She is sick and tired of running away from him. She is angry at him because he is not letting her pass a peaceful life even after the lapse of fifteen years. She is sweating profusely, the drops of sweat are visible on her face but her boss cannot make out the reason of so much nervousness on her part. She is assigned special duty to take special care of this wealthy client. Bros T is happy over his success as now he will always remain in touch with her. It is hard for Morayo to tolerate his evil eyes and looks. He is getting too much on her nerves but at the same time she does not want to leave the job as she is growing in her career and their family is also growing in size so she wants to carry on with it but because of his continuous contact with him, which is increasing day by day, it is becoming difficult for her to continue.

When she shares her stress with her husband, Kachi, he immediately advises her to find another job for herself at another bank because he thinks that it would be wise to stay away from “this dangerous man” (p. 301). It appears as if her anxiety has not decreased with the passage of time but then she thinks that she cannot spend the rest of her life “wondering when and where Bros T [is] going to pop up again” (p. 302), so she decides to face the situation boldly like a brave girl. She feels that it’s more than fifteen years since she has been running away from him, which has exhausted her; so now she is going to confront him. These decisions distracted her so much that she burnt stew which was on the stove. She could not notice that the room is all filled up with smoke. The husband thinks that an evil man like Bros T should be avoided at all costs. He gets angry with her on not leaving the job. The stress of his anger is also building up within her because she cannot afford to lose such a nice and caring husband but at the same time her profession is also very dear to her. She thinks that in future she might leave it but at the moment it is not possible for her to do so. In the following two months, her interactions with him have been quite normal. Now she has “stopped jumping any time he came too close to [her]” (p. 304).

On finding that Morayo has composed herself, Bros T intentionally arranges a meeting with her and her boss at his home. As it is a professional duty, so she cannot say no to it. She has to go, but she is relieved on the thought that she is not alone. Her boss is with her. After they settle down, Bros T sent the boss back to the office so he may find a chance to sit with Morayo and chat with her. Bros T has no idea how much Morayo hates him. The moment she hears him, her heart starts racing. Holding her handbag tightly, she leaves his place immediately. Bros T again requests her to sit as he wants to say something to her to which she firmly replies, "No. We have nothing to talk about" (p. 308). Though the room is comfortably cool but she is sweating to such an extent that she can feel short hair standing on the back of her neck. Her anxiety has aggravated so she wants to run away but her feet do not move. It appears as if the feet of Morayo have their own will-power and they are not obeying the command of central nervous system. He immediately confesses his sin by saying that he should not have done that because at that time he was a grown-up man while she was just a child. On hearing him, a numbing cold sensation overtakes her body and she begins to shake violently while tears start shedding from her eyes. Bros T touches Morayo to console her which she feels as if the "touch of his fingers on [her] skin [feel] like hot oil" (p. 309). She cries bitterly to not to touch her. She wants to run away, but unfortunately it starts raining. He cannot realize that she is suffering from trauma. She decides to run away from him, ignoring the rain, which makes her slip from the marble stairs. Consequently, she goes unconscious as her head hits the last stair. This episode reveals how much Morayo has been suffering from anxiety and how much has she experienced stress and anxiety during all these years. Luckily her unborn child is saved but she decides to follow the advice of the husband of quitting the job. Probably she has finally come to the conclusion that perhaps she can never face Bros T boldly or firmly so she takes the decision to resign. Whenever he looks at her, everything reverts as she becomes a small child and he becomes a black cobra ready to implant its fangs in her flesh. That poison which has entered in her body has become a part of her composition. She probably can never pass a normal life though she is blessed with a daughter and a loving husband who supports her in every possible way. Appreciating the connection between the concept of truth to literary trauma, La Capra (2014) says that narratives in fiction may also involve truth claims on a structural or general level by providing insight into phenomena such as slavery or the Holocaust, by offering a reading of a process or period, or by giving at least a plausible 'feel' for experience and emotion which may be difficult to arrive at through restricted documentary methods.

Conclusion

This novel has portrayed the dilemma of a woman who is traumatized by her first cousin, a case of betrayal trauma. The painful feeling has no end because the perpetrator is not an outsider or an enemy, but he is one of the close relatives about whom no one can imagine that he might hurt the girls. Unlike other victims, in this case the stress does not decrease with the passage of time because the perpetrator, lived in the same house and is a

part of the extended family so to avoid his presence becomes all the more difficult for the suffering character.

References

- Buelens, G., Durrant, S., & Eaglestone, R. (2013). *The future of trauma theory: Contemporary literary and cultural criticism*. New York: Routledge.
- Caruth, C. (1995). *Trauma: Exploring in memory*. Baltimore: The Johns Hopkins University Press.
- Caruth, C. (1996). *Unclaimed experience*. Baltimore: The Johns Hopkins University Press.
- Edoro, A. (2013). A body in need of mending [Review of *Yejide Kilanko's Daughters who walk this path*]. Retrieved from <http://E:/2.CH%20II/KILANKO%20LITERATURE%20REVIEW/PHD%20STUDENT%20COPY.htm> on 26-7-18.
- Fabrega, M. (2013). Secrets, danger and the search for identity. *Star Tribune Media Company LLC*. Retrieved from <http://www.proquest.com>
- Fantoni, B. (2012). Friends' support spurs book; Chatham social worker's debut novel explores women, abuse in Nigeria. *Infomart*. Retrieved from <http://www.proquest.com> on 26-7-18.
- Felman, S., & Laub, D. (1992). *Testimony: Crises of witnessing in literature, psychoanalysis, and history*. New York: Taylor & Francis.
- Felman, S. (2002). *The juridical unconscious: Trials and traumas in the twentieth century*. Harvard: Harvard University Press.
- Freyd, J. (1998). *Betrayal trauma: The logic of forgetting childhood abuse*. Massachusetts: Harvard University Press.
- Hunter, J. (2012). Pride and a path of prejudice. *Torstar Syndication Services*. Retrieved from <http://www.proquest.com> on 24-7-18.
- Kilanko, Y. (2012). *Daughters who walk this path*. London: Penguin.
- Kilanko, Y. (2016). 'Being a Writer Is a Huge Part of My Identity' [interview]. *SyndiGate Media Inc*. ProQuest Central.
- LaCapra, D. (2014). *Writing history, writing trauma*. Baltimore: Johns Hopkins University Press.
- McKenzie, A. (2012). Coming of age in Nigeria. *The Globe and Mail*. Retrieved from <http://www.proquest.com> on 24-6-18.
- Nurse, D. B. (2012). The line between comfort and cruelty. *Infomart*. Retrieved from <http://www.proquest.com> on 25-5-18.
- Tal, K. (1996). *Worlds of hurt: Reading the literatures of trauma*. Cambridge: Cambridge University Press.
- Vickroy, L. (2002). *Trauma and survival in contemporary fiction*. Charlottesville: University of Virginia Press.
- Wolosinka, M. (2012). Library offers intrigue, passion, and mystery. *Alberta Weekly Newspaper Association*. Retrieved from <http://www.proquest.com> on 24-10-18.