

p-ISSN:2708-2091
e-ISSN:2708-3586

www.gsrjournal.com
GSR
Global Sociological Review

GSR

GLOBAL SOCIOLOGICAL REVIEW

HEC-RECOGNIZED CATEGORY-Y

VOL. X ISSUE III, SUMMER (SEPTEMBER-2025)

Double-blind Peer-review Research Journal

www.gsrjournal.com

© Global Sociological Review

DOI (Journal): 10.31703/gsr
DOI (Volume): 10.31703/gsr.2025(X)
DOI (Issue): 10.31703/gsr.2025(X-III)

Humanity Publications
sharing research

Article title

Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance

Abstract

In Post 9/11 fiction the concepts of memory, trauma and identity got much prominence in contemporary literature. However the major focus was on the westernized version of these constructs. Trauma, Memory and identity were represented as the privileged ones of the West. In such an attempt the sufferings of the Non Western i.e. Muslims were erased, neglected and represented as less privileged. The Non- Western literature in an attempt of recovery and writing against the “Literary Empire of Western Dominant Discourse” foregrounded trauma as a continuum which is historically entrenched, structurally reinforced, and entangled with the legacies of colonialism, imperialism, and racial violence imposed by West on its marginalized i.e. The Third World countries. Thus the Non- Western fiction became a vital space for bearing witness, recovering erased histories, and articulating alternative pathways to healing and resistance.

Global Sociological Review

p-ISSN: [2708-2091](https://doi.org/10.31703/gsr.2025(X-III).14) e-ISSN: [2708-3586](https://doi.org/10.31703/gsr.2025(X-III).14)

DOI(journal): 10.31703/gsr

Volume: X (2025)

DOI (volume): 10.31703/gsr.2025(X)

Issue: III Summer (September-2025)

DOI(Issue): 10.31703/gsr.2024(X-III)

Home Page

www.gsrjournal.com

Volume: (2025)

<https://www.gsrjournal.com/Current-issues>

Issue: III-Summer (June -2025)

<https://www.gsrjournal.com/issue/10/3/2025>

Scope

<https://www.gsrjournal.com/about-us/scope>

Submission

<https://humaglobe.com/index.php/gsr/submissions>

Keywords: Non Western Literature, Healing impact, Trauma, Erased Histories

Authors:

Abdul Rashid: Lecturer, Department of English, University of Layyah, Post Doctoral Fellow at the University of Reading United Kingdom.

Samia Noreen: M.Phil. Scholar, Department of English, Institute of Southern Punjab Multan, Punjab, Pakistan.

Tanveer Baig: (Corresponding Author)
Assistant Professor, Bahauddin Zakariya University, Sub Campus Lodhran, Punjab, Pakistan.
(Email: tanveerbaig@bzu.edu.pk)

Pages: 139-145

DOI: 10.31703/gsr.2025(X-III),14

DOI link: [https://dx.doi.org/10.31703/gsr.2025\(X-III\).14](https://dx.doi.org/10.31703/gsr.2025(X-III).14)

Article link: <http://www.gsrjournal.com/article/trauma-and-memory-in-the-non-western-literature-fiction-as-a-site-of-healing-testimony-and-resistance>

Full-text Link: <https://gsrjournal.com/article/trauma-and-memory-in-the-non-western-literature-fiction-as-a-site-of-healing-testimony-and-resistance>

Pdf link: <https://www.gsrjournal.com/jadmin/Author/31rvIolA2.pdf>

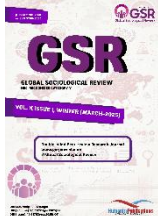


Visit Us



Citing this Article

| | | | |
|--|---|---------------|-----------------------------|
| 14 | Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance | | |
| Authors | Abdul Rashid Samia Noreen Tanveer Baig | DOI | 10.31703/gsr.2025(X-III).14 |
| | | Pages | 139-145 |
| | | Year | 2025 |
| | | Volume | X |
| | | Issue | III |
| Referencing & Citing Styles | | | |
| APA | Rashid, A., Noreen, S., & Baig, T. (2025). Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance. <i>Global Sociological Review</i> , X(III), 139-145. https://doi.org/10.31703/gsr.2025(X-III).14 | | |
| CHICAGO | Rashid, Abdul, Samia Noreen, and Tanveer Baig. 2025. "Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance." <i>Global Sociological Review</i> X (III):139-145. doi: 10.31703/gsr.2025(X-III).14. | | |
| HARVARD | RASHID, A., NOREEN, S. & BAIG, T. 2025. Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance. <i>Global Sociological Review</i> , X, 139-145. | | |
| MHRA | Rashid, Abdul, Samia Noreen, and Tanveer Baig. 2025. 'Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance', <i>Global Sociological Review</i> , X: 139-45. | | |
| MLA | Rashid, Abdul, Samia Noreen, and Tanveer Baig. "Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance." <i>Global Sociological Review</i> X.III (2025): 139-45. Print. | | |
| OXFORD | Rashid, Abdul, Noreen, Samia, and Baig, Tanveer (2025), 'Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance', <i>Global Sociological Review</i> , X (III), 139-45. | | |
| TURABIAN | Rashid, Abdul, Samia Noreen, and Tanveer Baig. "Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance." <i>Global Sociological Review</i> X, no. III (2025): 139-45. https://dx.doi.org/10.31703/gsr.2025(X-III).14 . | | |



Cite Us



Title

Trauma and Memory in the Non Western Literature: Fiction as a Site of Healing, Testimony, and Resistance

Authors:

Abdul Rashid

Lecturer, Department of English, University of Layyah, Post Doctoral Fellow at the University of Reading United Kingdom.

Samia Noreen

M.Phil. Scholar, Department of English, Institute of Southern Punjab Multan, Punjab, Pakistan.

Tanveer Baig

(Corresponding Author)

Assistant Professor, Bahauddin Zakariya University, Sub Campus Lodhran, Punjab, Pakistan.

(Email: tanveerbaig@bzu.edu.pk)

Contents

- [Introduction](#)
- [Research Questions](#)
- [Literature Review](#)
- [Theoretical Framework](#)
- [Data Analysis and Discussions](#)
- [Conclusion](#)
- [References](#)

Abstract

In Post 9/11 fiction the concepts of memory, trauma and identity got much prominence in contemporary literature. However the major focus was on the westernized version of these constructs. Trauma, Memory and identity were represented as the privileged ones of the West. In such an attempt the sufferings of the Non Western i.e. Muslims were erased, neglected and represented as less privileged. The Non- Western literature in an attempt of recovery and writing against the "Literary Empire of Western Dominant Discourse" foregrounded trauma as a continuum which is historically entrenched, structurally reinforced, and entangled with the legacies of colonialism, imperialism, and racial violence imposed by West on its marginalized i.e. The Third World countries. Thus the Non-Western fiction became a vital space for bearing witness, recovering erased histories, and articulating alternative pathways to healing and resistance.

Keywords: Non Western Literature, Healing impact, Trauma, Erased Histories

Introduction

Since the rise of modern foundational construction of the theories of trauma by the leading Western theorists i.e. Caruth, LaCapra and Felman, trauma was taken as the memory of catastrophic event which intercepted the psychic harmony of the West (Ataria, 2017). The Euro American framework of trauma prioritized it in such a paternal manner that it seemed

that those who are not in the definition of the *West* are a cause of "Trauma and psychic rupture" for the *West*. Thus the *West* seemed to justify in its every attempt of war, bombing and killing human weather it was in Vietnam, in Afghanistan against Soviet Union, Iraq in Pre 9/11 times or in Post 9/11 times on the name of war on terror (Johnson, 2021). In contrast, Postcolonial scholars like Stef Craps, Kali



Tal, and Gabriele Schwab argue for a broader, more inclusive one trauma theory that recognizes colonial trauma, collective suffering, and culturally situated modes of memory. Craps, in particular, critiques the "Euro Centrism of Trauma Theory" and calls for attention to the "unacknowledged Trauma of the Non-Western Other," urging a decentering of Holocaust-based paradigms that exclude colonized and racialized experiences. (Craps, 2013). This transitional shift is important in understanding that trauma is not a phenomenon which can be narrated as an aftermath of a natural tragic situation i.e. caused by calamity rather is the result of War, Cultural loss, militarized boarder, diaspora and drone warfare where the enemy is invisible and unidentified. The drone warfare is more like a spectacular violence against humanity. Since the incident of 9/11 the Eastern countries like Sudan, Syria, Nigeria, Palestine, Iraq and Afghanistan proved a labyrinth of trauma. The writers from these countries for the first time counter narrated the Westernized version of trauma. At the same time the fictions writers from the above mentioned Non Western countries widened the trauma theory and spoke against the suffering of the Non Western which were initiated against them by the Western war demons.

As the incident of 9/11 framed a new series of violence, trauma, moral crusade, cultural narratives as a result of the "war on terror", it (the incident of 9/11) provided a *Westernized* moral justification against the *supposed perpetrators* of the incident of 9/11 in Afghanistan and wherever in the world. America provided and proved two layered definition of trauma i.e. the trauma of the West (*Real human*) and *perpetrator* while privileging the former one. The sufferings of the Non Western were erased from the *Westernized* dominant discourse related to the incident of 9/11. These dominant discourses visualized the *Western*- the American as civilized and good while the *Eastern*, the residents of Muslim and Middle East countries as barbaric. Thus *Western* discourse opined that the Non Western may not have anything related to the trauma. Trauma is but only a *Western* privilege. In response to it, Non-Western Post-9/11 literature emerged as a vital counter-discourse, challenging these hegemonic frameworks

by centering the voices of those most affected by conflict and occupation, thereby reimagining trauma, memory, and identity beyond Western paradigms (Casebeer & Russell, 2005).

Trauma in Non-Western Post-9/11 fiction is depicted not as a static or universal phenomenon but as a dynamic, multilayered process deeply embedded in cultural, political, and historical contexts. Drawing upon the work of trauma theorists such as Cathy Caruth (1996), who argues that trauma is an "unclaimed experience" that resists full articulation, and Dominick LaCapra (2001), who emphasizes the relational and ethical dimensions of trauma transmission, these narratives portray trauma as a persistent wound that shapes individual and collective memory. But the central question of the present study is that trauma and suffering are the subject to all human equally rather than being a phenomenon related to the East or the West only.

Research Questions

There are the following research questions of the present study;

- How did the Non Western fiction challenge the Westernized version of trauma, identity and memory?
- How did the Non Western fiction proved as a site of resistance and healing against the dominant discourse of Western trauma?

Literature Review

Eurocentric trauma literature often frames silence and fragmentation as dominant mode of trauma. So, according to this understanding trauma cannot be spoken. Thus the Western theories of trauma act as policing agent and mark the trauma of the Non Western as unspeakable. Many Non Western authors reclaim voice through myth, ritual, and storytelling traditions. In this way, trauma is not only a mark of wounding but also a space of agency and resistance. In Ngũgĩ wa Thiong'o's *Wizard of the Crow* (2006), trauma is encoded in satire, oral storytelling, and communal absurdity. The novel critiques the "Global Bank" and neoliberal authoritarianism through a grotesque yet deeply symbolic narrative that blends

myth with political allegory. Here, healing is not achieved through clinical recognition but through the act of telling, through the language/voice which reclaimed from empire and reoriented toward the relevant community.

Likewise, Arundhati Roy's *The Ministry of Utmost Happiness* (2017) explores trauma through non-linear vignettes of Kashmiri resistance, transgender identities, and ecological destruction. The fragmented narrative reflects the fragmented nation-state, but Roy counters rupture with solidarity. Her characters are not healed in the Western sense but continue to love, remember, and revolt. Trauma, in this framework, is not a wound to be closed but a story to be told a communal legacy to be carried forward. Non Western fiction is also concerned with the ways trauma is passed across generations, especially in displaced or diasporic contexts. In Hisham Matar's *In the Country of Men* (2006), a child's perspective captures the silent terror of political repression in Libya. The protagonist's father is a dissident who is eventually disappeared, and the child grows up with a sense of absence that defines his being.

The post 9/11 fiction has a most pervasive theme of the "good savior" which is a neo imperial Western intervention. This paradigm justified a humanitarian benevolence of the *West*. It further provided a sense of moral superiority. While the Non Western literary canvas while foregrounding the local legacy and agency deconstructed the politics of aid under the mask of cultural imposition. As a counter pose the Non Western Post 9/11 fiction revised the framework of trauma, loss, recovery and mourning. Consequently, the Non Western literature made a call for justice, alternative temporalities which are essentially the triumph of the Non Western literary texts. Non-Western Post-9/11 literature has undertaken a critical task: to disrupt, complicate, and reimagine these binaries, offering more complex, fluid, and intersectional constructions of identity that reflect lived realities rather than imposed stereotypes. These Non Western literary texts challenged hegemonic histories and advocated for memory as a site of resistance, healing, and political engagement,

emphasizing the intertwined nature of identity, history, and trauma in a fractured world.

Theoretical Framework

The present study comes out of the theoretical insights based on the Non Western perspective of trauma. This understanding is more like a Decolonial version of trauma and its representation. Thus Non Western literature articulated a reclaim of Non Western's agency and sufferings. It is both the extended history of trauma studies and a move beyond the dominant Westernized versions of national history as a result of the incident of 9/11. The theoretical framework draws on trauma theory, memory studies, and postcolonial and decolonial thought to understand how literary texts from the Third world countries narrate experiences of historical violence, displacement, and silencing, and how they function as acts of testimony, healing, and resistance. Literature, in this context, is not merely a vehicle of representation but a cultural practice deeply embedded in processes of identity reconstruction and political reclamation.

Data Analysis and Discussions

Amy Waldman though is an American novelist but her novel i.e. "*A Door in the Earth*" speaks the suffering of the Non westerns. Her novel, "*A Door in the Earth*" is considered an epistemological reorientation. The plethora of misrepresentation and the authority of representation of the *Western* dominant discourse were dismantled in it. Amy Waldman has skillfully crafted two protagonists i.e. Parveen and Crane. Crane stands as the protagonist of the *Western* world. Initially, Parveen seems mesmerized by Crane's claims of humanitarianism. The character of Crane was praise worthy for everyone who reads of him through his memoir, *Mother Afghanistan*. Under such influence of fascination she reaches in Afghanistan to see the real Afghanistan by her own eyes. Upon her arrival as she compares what she had read through *Mother Afghanistan* and what she had heard from the family of Freshta, she realizes that there may be no one more dubious in the world than Crane who seems a good savior of humanity apparently. The novel dismantles

the myth of the benevolent occupier by demonstrating how narratives of good intentions are deployed to justify military presence and foreign dominance. The humanitarian mission, while couched in the language of care, facilitates occupation and erases indigenous voices as an argument echoed in postcolonial critiques of the “white man's burden” (Paustian, 2024)

Sinan Antoon's *The Corpse Washer* (2013) is really a wonderful novel which speaks volumes against the war and conflict in Iraq. Jawad- the protagonist of the novel rejects the family profession of corpse washer which was a sacred religious duty. For him amid the war between Iran and Iraq and later on amid US occupation the dead bodies become a “death business” rather than a natural phenomenon of life. He saw thousands dying as the victim of war with his eyes. Washing the Corpse, which was once a sacred duty and profession of family becomes a heavy boring burden for him. Even he lost his father in these conflicts. Antoon projects that in the Middle East people are the victims of dual wars i.e. war as a result of sectarian hatred and the wars imposed by the *Western* world. The close historical analysis of the prevalent sectarian violence in the Middle East reveals that it is infused by the US because of its political interests in the Middle East. The rejection of Jawad as corpse washer is symbolic rejection of the “the business of war and death”. He prefers art and secularization over war, sectarian and imperial violence. His work aligns with Didier Fassin's (2012) analysis of “humanitarian reason” the idea that aid, while professing neutrality, often functions as a moral technology of control (Cusano, 2015). The canvas of the novel is at the same time personal, political and universal. Jawad's interest in art and secularism is personal and political. The war imposed by US on the countries which do not accumulate with the political interests of US is universal. While keeping in view the context of trauma, Antoon contends trauma and suffering of the people in Iraq are not personal but “historical”- such a history is controlled and written by the *Western* dominant discourse of USA.

Similarly, Kamila Shamsie's *Burnt Shadows* (2009) presents that the trauma and suffering of the Non

Western is deeply rooted in the transnational power structures. Hiriko was the victim of the bombing of US in Japan. As a survivor of the bombing on Nagasaki she moves from Japan to India and then to Pakistan and later on to US. She remains subject to the constant whirls of the suffering imposed by the external and foreign invasions wherever she lives. The humanitarian project of the *West* is more a disturbing one for her and the people of the countries in which settles after her constant migrations. She realizes that the *Western* intelligence agents and aid workers are disguised imperial and political embedded in the narrative of “saviors”. Thus Shamsi vividly subverts such trope of humanitarianism imposed and claimed by the *West* and emphasized that entangled histories of violence and implicating Western actors in cycles of trauma are discursive one rather than the rescuing. (Khan, Salah, Masum, & Studies, 2025)

Khaled Khalifa's *No Knives in the Kitchens of This City* (2016), points out the story of characters trapped amid the war imposed on Syria by the external saviors. The *West* has created a trajectory formula as “Rest of the *West* is equal to savages” and these savages can be rescued by the enlightened *West* only. The *West* has always considered herself as the moral center of the *East* as well. Khaled Khalifa has challenged these ongoing binaries by rejecting the position of the *West* as moral center and savior. Khalif's work resonates with Makau Mutua's (2001) argument that the “savages-victims-saviors” metaphor in human rights discourse perpetuates a false triad in which the *West* is always the moral center. Thus *No Knives in the Kitchens of the City* resists the political subjectivity of the *West* imposed on the countries in the Middle East and Asia i.e. Afghanistan, Pakistan, Iran, Iraq and Syria. (Dagamseh, Al-Taweel, & Barker, 2021).

Leila Aboulela's *Minaret* (2005) reflects that *West* is democratic but only to the *Westerns*. The *West* takes care of the rights but only of the *Western*. If there is someone as an immigrant and Muslim in addition in the *West*, he/she would be subject to the civilizational stress of the *West*. Aboulela vindicates the sufferings of Najwa, a Sudanese Muslim immigrant who keep struggling to acculturate in the *Western* culture but remain unsuccessful to bear the

burden of modernity. The clutches of traditional spirituality and modernity remain constantly symbolic for the *Clash of Civilizations* for him. Aboulela complicates the simplistic “*Clash of Civilizations*” narrative by revealing the interiority and ambivalence of Muslim diasporic identities (Al-Karawi & Bahar, 2014). Thus, *Minaret* responds to the challenges of Islamophobia and racialization of the *West*. The protagonist of the novel faces the situation of being a second citizen on account of his Muslim identity. He himself is not a terrorist but is treated as if were a terrorist and caught red handed in such an attempt against the *West*.

His social position becomes more like a political one. Generalizing and taking the advantage of the incident of 9/11 the *West* justified succinct discrimination and surveillance against the Muslims among them is the protagonist of the novel *Minaret*. The reimagining of identity in Non-Western Post-9/11 fiction thus operates both as a literary and political project. In pursuance to portray the construct of identity as hybrid, fluid, and intersectional, the fiction of the third world open possibilities for more inclusive and empathetic understandings of selfhood and community, challenging us to rethink the terms of global coexistence in an era marked by violence, displacement, and cultural conflict.

Same is the case of privileges of trauma to the *Western* discourse. In order to overview and justify such discriminations, social surveillances the *West* projected to the world that people, religions, philosophies and civilization contrary to the *Western* one are serious threat to the *West*. The *West* has been passing through the traumas caused by the Non *Western*. While the case is very simple one that love begets love and hate begets hate. The roots of *Western* trauma lie in the political ideology and practices of the *West* itself.

In this regard, the works of Iraqi-British writer Aamer Hussein, such as *The Prayer Room* (2014), serve as powerful testimonies of the enduring trauma experienced by displaced communities. Hussein’s narrative explores the dislocation, fragmentation, and loss of identity faced by Iraqi refugees amid the chaos of war imposed by US, illustrating how trauma

transcends borders and temporalities. Rather than reproducing *Western* victimhood tropes, Hussein’s work exposes the deep emotional and cultural ruptures resulting from war and occupation, highlighting the human cost often erased in hegemonic narratives of “liberation” (Sekaran, 2011). This emphasis on the lived realities of suffering destabilizes simplistic binaries of “victim” and “perpetrator” and refuses the closure that dominant discourses seek to impose.

Similarly, H. M. Naqvi’s *Home Boy* (2009) portrays the disintegration of diasporic identity in Post 9/11 New York. Through its depiction of Chuck, a Pakistani-American man detained under suspicion of terrorism, the novel explores the legal and existential consequences of being *Brown* in a securitized state. Chuck’s trauma is rooted not in personal guilt or loss, but in the realization of his expendability in a society that polices identity. The narrative resists catharsis, instead presenting disorientation, paranoia, and fragmentation as central to the Post 9/11 diasporic experience. Naqvi’s use of slang, fractured narration, and shifting perspectives mirrors the protagonist’s psychic dislocation, creating a textual space where trauma is not healed but endured (Ali, 2022).

Siba Shakib’s *Afghanistan, Where God Only Comes to Weep* (2002) presents the life of Shirin-Gol, an Afghan woman whose experience of war, displacement, and patriarchal oppression spans decades. Rather than portraying her as a passive victim, Shakib illustrates how trauma intersects with agency, survival, and resistance. The trauma of Afghan women is often co-opted by *Western* humanitarian rhetoric as justification for military intervention a phenomenon of “saving Muslim women” narrative. Shakib subverts this by allowing her protagonist to speak for herself, tracing trauma through local cultural frameworks rather than *Western* feminist tropes (Shakib, 2015). Importantly, this body of fiction resists the *Western* emphasis on therapeutic resolution. Cathy Caruth (1996) has argued that trauma resists assimilation into coherent narratives, a claim these texts extend by refusing such westernized absolute formula of trauma. Trauma here

is less a pathology than a condition of living in a world shaped by unequal power relations and enduring histories of violence. These narratives reorient the reader's focus away from spectacular acts of terror toward the everyday, slow, and accumulative experiences of suffering that define much of the Non Westerns's relation to 9/11 and its aftermath.

Fatima Bhutto's *The Runaways* (2019) critiques neoliberal globalization and the failure of multiculturalism through the lens of three disaffected youths from Pakistan, Iraq, and Britain who are drawn into extremism only on the pretexts of the *West* in their regions. Bhutto does not romanticize or reduce terrorism to an act of barbarism; instead, she situates it within a matrix of social abandonment, cultural dislocation, and neoliberal disenchantment. The novel serves as a narrative indictment of the West's failure to offer meaningful inclusion to Muslim minorities while also holding local patriarchal and economic structures as accountable.

Conclusion

In order to conclude, we can say that these narratives from the third world challenged the idea of binary oppositions and fixed identity rooted in nation, language, or faith as claimed by the *West*. They suggest that belonging in the twenty-first century is no longer about legal documents or cultural homogeneity, but about affective bonds, mutual

recognition, and shared fragility. In this sense, Post 9/11 Non-Western fiction advances a politics of radical hospitality and care a refusal of both imperial violence and nationalist discourse/s. As Derrida (2001) suggests, "to be hospitable is to let oneself be overtaken," a concept that Post 9/11 fiction uses to unsettle the sovereign subject and imagine new modes of global relationality (Shepherd, 2014).

In the volatile sociopolitical situation of Post 9/11 times politics of identity has surged to the forefront of global cultural discourse, particularly within the realms of literature, media, and political rhetoric. Dominant *Western* narratives often reduce identity to rigid, oppositional categories, framing the world through a simplistic binary of "*Us* versus *Them*," wherein "*Us*" symbolizes liberal, civilized, and democratic values and "*them*" signifies terrorism, barbarism, and the "*other*." This binary construction not only perpetuates racialized and religious stereotypes especially against Muslim and Middle Eastern populations but also legitimizes oppressive foreign policies and securitization measures. Against this backdrop, Non-Western Post 9/11 literature emerges as a critical site for the interrogation and deconstruction of such binaries, offering alternatives, more nuanced articulations of identity and trauma that embrace complexity, hybridity, and fluidity in present time's texts and contexts.

References

- Al-Karawi, S. T., & Bahar, I. B. J. G. O. J. o. L. S. (2014). Negotiating the veil and identity in Leila Aboulela's *Minaret*. *Global Online Journal of Literary Studies*, 14(3). <https://doi.org/10.17576/GEMA-2014-1403-16>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Ali, S. (2022). *Hegemony, marginalisation, and hierarchies: Masculinities in contemporary Pakistani anglophone fiction* [Doctoral dissertation, The University of Waikato]. <https://hdl.handle.net/10289/14774>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Ataria, Y. (2017). *The structural trauma of western culture: Toward the end of humanity*. Springer.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Casebeer, W. D., & Russell, J. A. (2005). Storytelling and terrorism: Towards a comprehensive counter-narrative strategy.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Craps, S. (2013). Beyond Eurocentrism: Trauma theory in the global age. In *The future of trauma theory* (pp. 45–61). Routledge.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Cusano, F. F. (2015). *Humanitarianism and its discontents: Ebola response revisited* [Doctoral dissertation, The University of Manchester (United Kingdom)].
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Dagamseh, A. M., Al-Taweel, M., & Barker, J. J. T. I. J. o. L. H. (2021). Cutting through Syria's silence: Trauma in Khalid Khalifa's *No Knives in the Kitchens of this City* and Asaad Almoammad's *An Ishmael of Syria*. *International Journal of Literary Humanities*, 19(2), 55. <https://doi.org/10.18848/2327-7912/CGP/v19i02/55-69>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Johnson, F. J. C. J. f. E. A. I. (2021). Doing trauma wrong. *Journal for European and American Issues*, 3, 34–45. <https://capaciousjournal.com/cms/wp-content/uploads/2020/07/Final-A-Johnson-Doing-trauma-wrong-1.pdf>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Khan, S. Y., Salah, S., & Masum, R. J. J. o. A., & Studies, L. (2025). Ecocriticism and the postcolonial landscape: War, displacement, and environmental devastation in Kamila Shamsie's *Burnt Shadows*. *Journal of Arts and Literary Studies*, 3(1), 307–323. <https://doi.org/10.71281/jals.v3i1.223>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Paustian, M. C. (2024). *Humanitarian fictions: Africa, altruism, and the narrative imagination*. Fordham University Press. <https://doi.org/10.5422/fordham/9781531505479.001.0001>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Sekaran, S. N. (2011). *The prayer room: A novel, and, The salt of another earth: A critical study of food and culinary practice in Indian-American narratives of the immigrant experience* [Doctoral dissertation, Newcastle University]. <http://hdl.handle.net/10443/1233>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Shakib, S. (2015). *Afghanistan, where God only comes to weep*. Random House.
[Google Scholar](#) [Worldcat](#) [Fulltext](#)
- Shepherd, A. (2014). *The Gift of the Other: Levinas, Derrida, and a Theology of Hospitality* (1st ed.). The Lutterworth Press. <https://doi.org/10.2307/j.ctt1cgf0nw>
[Google Scholar](#) [Worldcat](#) [Fulltext](#)