

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

<https://llrjournal.com/index.php/11>

**COMPARATIVE TRAUMA NARRATIVES ACROSS SOUTH
ASIAN, AFRICAN, AND CARIBBEAN POSTCOLONIAL
LITERATURE**



Tehmina Sarwar

*M.Phil. English Literature Scholar, Department of English
Language and Literature, University of Lahore, Sargodha
Campus*

tehminasarwar93@gmail.com

Abstract

This study examines the decolonization of trauma studies through a comparative analysis of postcolonial literature from South Asia, Africa, and the Caribbean. While foundational trauma theory, grounded in psychoanalysis and Holocaust studies, established an ethical framework for bearing witness to catastrophic injury, its Eurocentric bias has systematically marginalized non-Western traumatic experiences. Drawing on the critical interventions of Stef Craps, Sonya Andermahr, and other decolonial scholars, this paper demonstrates how foundational trauma theory relies on four problematic assumptions: event-based temporal models, individualized psychological frameworks, prescriptive modernist aesthetics, and a monocultural geopolitical scope. Through comparative textual analysis, this review reveals how postcolonial writers across three regions reconfigure trauma representation through culturally grounded aesthetic strategies. South Asian literature, centered on the 1947 Partition and ongoing civil conflicts, employs social realism and political testimony to document cartographic displacement. African narratives connect postcolonial state tyranny with domestic oppression, utilizing oral traditions and communal storytelling as modes of resistance. Caribbean literature transforms the Middle Passage into oceanic archives through syncretic myth-making and multi-temporal fabulation. The paper argues that these diverse narrative strategies collectively challenge Eurocentric paradigms by presenting trauma as chronic, structural, and collective rather than event-based, individual, and privatized. Ultimately, postcolonial trauma narratives establish alternative pathways to healing through communal solidarity, historical justice, and cultural reconnection. This comparative framework advances cross-cultural ethical engagement while demonstrating how postcolonial literature enriches and expands trauma theory beyond its Western origins.

Keywords: *Trauma studies, postcolonial literature, decolonization, South Asian literature, African literature, Caribbean literature, narrative aesthetics, collective memory, cultural trauma, comparative literature*

1. Introduction

The conceptual emergence of trauma studies in the early 1990s crystallized through the foundational scholarship of Cathy Caruth, Shoshana Felman, Dori Laub, and Geoffrey Hartman was animated by an ethical impulse to understand human suffering and articulate its representation within literary and cultural forms (Caruth, 1996). Grounded primarily in psychoanalytic frameworks, deconstructive literary criticism, and Holocaust studies, early trauma theory sought to construct an ethical vocabulary capable of bearing witness to catastrophic historical injury (Felman & Laub, 1992). Cathy Caruth famously hypothesized that because trauma fundamentally disrupts human understanding across temporal and cultural divides, "trauma itself may provide the very link between cultures," offering a theoretical foundation for cross-cultural empathy and global ethical solidarity (Caruth, 1995, p. 11). However, despite these inclusive origins, postcolonial scholars have continually highlighted how foundational trauma theory was marked by a Eurocentric, monocultural bias (Andermahr, 2015). By taking European modernity, Western psychiatric diagnoses, and the historical specificity of Western catastrophes as universal baselines, early trauma studies routinely marginalized or ignored the unique traumatic realities experienced by non-Western and colonized populations (Craps & Buelens, 2008).

The critical imperative to decolonize trauma studies gained momentum with Stef Craps' monograph *Postcolonial Witnessing: Trauma Out of Bounds* (2013) and subsequent volumes such as Sonya Andermahr's edited collection *Decolonizing Trauma Studies: Trauma and Postcolonialism* (2016) (Andermahr, 2016). Craps

mounted a fourfold critique against traditional trauma theory, demonstrating that the discipline systematically fails non-Western contexts on four major counts. First, foundational texts tend to marginalize or exclude the traumatic histories of non-Western and minority cultures. Second, they universalize definitions of trauma and psychological recovery that were developed specifically out of Western modern history (Sheffield, 2013). Third, they favor and often prescribe a modernist aesthetic of narrative fragmentation, textual silence, and stylistic aporia as the only legitimate artistic modes of bearing witness to injury. Fourth, they frequently ignore the historical and structural links connecting First-World metropolitan imperial expansion with non-Western postcolonial suffering (Kalaidjian, 2020).

To overcome these structural limitations, postcolonial literature across South Asia, Africa, and the Caribbean provides a body of imaginative work that redefines the parameters of trauma. Rather than uncritically adopting Western clinical paradigms, postcolonial writers represent historical catastrophes ranging from the 1947 Partition of India and anti-colonial liberation struggles to Late-Apartheid oppression and the trans-generational echoes of the Middle Passage through aesthetic models grounded in local histories, oral traditions, and socio-political realities (Andermahr, 2015). A comparative analysis across these three geopolitical regions demonstrates how postcolonial trauma narratives push trauma theory beyond its Eurocentric past, establishing a cross-cultural framework for global ethical engagement (Craps, 2013).

2. Theoretical Frameworks: From Event-Based Modernist Models to Chronic and Structural Postcolonial Trauma

Traditional trauma theory relies heavily on an "event-based" psychological model derived from Western clinical definitions of Post-Traumatic Stress Disorder (PTSD). In this paradigm, trauma is defined as a sudden, extraordinary, and unexpected catastrophic event that punctures an otherwise secure and autonomous individual consciousness (Horwitz, 2018). While this framework accounts for localized shock events, it proves structurally inadequate when applied to postcolonial societies. In the global South, psychological and physical suffering is rarely confined to a single, past, isolated incident (Miller, 2018). Instead, postcolonial trauma is typically ongoing, insidious, structural, and deeply integrated into daily existence. The lingering effects of colonial subjection, systemic racial oppression, forced migration, economic dispossession, and post-independence authoritarianism constitute chronic forms of "insidious trauma," "oppression-based trauma," "postcolonial syndrome," and "post-traumatic slavery syndrome" that span generations (İpekçi, 2026).

The dominant theoretical model also privileges individual psychological interiority, often isolating the traumatized subject from their broader socio-cultural environment. Postcolonial criticism argues that to comprehend the complexities of postcolonial injury, psychological perspectives must be integrated with the broader framework of cultural and collective trauma (Zhang et al., 2026). Cultural trauma occurs when a collectivity suffers a catastrophic disruption that permanently alters their group identity and future memory. Consequently, postcolonial narratives shift the focus from privatized, individual pathology to shared, historical, and communal identity (Dhar Dixit, 2022).

Figure 1: Map of Western Philosophical and Political Paradigms: From Foundational Realism to Postmodern Anti-Rationalism

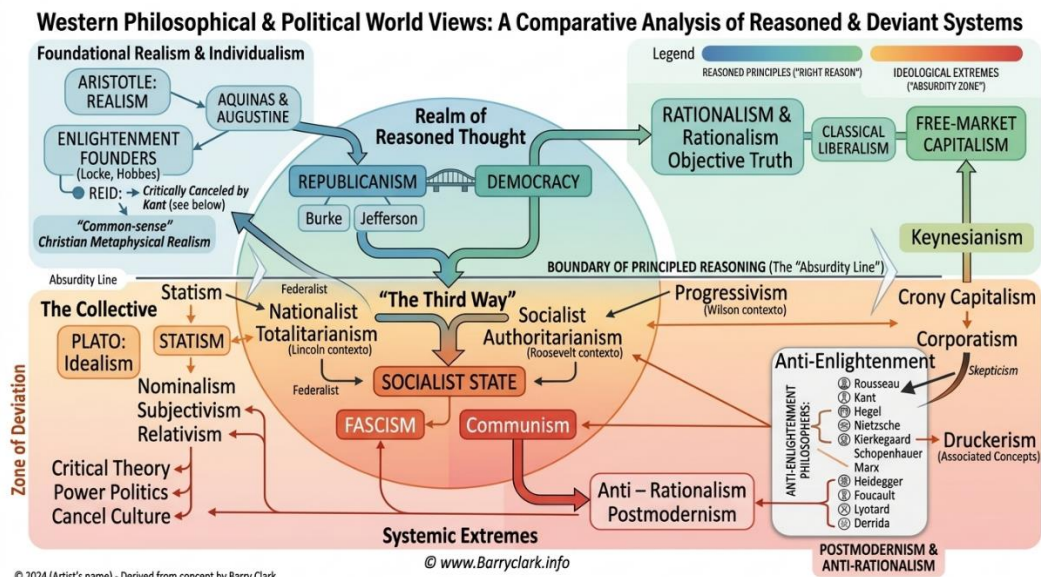


Table 1: Theoretical Paradigms in Trauma Studies: Eurocentric vs. Decolonized Frameworks

Analytic Dimension	Eurocentric Trauma Paradigm	Decolonized / Postcolonial Trauma Paradigm
Temporal Focus	Event-based; past sudden rupture; singular catastrophic moment.	Process-based; ongoing, chronic, insidious, and structural trauma.
Primary Subjectivity	Individual psychological interiority; privatized shock experience.	Collective, socio-cultural, trans-generational, and communal identity.
Prescribed Aesthetic	Modernist/postmodernist fragmentation, non-linearity, aporia, and silence.	Pluralistic/Hybrid; political realism, oral testimonio, allegorical fabulation, myth, oceanic epic.
Concept of Recovery	Western psychological working-through; verbalization; individual therapy.	Socio-political liberation, historical justice, indigenous ritual, communal re-membering.
Geopolitical Scope	Monocultural; Western Europe and North America (Holocaust-centric).	Global/Comparative; cross-cultural engagement bridging Western and non-Western histories.

The rigid prescription of a modernist aesthetic of textual fragmentation as the sole authentic vehicle for representing trauma is similarly contested by postcolonial literature. While modernist non-linearity reflects specific Euro-American responses to industrial warfare and total conflict, assuming its universal necessity delegitimizes non-Western narrative forms (Rajiva, 2017). Postcolonial writers deploy diverse literary strategies including domestic realism, oral testimony (*testimonio*), magical realism, allegorical fabulation, and historical chronicles to articulate lived experiences of state and imperial violence. By broadening these representational modes, postcolonial trauma literature demonstrates that healing and witness rely not on silent paralysis, but on the ability to construct meaningful narratives that foster communal solidarity and political action (Sahu, 2025).

3. South Asian Postcolonial Trauma: Cartographic Displacements, Partition, and State Violence

South Asian postcolonial trauma narratives are deeply linked to imperial cartography, territorial dismemberment, and the violence of postcolonial state-building. The act of drawing national borders an imperial strategy of spatial organization functions as a violent intervention of exclusion and inclusion that requires constant state mobilization to enforce. The literary tradition of South Asia critically examines these territorial transgressions, detailing how colonial lines drawn across landscapes generated enduring psychic and physical wounds (Zamindar, 2007).

The 1947 Partition of British India into India and Pakistan represents the central traumatic rupture in South Asian literature. The displacement of over fourteen million people and the accompanying communal

violence exposed the limits of anticolonial nationalism as a complete cure for imperial subjugation (Chakraborty, 2014). In *Critical Events: An Anthropological Perspective on Contemporary India*, Veena Das illustrates how Partition transformed intimate domestic spaces into arenas of catastrophic public trauma, with women's bodies becoming the primary site for communal conflict and political territorialization (Fitzpatrick, 2024). South Asian Partition literature captures this double trauma: the macro-level catastrophe of physical uprooting and loss of ancestral land, alongside the micro-level trauma of domestic violence, honor killings, and familial betrayal (Yusin, 2011). Partition narratives frequently reject abstract modernist aesthetics, using realistic depiction and oral testimony to preserve subaltern memories that are systematically suppressed by official state histories (Khan & Satkunanathan, 2025).

Beyond Partition, contemporary South Asian literature addresses ongoing civil conflicts and state counter-insurgencies, such as the 1971 Liberation War of Bangladesh, the Sri Lankan Civil War, and the Nepalese Maoist Civil War. In Nepalese trauma literature, Narayan Wagle's *Palpasa Café* (2005) provides a poignant exploration of civil war trauma (Johnson, 2005). Wagle depicts the decade-long insurgency (1996–2006) between Maoist rebels and monarchical forces, illustrating how armed conflict punctures the everyday consciousness of civilians. By depicting artistic creation alongside rural militarization, *Palpasa Café* challenges Eurocentric models of silent trauma, presenting an accessible narrative that connects political bloodshed with ecological disruption (Bhattacharya, 2020).

In Sri Lankan literature, Anglophone and translated works including Michael Ondaatje's *Anil's Ghost* and Romesh Gunsekera's *Heaven's Edge* interrogate state-sponsored disappearances, ethnic polarization, and civil conflict. These texts establish "conflict ecologies," where the island's natural environment becomes both a hidden burial ground and a silent witness to political violence. Similarly, South Asian urban literature focuses on the margins of major cities, where postcolonial governance, historical inequalities, and transnational capital converge. Writers depict "urban outcasts" whose daily struggle against spatial, economic, and sociopolitical marginalization constitutes an ongoing, structural form of postcolonial trauma (Gates & Roy, 2016).

4. African Postcolonial Trauma: Imperial Legacy, State Tyranny, and the Microcosm of the Domestic

African postcolonial trauma narratives operate at the intersection of historical colonial exploitation, anticolonial liberation struggles, and post-independence political disillusionment. Rather than portraying trauma as an isolated historical event, African literature represents injury as a continuous process that bridges the colonial era and the postcolonial present (Bhattacharya, 2017).

A defining feature of African trauma fiction is the structural connection drawn between public state tyranny and private, domestic abuse. Chimamanda Ngozi Adichie's *Purple Hibiscus* illustrates this dynamic within post-independence Nigeria. The novel centers on the Achike household, where the patriarch, Eugene, enforces strict religious adherence and domestic violence upon his wife and children (Mukherjee, 2022). Adichie structures Eugene's domestic dictatorship as an allegory for the Nigerian nation-state, which is similarly brutalized by military coups, political corruption, and ideological extremism. The silence imposed upon the children in the home reflects the broader civic silence enforced by authoritarian state rule. Recovery in *Purple Hibiscus* is achieved not through Western psychological intervention, but through a return to indigenous spatial freedom, familial solidarity, and cultural reconnection (Manchanda, 2009).

In Southern Africa, trauma literature is deeply informed by the structural violence of institutionalized racial segregation and Late-Apartheid state oppression. Authors such as Sindiwe Magona portray life under Apartheid as an ongoing, systemic experience of spatial segregation, economic disenfranchisement, and physical vulnerability. This aligns directly with Stef Craps' concept of "oppression-based trauma," wherein state apparatuses function as permanent sources of psychic and somatic distress (Goswami, 2011).

To counter systemic oppression, African literary traditions frequently draw upon oral storytelling, collective performance, and gendered networks of resilience. This dynamic parallels historical communal communicative practices, such as the *nūshu* scripts developed by rural Chinese women to construct alternative spaces for sharing experiences of oppression and sisterhood (Sahni, 2013). African women writers deploy oral performance, proverbs, and collective testimonies to bypass state censorship, creating subaltern archives of memory. In these texts, bearing witness is framed as a communal, political practice directed toward collective liberation rather than individual, privatized psychological closure (Were, 2017).

5. Caribbean Postcolonial Trauma: The Middle Passage, Oceanic Archives, and Fragmented Memory

Caribbean postcolonial trauma literature presents a distinct framework shaped by the foundational ruptures of the Middle Passage, transatlantic slavery, plantation economies, and subsequent waves of indentured labor. Unlike regions where pre-colonial territorial structures remained partially intact under imperial rule, the Caribbean experience is defined by complete geographic uprooting, forced amnesia, and the systematic destruction of ancestral archives (Tinsley, 2008).

The ocean functions as both a physical site of historical trauma and a symbolic archive in Caribbean literature. In the poetry of Derek Walcott, particularly *The Sea is History* and *Omeros*, the Atlantic Ocean becomes a counter-narrative to Eurocentric historiography. Responding to colonial claims that the Caribbean lacks historical monuments and written archives, Walcott positions the sea as an active repository containing the unwritten histories and lost lives of millions of enslaved Africans (Lutchmansingh, 2018). The ocean serves as a metaphor for loss while offering a space for cultural regeneration and artistic renewal. Walcott's poetry resists linear temporal frameworks, employing oceanic rhythms, syncretic mythologies, and landscape aesthetics to recover subaltern memory (Stitt, 2021).

Caribbean prose fiction similarly traverses vast geographic and temporal distances to reconstruct the trans-generational impact of transatlantic slavery. André Schwarz-Bart's *A Woman Named Solitude* (*La mulâtresse Solitude*, 1972) exemplifies this multi-temporal structure. The novel follows Bayangumay, an African woman captured and violated during the Middle Passage, and her daughter Solitude, a historic mulatto rebel who fights against the reimposition of slavery in Guadeloupe (Martínez, 2019).

Schwarz-Bart's narrative constructs a theoretical connection between disparate historical catastrophes. In the epilogue, the narrator explicitly connects the destroyed plantation ruins of Guadeloupe with the devastated ruins of the Warsaw Ghetto. This structural connection aligns with Stef Craps' effort to bridge Jewish studies and postcolonial studies, bringing Holocaust memory into direct dialogue with the transatlantic slave trade (Choate, 2020). Similar cross-cultural bridges are constructed in the works of Anglophone Caribbean writers such as Caryl Phillips, Fred D'Aguiar, and David Dabydeen, who trace the shared histories of Black diaspora displacement, imperial exploitation, and European anti-Semitism (Hsiao, 2009).

6. Cross-Regional Synthesis and Narrative Modes of Healing

A comparative analysis across South Asian, African, and Caribbean postcolonial literature demonstrates that while each region responds to specific historical catalysts, they share core theoretical, thematic, and formal approaches to trauma. Postcolonial writers uniformly reject the Eurocentric paradigm that reduces trauma to a single, past event, presenting instead narratives of chronic, structural, and ongoing injury (Moore-Gilbert, 2009).

Figure 2: Integrated Multidimensional Framework of Primary and Acquired Human Diversity Attributes

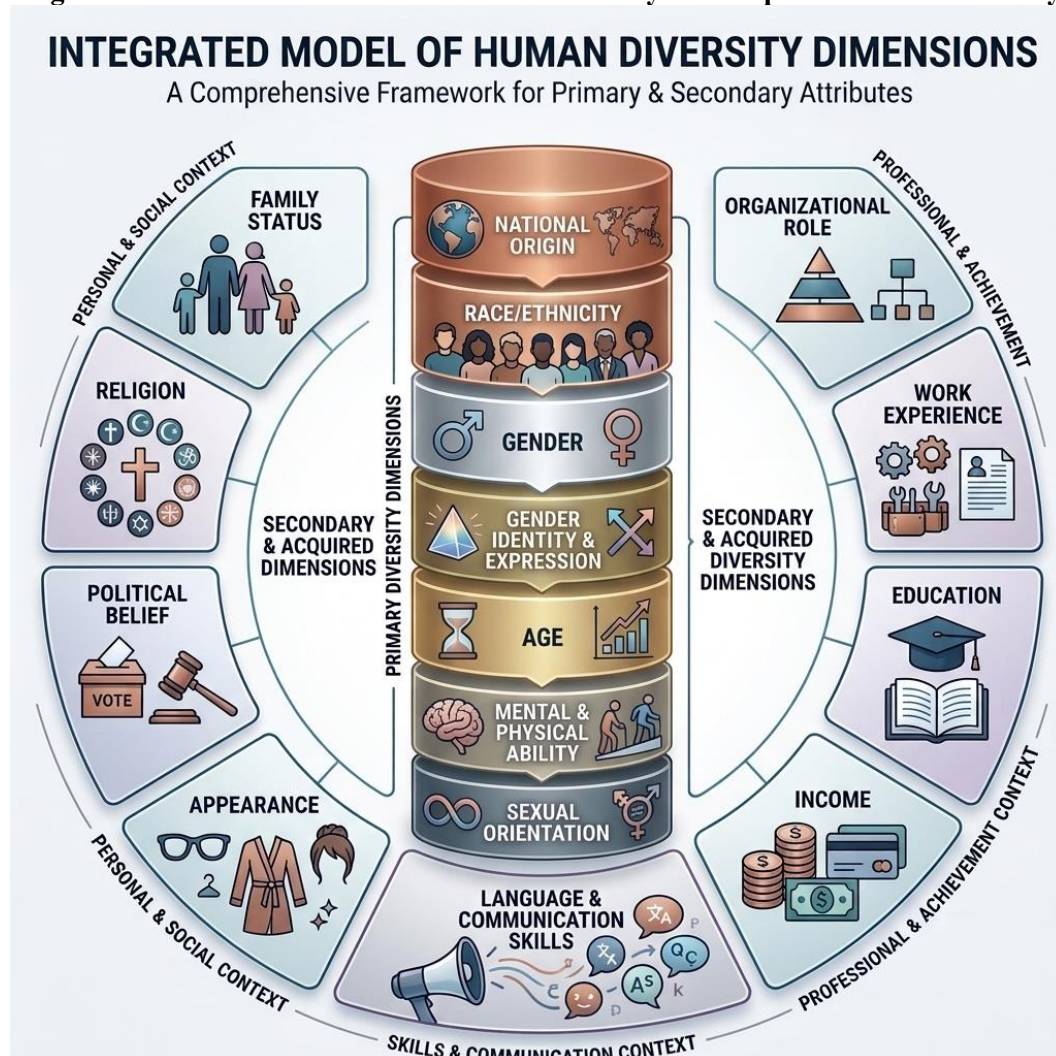


Table 2: Comparative Matrix of Postcolonial Trauma Narratives Across Regions

Region	Primary Historical Catalyst	Dominant Spatial & Symbolic Tropes	Core Aesthetic Strategies	Pathways to Healing & Recovery
South Asia	1947 Partition, communal violence, civil conflicts (Sri Lanka, Nepal, Bangladesh).	Fractured borders, urban margins, domestic quarters, militarized borderlands.	Social realism, political testimonio, subaltern counter-narratives, urban palimpsests.	Border-crossing empathy, social justice, secular communal reconciliation, recovering silent histories.
Africa	Colonial dispossession, Late-Apartheid, postcolonial state tyranny, civil wars.	Microcosmic domestic spheres, authoritarian state spaces, ancestral lands.	Domestic allegory, oral storytelling traditions, proverbs, political satire.	Reclaiming indigenous value systems, communal solidarity, political liberation.
Caribbean	Transatlantic slave trade, Middle Passage, plantation slavery, indentured labor.	The ocean, plantation ruins, island archipelagos, diasporic routes.	Oceanic epics, syncretic myth-making, multi-temporal fabulation, cross-cultural parallelism.	Re-archiving lost histories through landscape, cultural syncretism, transnational solidarity.

Across these regions, postcolonial trauma narratives reshape the artistic modes through which injury is witnessed. Rather than relying exclusively on modernist fragmentation or textual paralysis, postcolonial literatures integrate oral performance, political testimony, social realism, and allegorical myth-making. These hybrid aesthetic forms enable writers to make suffering articulable, historically grounded, and politically actionable (Belouiza, 2025).

Furthermore, postcolonial trauma narratives transform the ethical relationship between the text and the reader. Reading postcolonial trauma literature constitutes an ethically significant act of witness. The text demands that readers move beyond passive consumption or the uncritical application of Western clinical categories. Instead, it requires an active engagement that respects the historical context of non-Western suffering, recognizes the ongoing structures of imperial power, and supports the creation of new global networks of ethical solidarity (Ponzanesi, 2012).

Conclusion

This comparative review has demonstrated that postcolonial literature across South Asia, Africa, and the Caribbean fundamentally challenges and enriches Eurocentric trauma theory by reconfiguring how catastrophic injury is conceptualized, represented, and healed. Through analyzing texts spanning Partition narratives, African postcolonial domestic allegories, and Caribbean oceanic epics, three central arguments emerge. First, postcolonial trauma narratives fundamentally reconceptualize the temporality of injury. Unlike traditional trauma theory's fixation on singular, past catastrophic events, these literatures present trauma as chronic, insidious, and structurally embedded within ongoing systems of colonial legacy, state violence, and economic dispossession. The traumatic experiences of displacement, racial oppression, and forced migration do not conclude but persist across generations, demanding theoretical frameworks capable of addressing "oppression-based trauma" and "postcolonial syndrome." Second, these narratives expand the subjectivity of trauma from individual psychological interiority to collective, communal, and trans-generational identity. Postcolonial writers consistently frame suffering as a shared historical experience that shapes group consciousness, memory, and political agency. Healing, consequently, is represented not through privatized therapeutic closure but through communal solidarity, political liberation, and cultural reconnection. African oral traditions, South Asian testimonial archives, and Caribbean syncretic mythologies all construct alternative spaces for bearing witness that bypass Western clinical paradigms. Third, postcolonial literature pluralizes the aesthetic modes through which trauma is represented. By rejecting the prescriptive modernist demand for fragmentation and silence, these writers deploy diverse strategies including social realism, domestic allegory, oral testimony, magical realism, and oceanic fabulation. These hybrid forms make suffering articulable, historically grounded, and politically actionable, demonstrating that witness and recovery rely on narrative construction rather than silent paralysis. Ultimately, this comparative framework establishes that decolonizing trauma studies requires not merely adding non-Western examples to existing models but fundamentally transforming the theoretical apparatus itself. Postcolonial trauma narratives demand an ethical reading practice that respects historical specificity, recognizes ongoing imperial structures, and fosters cross-cultural solidarity. By bridging disparate geographies of suffering through shared formal strategies and thematic concerns, these literatures realize Caruth's vision of trauma as a link between cultures—but on terms that honor the distinct historical experiences of the global South while contributing to a truly global ethical engagement with human injury.

References

- Andermahr, S. (2015). "Decolonizing Trauma Studies: Trauma and Postcolonialism"—Introduction. *Humanities*, 4(4), 500–505. <https://doi.org/10.3390/h4040500>
- Andermahr, S. (Ed.). (2016). *Decolonizing trauma studies: Trauma and postcolonialism*. MDPI. <https://doi.org/10.3390/books978-3-03842-196-2>
- Belouiza, A. (2025). Global Trends in Postcolonial Literature Studies: A Critical Review. *Stout in Languages, Linguistics and Literature*, 1(1), 28-35.
- Bhattacharya, S. (2017). *The crisis of modernity: realism and the postcolonial Indian novel* (Doctoral dissertation, University of Warwick).
- Bhattacharya, S. (2020). Modernity, Catastrophe, and Realism in the Postcolonial Indian Novel. In *Postcolonial Modernity and the Indian Novel: On Catastrophic Realism* (pp. 1-39). Cham: Springer International Publishing.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- Caruth, C. (1995). Trauma: Explorations in memory. In C. Caruth (Ed.), *Trauma: Explorations in memory* (pp. 3–12). Johns Hopkins University Press.
- Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.
- Chakraborty, C. (2014). Mapping South Asian masculinities: Men and political crises. *South Asian History and Culture*, 5(4), 411-420.
- Choate, C. L. (2020). *Within the Restless Wake of Trauma: Origins and Purposes of Hauntings in Caribbean Literature*. East Carolina University.
- Craps, S. (2013). *Postcolonial witnessing: Trauma out of bounds*. Palgrave Macmillan.
- Craps, S., & Buelens, G. (2008). Introduction: Postcolonial trauma novels. *Studies in the Novel*, 40(1–2), 1–12.
- Dhar, A., & Dixit, S. (2022). Making of a crisis: The political and clinical implications of psychology's globalization. *Journal of Theoretical and Philosophical Psychology*, 42(2), 108.
- Felman, S., & Laub, D. (1992). *Testimony: Crises of witnessing in literature, psychoanalysis, and history*. Routledge.
- Fitzpatrick, H. (2024). Mapping partition: politics, territory and the end of empire in India and Pakistan. John Wiley & Sons.
- Gates, S., & Roy, K. (2016). *Unconventional Warfare in South Asia: shadow warriors and counteri*
- Goswami, N. (2011). Armed Ethnic Conflicts in Northeast India and the Indian State's Response: Use of force and the 'notion' of proportionality. *Heidelberg Papers in South Asian and Comparative Politics*, (60).
- Horwitz, A. V. (2018). *PTSD: A short history*. JHU Press.
- Hsiao, L. C. (Ed.). (2009). " *This Shipwreck of Fragments*": *Historical Memory, Imaginary Identities, and Postcolonial Geography in Caribbean Culture and Literature*. Cambridge Scholars Publishing.
- İpekçi, İ. C. (2026). A psychosocial analysis of queer* trauma and structural violence in Turkey's LGBTQIA+ lifeworlds. *Journal of Psychosocial Studies*, 1-20.
- Johnson, R. (2005). *A region in turmoil: South Asian conflicts since 1947*. Reaktion Books.
- Kalaidjian, W. (2020). *The Edge of Modernism: American Poetry and the Traumatic Past*. JHU Press.
- Khan, A. A., & Satkunanathan, A. H. (2025). A Chronotopic Analysis of Transgenerational Trauma in Kamila Shamsie's *Kartography*. *3L, Language, Linguistics, Literature*, 31(4), 154-168.
- Lutchmansingh, H. (2018). Haunted Histories: Spectres of the Middle Passage in Caribbean Literature. *Tout Moun Caribbean Journal of Cultural Studies*, 4(1).
- Manchanda, R. (2009). *The no nonsense guide to minority rights in South Asia*. SAGE Publications India Pvt Ltd.
- Martínez, E. (2019). *The archipelago and the archive: transnational archival modes and mediums in Caribbean literatures and states* (Doctoral dissertation, Rutgers The State University of New Jersey, School of Graduate Studies).
- Miller, E. V. (2018). Trauma and Sexual Violence. *Trauma and Literature*, 226-238.
- Moore-Gilbert, B. (2009). *Postcolonial life-writing: culture, politics, and self-representation*. Routledge.
- Mukherjee, A. (2022). The state of the Indian military: historical role and contemporary challenges. *The Round Table*, 111(3), 309-320.
- Ponzanesi, S. (2012). Paradoxes of postcolonial culture: Contemporary women writers of the Indian and Afro-Italian diaspora.
- Rajiva, J. (2017). *Postcolonial Parabola: Literature, Tactility, and the Ethics of Representing Trauma*. Bloomsbury Publishing USA.
- Sahni, V. (2013). Subversion, secession and the state in South Asia: Varieties of violence. *Political Violence in South and Southeast Asia*.
- Sahu, U. (2025). ANALYZING POSTCOLONIAL IDENTITY AND NARRATIVE TRANSFORMATION IN MODERN LITERATURE THROUGH CRITICAL SCHOLARSHIP. *Emerging Paradigms in Knowledge Integration and Academic Research*, 4.
- Sheffield, K. (2013). From denotation to detonation: aestheticization, memory and emphatic readings in trauma narratives.
- Stitt, J. F. (2021). *Dreams of archives unfolded: Absence and Caribbean life writing*. Rutgers University Press.
- Tinsley, O. E. N. (2008). Black Atlantic, queer Atlantic: Queer imaginings of the middle passage. *GLQ: A journal of lesbian and gay studies*, 14(2-3), 191-215.

Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- Were, M. N. (2017). *Negotiating public and private identities: A study of the autobiographies of African women politicians* (Doctoral dissertation, Stellenbosch: Stellenbosch University).
- Yusin, J. (2011). Beyond nationalism: The border, trauma and Partition fiction. *Thesis Eleven*, 105(1), 23-34.
- Zamindar, V. F. Y. (2007). *The long partition and the making of modern South Asia: Refugees, boundaries, histories*. Columbia University Press.
- Zhang, L., Abduliah, A. Q. C., & Sim, M. S. (2026). The Intersection of Postcolonial Ecofeminism and Gendered Trauma in JM Coetzee's *In the Heart of the Country*. *3L, Language, Linguistics, Literature*, 32(1), 349-360.