



## Cristina Garcia's Novels Concerning the Duals and Dual depictions of anxiety in words and Images: Present/Absent Trauma

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### Abstract

Cristina García, a Cuban-American writer. It concentrates on her early works, *The Agüero Sisters* and *Dreaming in Cuban*, which attempted to explore the tragic pasts of female characters. The author explores the issue of which stories endure and which are lost in her subsequent books, *Monkey Hunting* and *A Handbook to Luck*. First and best-known book, *Dreaming in Cuban*, explores the difficult pasts and traumatic experiences of Cuban women, shedding light on their divergent views of who they are and where they fit in the world. Perhaps more important than *Dreaming in Cuban*, the *Agüero Sisters* address the problem of a true past, particularly with regard to collective memory. García's attempt to center the narrative on her male characters and create a closer link between historical events and human tragedies is evident in *Monkey Hunting*. The textual gaps become more prominent and visible in García's fourth book, *A Handbook to Luck*. The interpretative connections between these two stories further muddy the waters surrounding supposedly solid ideas like history and truth.

**Keywords:** García, novels, trauma, duals, narrative

### 1. Introduction

This development is emphasized by the archival perspective through which I analyze García's portrayals of trauma. Specifically, the disjointed narrative pieces of her fourth book, *A Handbook to Luck*, imply that the preservation of some tales is due only to chance, rather than their cultural significance, historical accuracy, or social value. Her first four books explore trauma archives and draw similar but distinct findings on the ability of writing to portray pain and the subjective character of narrative. Without implying that the past can be universally understood or a unifying force, García's books deepen our comprehension of Cuban history, people, and diaspora by connecting personal and cultural traumas and experiences. The novels written by García have the atmosphere of an archive due to the unique historical settings in each of her tales. However, García challenges the idea of conventional archives by drawing on uncollected experiences, empowering marginalized groups, and challenging the accepted narratives of the past.

Afro-Cuban slave and indentured Chinese immigrant fall in love, a pregnant Vietnamese lover is abandoned by a Vietnam veteran, a Cuban exile watches helplessly as his

mother dies in a sad accident, and women in Cuba and the United States endure the devastating repercussions of sexual assault. Cuban history and diasporic identity narratives are enhanced by each speaker. There are no simple solutions offered by García's works, which are filled with intricate, emotional aspects that are presented via continuously incisive, expressive, and lyrical language. How people remember and how history is recorded are central themes in all of her novels. Attempting to reconcile the discrepancy between social memory of the Cuban Revolution and personal pain caused by it is necessary to investigate Cuban diasporic identity, according to García's work. The passage of time makes some of that effort feasible. Regarding generational memory, Ron Eyerman argues that although [a] common history might start with first-hand experience, it is ultimately shaped through stories that evolve through time and are filtered through cultural artifacts and other tangible representations of the past. A period Generations change their interpretations and representations of collective memory around an event based on their wants and means, due to the fact that they are physically and socially far from the event and because societal conditions change with time.

Due to the generational divide, García's books have the potential to accumulate a trauma archive that casts doubt on established accounts of the Revolution. She may now speak up about her possibly divisive readings of Cuban identity and history now that enough time has elapsed. In his theory of Latin American narrative, Roberto Gonzalez Echevarría states, "Narrative in general, the novel in particular, may be the way in which the statement's status as escapee is preserved, the Counter-Archive for the ephemeral and wayward". In other words, novels serve to preserve the liminal and fleeting, or the discontinuities, to use Michel Foucault's terminology, and he predicts that Ann Cvetkovich's work will contribute to this theory. Whose voices are heard and whose are silenced, how are tales passed on, and why are certain stories gathered, (re)told, censored, or erased? These are questions that counter-archival literature asks. Through their structure and content, these four novels challenge power systems; nonetheless, their ambiguities, contradictions, and gaps link them to the past.

In line with the archive ideas put forward by Foucault and Derrida, García's novels revisit the past to generate fresh historical assertions and cast doubt on the veracity of history, all the while maintaining an openness to an endlessly potential future. By exploring the archive and depicting suffering in an ephemeral form, Cristina García's books consistently provide new ways of thinking critically. The widespread acclaim for García's work has given voice to traumatized individuals whose tales had been marginalized and suppressed, indicating that our society is finally prepared to recognize and combat this kind of abuse.

## 2. Literature Review

Paola, *et al.* (2023) <sup>[16]</sup>. According to Catherine Malabou, who cites Michel Foucault's view of literature as alienating, literature is the sole medium via which we may enter the incomprehensible realm of trauma. One must comprehend trauma as a neurobiological wound in order to comprehend how a literary work creates such a place, one that is on the edge of experience and literature. Current critical approaches to two of Kazuo Ishiguro's books that deal with traumatic memories may benefit from Malabou's plastic reading of texts and what she calls neuro-literature, I shall argue in this article. From a psychological vantage point, literary critics have examined Ishiguro's works through the lens of traumatic memory. There is evidence from fields like neuroscience and psychology that literature may transport us to painful moments. Here, neurobiology, which takes into account the brain's plasticity and a plastic interpretation of these literary works, offers a more complete picture of how Ishiguro's writing reflects painful experiences. This article delves at two stories that are propelled by painful recollections: *When We Were Orphans* (2000) and *An Artist of the Floating World* (1986) by Kazuo Ishiguro, both of which tackle the lasting impacts of trauma caused by war and loss.

CL, *et al.* (2017) <sup>[17]</sup>. Both the storyteller and the listener get emotional satisfaction from listening to stories. Tracks by Louise Erdrich and *Beloved* by Toni Morrison, two works of contemporary American fiction that address the historical dispossession and lasting impacts of slavery on Native Americans, will be examined in this paper. The focus will

be on the significance of storytelling and the function of memory in these works. Memory often serves as a springboard in literary works for the arduous healing process of root regeneration necessary for survival. People of African American and Native American descent are able to heal from the trauma they endured as children and adults via shared narratives of traumatic events. Sharing stories unites people, drawing them into the common experience of their lives' experiences. Their repressed history is easier to access because of how often the present and the past intersect. The possibility of healing arises when the individual recalls and discusses their painful history. Due to a lack of preservation of oral histories, contemporary communities rely on Morrison and Erdrich to relay the untold tale via their writing. In order to cope with the suffering that repressed memories bring, storytelling might help to uncover them. There is a striking similarity in the traumatic experiences that Toni Morrison's and Louise Erdrich's protagonists endure, despite the fact that their respective works portray Afro-American and Native American civilizations.

Hasanul, *et al.* (2019) <sup>[17]</sup> Omar El Akkad's dystopian book *American War* depicts the literary experience of traumatic events. This study has a dual purpose: First, we need to figure out how the terrible memories of war victims are passed down from one generation to another. Second, we need to figure out how the narrator builds his discourse on the future of America and the globe. Qualitative descriptive research was used in this study. In her analysis of postmodern trauma literature, the researcher draws on the work of Christa Schönfelder. This study demonstrates that the narrative of Sarat's traumatic memory becomes politically charged due to the primary narrator's decision to portray Sarat as a war victim rather than a perpetrator of biological genocide. The unnarratable demand for personal narrative of the first generation is exposed, while the longing for a future beyond pain is emphasized by the second and third generations. A critical component of the need for narrative in light of a dystopian future is the pursuit of stability in the aftermath of disruptive events, as shown by the end of American War.

Alan, *et al.* (2014) <sup>[18]</sup>. This book takes a look at how trauma is depicted in works written by American authors. The concept of trauma has emerged as a powerful lens through which to examine modern American literature. Unfortunately, criticism has a tendency to stick to formulaic and clichéd readings of trauma due to its adoption of restrictive frameworks. Incorporating ideas from domains such as narratology, this research examines the tools authors often use to portray and, frequently, imitate the impacts of trauma, offering a broader understanding of trauma than Freudian psychoanalysis. The research delves into the traits and consequences of perpetrator narratives, which are often disregarded by traditional trauma assessments. Modern American events, such as 9/11, the Iraq War, and responses to Bush's administration are discussed in the book alongside narrative methods and inventions like metafiction. Joseph Heller, Toni Morrison, Tim O'Brien, Mark Danielewski, Art Spiegelman, Jonathan Safran Foer, Anthony Swofford, Joel Tunipseed, Evan Wright, Paul Auster, Philip Roth, and Michael Chabon are among the American writers covered in detail. In the midst of discussions over how American

authors portray trauma and its effects, *Contemporary American Trauma Narratives* provides a relevant and critical perspective.

MR, *et al.* (2015) [5] African American and ethnic American women writers were able to reimagine the traumatic histories that form their ancestral inheritance and define their contemporary identities through the civil rights, feminist, and ethnic empowerment struggles of the 1960s and 1970s. *Bridges to Memory* traces the development of a new genre in contemporary American literature that emerged from these movements. Maria Bellamy analyzes how modern African American and ethnic American women writers portray this passed-down trauma through narratives, drawing on the paradigm of post memory, which was created to explain the connection between Holocaust survivors' children and their parents' traumatic experiences. By analyzing the works of Gayl Jones, Octavia Butler, Phyllis Alesia Perry, Cristina García, Nora Okja Keller, *Comfort Woman*, and Edwidge Danticat, Bellamy demonstrates how cultural context dictates the mode of remembrance and transmission of painful past events. Collectively, these postmemory tales show how the past lingers in the present, and they provide a worldwide archive of literary testimony that may help bridge cultures and inspire empathy for those in pain. © The University of Virginia's Rector and Visitors, 2016.

### 3. Dreaming in Cuban as (Counter) Archive of Trauma

*Dreaming in Cuban*, García's first and most beloved work, delves into the troubled histories and painful experiences of Cuban women, illuminating their contrasting perceptions of themselves and their place in the world. Along with documenting the Del Pino family's history via artifacts and numerous viewpoints that use silence and misunderstanding as constructive ways of meaning-making, each narrative thread is shattered by great gaps in time and massive moves over location. The title of the book raises eyebrows because of how easily it may be misunderstood. Upon first glance, it seems to read "Dreaming of Cuba," but closer inspection reveals that the term "Cuban" really refers to a dream language. The term "Cuban" recognizes Cuba's uniqueness in relation to other Spanish-speaking nations and Caribbean spaces. This distinction is often disregarded, especially in the United States where Hispanic and Latino are used interchangeably, but it is inherent to any understanding of Cuba as a sovereign nation. The term by García recognizes Cuba as an independent place with its own language and culture.

Similarly, the title's focus on dreams suggests a story that isn't necessarily based on reality and invites the reader to explore other realms.

Dreaming, according to Suzanne Leonard's "Dreaming as Cultural Work in Donald Duk and *Dreaming in Cuban*," is a "mode of historiography that reshape[s] what counts as history and knowledge," doing "cultural work similar to haunting." What constitutes history is challenged by García's book, which lingers in the archive. "Dreaming" suggests, similar to "Cuban," that García wants her readers to reevaluate their knowledge and the way they understand it. Leonard elaborates, saying: "The existence of ethnic identities is aptly correlated with the prevalence of uncertain or incomplete knowledge's, such as in dreams, because

these identities are always fragmented, incomplete, or in process." Thus, dreaming in Cuban represents an examination of reality, truth, and who gets to decide, as well as the possible friction between an individual's knowledge and the culturally accepted truths, and the obvious connection between this information and the development of ethnic identity in diaspora.

### 4. Memory and the Traumatic Past in the Agüero Sisters

Compared to dreaming in Cuban, *The Agüero Sisters* makes less use of archive methods, although it does center on competing narratives. *The Agüero Sisters*, similar to *Dreaming in Cuban*, incorporates diary entries and narrates the tale in fragments from several perspectives, the majority of which are female. Though both books deal with female-identifying victims of abuse, the narrative gaps in *The Agüero Sisters* show how cultural and ideological factors dictate which voices are heard and which are muted throughout the archival process and storytelling in general. It is clear from reading *The Agüero Sisters* that, similar to memory, any effort to establish a (counter) archive is certain to be faulty and incomplete.

*The Agüero Sisters* tackle the issue of a genuine past, especially in relation to communal memory, which is maybe more pressing than dreaming in Cuban. Blanca Agüero's daughters' lives after her death at the hands of her husband are chronicled in *The Agüero Sisters*. The narrative viewpoint changes with each chapter, although Blanca's opinion is always underrepresented. This same absence is hinted at in Blanca's portrait: Reina put a portrait of Blanca, her mother, above the dresser in the guest room, and it was the only thing that seemed to be alive. Mama's eyes and lips seem to be poised as if she were expecting a critical question to be asked of her after she passed away. However, the picture will never provide the answers that Reina or the viewers are looking for. As the audience waits for Blanca to tell her side of the tale, they are left hanging, wondering what happened. Blanca might be somewhat correct, but her account of what happened could lead to greater speculation. The protagonists and antagonists both recognize the pointlessness of pursuing Truth and Knowledge as they grapple with their own cultural and personal memories. In their own lives, they want consistency and security. For instance, Constanica tries to build a life for herself in Miami and seems to have forgotten her painful history in Cuba—until her face starts to resemble her late mother. Now, every time she looks at herself, she has to confront her past. Consistency is something that even her name, Constanica, represents. However, her painful history keeps coming back to haunt her, serving as a constant reminder that she must confront her demons. Reina, her sister, too forgets things, although hers is less deliberate. Staying in Cuba, Reina used her skills as an electrician to support the revolution. After her own near-death experience at the hands of lightning, she longs to recall and understand the truth behind her mother's passing. "So, what is her current desire?" After all these years, Reina still can't help but think about her mother and wonder whether it's just nostalgia or something more sinister. When Reina's mother passed away, she recalled how everyone's perspective became fragmented. Given that all she has are broken pieces and shadows, Reina admits that it's impossible to uncover a conclusive narrative.

### **5. Monkey Hunting: Cultural history and the embodiment of the traumatic**

Monkey Hunting is García's effort to focus the story around her male characters and to draw a stronger connection between personal tragedies and historical events. The novel's historical and political context is hinted at by her choice of three primary locations: Vietnam, Cuba, and China. Unlike in her earlier works, the events in each nation have a direct connection to Communism. In the same work that García embodies the masculine voice, the political aspect becomes a more prominent force, which intrigues me. Although the Cuban Revolution is present in both *Dreaming in Cuba* and *The Agüero Sisters*, its impact on the protagonists of both novels is less political and more personal. According to Marta Lysik, *Monkey Hunting* is a "transnational neo-slave narrative" that "revisits slavery and redefines women and men transnationally and transculturally." The narrative "is concerned with slavery under many guises - slavery of the mind, body, and soul." In her piece titled "A 'Chino' in Cuba: Cristina García's *Monkey Hunting*," Xiomara Campilongo center attention on racial identification as well as the broadening of Cuban identity and Cuban diaspora to include the geographical areas of Vietnam, China, Cuba, and the United States. Despite the film's focus on family strife, the geopolitical significance of China, Guantanamo Bay, and Vietnam gives the story a very political undercurrent.

Unlike *Dreaming in Cuban*, where the narrative threads account for every person identified in the family tree, this work does not really feature many of the people listed in the family tree. The book also leaves several scenes unresolved, picking up narrative strands without establishing a timeline or establishing relationships between them, much as these omissions in the family history. The novel's holes are more perplexing and emotional than in her earlier works. There are many unfinished and unexplained sections of this book, similar to the Blanca mystery in *The Agüero Sisters*, which is like an archive full of tales and relics.

Readers are both frustrated and intrigued by the tales' missing pieces because of the gaps in them. What Foucault sees as embodied in the archive is mirrored in the text's absences. "The gap between our own discursive practices is the locus of the archive," Foucault argues in *Archaeology of Knowledge*, as previously cited. García's story resides in the spaces between and inside the narrative fragments left on the page, much as Foucault's archive is created by the voids in historical assertions and discursive activity.

### **6. Missing traumas and the act of witnessing in a handbook to luck**

In *A Handbook to Luck*, García's fourth novel, the textual gaps take on a more significant and noticeable role. There is a lack of information on what happens in the narrative's transitional phases. In the interim between chapters, characters' lives change drastically, yet the reader is simply given brief enough details to keep the plot moving forward. For instance, we don't discover how Leila reacts to Leila's brother's death or the specifics of his passing, even though we learn that he becomes progressively worse and dies later in the book. When it comes to the tale, Evaristo is one character whose voice is noticeably lacking. His often-paragraph-long chapters convey the profound psychological

and bodily traumas he has experienced or observed. "The ground is shaking. It all falls apart. Everything from buildings and trees to power wires and the sky above. The light has gone out. It would be difficult to understand the El Salvador earthquake, for instance, if Marta hadn't provided subsequent interpretations of Evaristo's artistic language. By doing so, Evaristo himself becomes a missing piece of the puzzle, a voice that readers need but whose sparse chapters serve to highlight the holes in the many storylines.

This book serves as a "handbook to luck" and reads like an archive selection; it jumps forward in time to specific points in the lives of its characters to drive home the point that history, chance, and human existence are all completely unpredictable. Another way Sven Spieker explains the link between the book and the archive is via his remarks on the readymades by French artist Marcel Duchamp:

Instead of just reproducing the nineteenth-century archive's goal of preserving contingent time that is, time past as time present Duchamp's readymades emphasize the centrality of chance in this undertaking. In contrast to the cumulative nature of the nineteenth-century archive, the readymades depict archives that are progressively losing their evidence-gathering or temporal-controlling powers due to a continual process of decrease in which the materials track ubiquitous omissions and gaps.

Just like Duchamp's readymades, García's books progressively explore the ubiquitous omissions and gaps in archives and narratives, as well as the sheer coincidence of how any document ends up in the archives. As the title suggests, chance plays a significant role in *A Handbook to Luck*, providing an explanation for the events that each character goes through. Frequently, the events that unfold cannot be fully described or even disclosed. Tragic events serve as the only rationale for the characters' unexplained misery after they endure pain and loss.

### **7. The Dual and Dueling representation of trauma in image/texts**

When it comes to connecting pain with its portrayal, novels that combine visual storytelling with textual narrative are twice as compelling. One way to bring two semiological registers into dialogue is to create a hybrid text. Secondly, the back-and-forth between these stories highlights the ways in which they vary and are limited in their depiction. These "image/texts" depict the trauma in layers via the use of both visual and linguistic components. Since the pieces often contradict or confuse one another upon closer investigation, the juxtaposition generates a story that is self-consciously polysemous. Our "both/and" description of trauma and the "both/and" structure of images and texts have the ability to generate ambiguity, which in turn permits diversity and elusiveness. I analyze how image/texts use contradiction and ambiguity to portray the universal, but complex, experience of trauma that tests our ability to make sense of things by looking at their contradictory and contrasting narratives as symbols of crisis. By creating and critiquing themselves, image/texts expand upon and change our perception of trauma in ways that are often illogical. Our comprehension of trauma grows complex and adaptable as we read about it in different forms of media.

I have borrowed the term "image/text" from W.J.T. Mitchell to characterize literary works that include a substantial

visual story that encourages interpretation beyond what is first presented in the written text. The "problematic gap, cleavage, or rupture in representation" caused by "a literal, material necessity dictated by the concrete forms of actual representational practices" is defined by Mitchell as "image/text" in his 1994 book *Picture Theory*, which draws on Barthes' *Image, Music, Text*. Despite its imprecision, "image/text" serves to distinguish between the two stories and to imply the tense interaction between them, as well as the tangible effects of putting them in conversation with one another. When studying image-text interactions, comparison is not an essential method, Mitchell explains further. Antagonism is as vital as cooperation, dissonance and division of work as fascinating as harmony and blending of function, and the whole ensemble of interactions between media is the required subject matter (authorial emphasis). Media clashes highlight the importance of image/text ambiguity as an expressive tool, similar to how trauma narratives use omissions to creatively reimagine the terrible. Artworks in the image/text genre often purposefully address social and political themes, such as 9/11, racial profiling, and the Holocaust, by embracing the inherent limits of various mediums in their portrayal. I will analyze the complex ways in which Holocaust and American image/texts portray and problematic ate communal pain. Although there are several images and writings pertaining to the Holocaust, two will be the emphasis of this chapter: Novels such as *The Emigrants* by W.G. Sebald (1992, 1996)<sup>41</sup> and Pavel's *Letters* by Monika Maron (1999, 2002).

### 7.1 Taken for Granted: Marrying Visual and Textual

Stories that subvert print traditions have been around since the time of illuminated manuscripts in the Middle Ages and are still going strong now. Genre and literary storytelling are often pushed to their limits in these works. Despite the fact that the creation and distribution of image/texts are constrained by printing costs, a number of writers have released intricate books that combine storylines told via text and images. As far back as *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67) by Laurence Sterne, one may go, and even farther. Indeed, *Tristram Shandy* might be the beginning of the connection I am seeking between the horrific and image/text; the story's black page symbolizes Parson Yorick's death and implies that the narrator needs a visual reference as it is beyond words.

Since photography came into being, there has been a dramatic shift in the way visual components are integrated with text. Photographs are often used in criminal cases and memoirs as "proof" that persons and events really happened because of their purported direct relationship to the world and their authenticity, which may be used to support a narrative. True, there are well-known cases of fake memoirs where the images seemed to back up the story, but were really fabrications. Photographs are used by both fictional and nonfiction writers to blur the line between reality and imagination and to investigate the process by which stories build facts.

### 7.2 No Detail Holds Up: Holocaust Image/texts and Imaginative Reality

Holocaust images and writings seek to explain the "unspeakable" by directly acknowledging and delving into these complicated problems. W.G. Sebald's books are

excellent examples of model image/texts because they all have intricate webs of meaning spun out by wonderfully written language and eerie images. In *The Emigrants*, as in all of Sebald's works, the narrative is weighed down by the horrors of World War II and the Holocaust. Not only is the term "Holocaust" never used, but the Holocaust itself is notably nonexistent. Only three times is World War II specifically mentioned; at least eighteen times the phrase "the war" is used, with most of them referring to World War I. Despite various allusions to specific areas in Manchester, England, the terms "Jewish" and "Jew" appear seventeen times throughout the book.

So, why is *The Emigrants* seen as a story about the Holocaust? It is impossible to interpret Sebald's books in a vacuum, given his biography, since they both hint to and imply this historical time. The novel's many settings, such as the spectral picture of a Polaroid, and the overlapping narratives of images and words contribute to the Holocaust's development. "Documents in [Sebald's] texts are part of the fragile, epistemologically uncertain, but morally urgent task to salvage meaning from the ruins of... personal histories," argues Mark M. Anderson. These spectral images, which are melancholy yet somehow healing, try to do nothing less than resurrect the dead while simultaneously casting doubt on the veracity of the living. The narrative and the postwar communal imagination are haunted by the absence of the millions of people slain by the Nazi government, as shown in the deserted cities and landscapes.

### 7.3 Contemporary American Image/texts: "A Canvas Rather than the Paints"

Several cultural traumas are included in Jonathan Safran Fore's *Extremely Loud & Incredibly Close*, a book about the 9/11 World Trade Center tragedy. Critics and reviewers have been rather critical of *Extremely Loud & Incredibly Close*, with many arguing that the film's creative style and comedic elements are out of place given the seriousness of the subject matter. Such ethical considerations will always exist, but that shouldn't stop people from creating art. In a conversation on his highly praised first book, everything is illuminated.

I preferred to let my thoughts roam and imagine instead of using the paints, using what I had observed as a canvas. But I couldn't help but wonder whether the Holocaust is the one thing that defies imagination. When telling a narrative, what is one's duty to tell it truthfully? And what exactly is truth? Is creative correctness more important than historical accuracy? Visualizing with one's mental image? Hebrew Life, N.P.

Although some reviewers had reservations about the book's fantastical elements, many have praised everything is *Illuminated* as a masterwork of Holocaust literature. So, why are so many people turned off by the fictional events in Fore's second book? Is it just that they are so good at using their imaginations? Like with Holocaust literature such as everything is *Illuminated*, *Life is Beautiful*, and *Maus*, *Extremely Loud & Incredibly Close* uses the imagination to reach a reality, which broadens the image of 9/11 in the book. An emotional rather than a historical reality undergirds Fore's novel's powerful emotive force; it's a reaction to creative expression that permits and even demands representational and human limits.

The fact that the book itself moves away from the particular

traumas and events of 9/11 is the best example of these restrictions. *Extremely Loud & Incredibly Close* delves deeply into the bombs of Hiroshima and Dresden, even though movie covers 9/11 as its theme. Oskar shows his students an interview with a survivor of the Hiroshima attack, while his grandpa talks about the terrible consequences of the firebombing of Dresden. The reader is shown how the horrific may unite individuals regardless of their geographical location via these interconnected historical and communal occurrences. It is suggested that by putting the 9/11 trauma into dialogue with other, earlier collective traumata, we are trying to empathize with other people's sorrow and to think about how global power arrangements make us vulnerable to other people's pain. Beyond identity politics, audiences are engaged by artistic expressions of communal pain. According to Matthew Mullins's analysis in "Boroughs and Neighbors: Traumatic Solidarity in Jonathan Safran Foer's *Extremely Loud & Incredibly Close*," the book does not portray a utopia where all individuals are identical and controversial issues never occur. "The trauma of Hiroshima and Dresden become renewed opportunities for transnational empathy" while extremely loud & incredibly close welcomes diversity while stressing community. Given the depth of sentiment around the Holocaust and 9/11, Foer takes a risk by encouraging connections across time and place in everything is Illuminated and *Extremely Loud & Incredibly Close*, even if the communal horrors he portrays have become near-sacred occurrences. Through the juxtaposition of pain in *X-Ray & Incredibly Close*, by constructing "transnational empathy" outside of a trauma hierarchy, Foer gets to the essence of what it means to grieve global and personal catastrophes.

## 8. Conclusion

The use of multiple storylines in text and images highlights the moral and artistic duty to continue trying to depict unpleasant situations. We may create international connections and act as catalysts for social and political change via our emotional responses to tales of suffering. It may be beneficial to relive traumatic crisis situations and experiences via the perspective of image/text narratives in order to better identify and respond to similar occurrences in our own lives and the world around us. In a similar vein, the archive created by movies has the power to alter history, perhaps resulting in even more agonizing erasure. Despite the fact that many commercial films attempt to avoid showing trauma, trauma may be central to the history of cinema. Cristina García, a Cuban-American writer. It concentrates on her early works, *The Agüero Sisters* and *Dreaming in Cuban*, which attempted to explore the tragic pasts of female characters. The author explores the issue of which stories endure and which are lost in her subsequent books, *Monkey Hunting* and *A Handbook to Luck*.

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