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Investigating Trauma in Refugee's Narrative: Case Study: Khaled Husseini's Sea Prayer (2015)

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Dedication

To those who believed in me, even when I did not believe in myself.

Acknowledgments

First and foremost, I am deeply grateful to Allah Almighty for granting me

The strength and patience to complete this work.

My deepest gratitude to my supervisor Dr. Hamed Halima for her continuous guidance, encouragement and insightful feedback throughout this research journey.

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Abstract

The research examines the representation of personal and collective trauma experienced by refugees in Khaled Hosseini's *Sea Prayer* through a psychoanalytic approach informed by trauma theory. The study explores the novella's fragmented narrative structure, including flashbacks, timelessness to illustrate the psychological impact of displacement on the narrator as a Syrian father. The research also analyzes the use of metaphors related to nostalgia and memory, which deepen the depiction of collective trauma by connecting individual suffering to a broader social and historical context. The findings suggest that Hosseini's narrative techniques effectively convey the complexities of trauma, highlighting the intertwined nature of personal anguish and communal loss. Ultimately, this study reveals how *Sea Prayer* humanizes the refugee experience and encourages reflection on the enduring psychological and social consequences of forced migration.

Keywords: personal trauma, collective trauma, psychoanalytic approach, narrative structure, psychoanalytic theory

الملخص

تتناول هده الاطروحة رواية صلاة البحر للكاتب خالد حسيني وتركز الدراسة على تمثيل الصدمة الشخصية والجماعية التي يعاني منها اللاجئون في "صلاة البحر" لخالد حسيني من خلال نهج نفسي تحليلي مستند إلى نظرية الصدمة. تستكشف الدراسة البنية السردية للرواية القصيرة، بما في ذلك تذكر الماضي، وعدم التأثر بالزمن، لتوضيح التأثير النفسي للهجرة على الراوي كأب سوري. تقوم الدراسة أيضًا بتحليل استخدام الاستعارات المتعلقة بالحنين والذاكرة، التي تعمق تصوير المعاناة الجماعية الناتجة عن الصدمة من خلال ربط المعاناة الفردية بسياق اجتماعي وتاريخي أوسع. تشير النتائج إلى أن تقنيات السرد لدى حسيني تنقل بفعالية تعقيدات الصدمة، مبرزة الطبيعة المترابطة للألم الشخصي والخسارة الجماعية. في النهاية، تكشف هذه الدراسة كيف يضفي "صلاة البحر" الطابع الإنساني على تجربة اللاجئين ويشجع على التأمل في العواقب النفسية والاجتماعية المستمرة للهجرة القسرية .

الكلمات المفتاحية :صدمة شخصية، صدمة جماعية، المقاربة التحليلية النفسية، البنية السردية، النظرية التحليلية النفسسية

List of Abbreviations

DSM-5: Diagnostic and Statistical Manual of Mental Disorders, 5th Edition

PTSD: Post-Traumatic Stress Disorder

SAMHSA: Substance Abuse and Mental Health Services Administration

U.S: United States

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General Introduction

General Introduction

As a background of the Study this thesis focuses on the experiences of refugees and how they are portrayed in literature, this thesis aimed to investigate the profound and complex effects of trauma on people and societies. The study has offered a sophisticated framework for comprehending how traumatic events mold individual and societal identities by following the development of the idea of trauma from its medical origins to its psychological, social, and literary aspects. The theoretical underpinnings were laid out in the introductory chapter, which also defined trauma in its different manifestations and examined its applicability to the current worldwide refugee crisis, especially the Syrian conflict.

This background demonstrated how war, persecution, and political unrest have fueled forced migration, which has resulted in previously unheard-of levels of suffering and displacement and has come to define our era. Additionally, the chapter presented the idea of refugee literature, emphasizing its development as an important subgenre that provides stateless individuals, refugees, and economic migrants with a voice.

The stated problem is that Millions of refugees endure not only physical displacement but also emotional and psychological trauma that impacts entire communities. Khaled Hosseini's Sea Prayer captures the essence of trauma in the refugee experience. However, there is limited research addressing how trauma is represented in such narratives, particularly from a psychoanalytic perspective.

This study mainly based on the following questions:

●How does Sea Prayer reflect trauma within the refugee experience?

●How does the narrative structure of Sea Prayer illustrate collective trauma?

●What metaphors in the narrative represent shared grief and loss?

●How does a psychoanalytic lens enhance our understanding of refugee trauma in this narrative?

This study's primary goal is to use psychoanalysis to examine how Khaled Hosseini's Sea Prayer reflects both individual and collective trauma within the context of the refugee experience. The study specifically seeks to investigate how the narrative structure of Sea Prayer conveys trauma, how metaphors are used to depict individual and collective suffering, how the narrator's traumatic experiences are reflected in memory and nostalgia, and how psychoanalytic theory can be applied to identify the mechanisms through which the narrative portrays trauma.

This study employs a psychoanalytic approach to analyze Sea Prayer Relying on

●Textual Analysis: Focus on themes, narrative techniques, and symbolism.

●Discourse analysis: Look beyond words to explore meaning context and social impact

●Psychoanalytic Framework: Drawing on Freud's psychoanalytic theory and post-colonial theoretical concepts theories to explore trauma, memory, and loss.

●Contextual Analysis: Situating the narrative within the broader historical and sociopolitical context of the Syrian refugee crisis

The study is organized into three major chapters, with a general introduction coming first and a conclusion coming last. The study's background, problem statement, objectives, theories, and conceptual framework are all described in the introduction. The conceptual framework is established in Chapter One, which starts with definitions and theories of trauma, as well as its societal and psychological aspects and literary applications. It examines how trauma is portrayed in refugee narratives and places forced migration within the framework of the Arab Spring. Along with case studies like Alan Gratz's Refugee and Dina

Nayeri's The Ungrateful Refugee, the chapter also examines critical theories in refugee literature. Lastly, it looks at how visual expression can be used to portray the experiences of refugees.

The analysis of personal trauma as it is portrayed in Khaled Hosseini's Sea Prayer is the main topic of the second chapter. The chapter's scope is introduced at the outset, and then the topic of how trauma can be read and understood in literary narratives is covered. In order to prepare for a thorough analysis of Sea Prayer, the chapter then looks at different approaches taken to depict trauma in literature. It examines how Hosseini depicts the narrator's own trauma, especially in relation to loss and displacement. The chapter delves deeper into the text's fictionalization of the Syrian refugee crisis, highlighting the psychological and emotional aspects of the experience. Lastly, it examines how nostalgia can be used as an emotional and narrative tool to enhance the way trauma is portrayed.

The portrayal of collective trauma in Khaled Hosseini's Sea Prayer is examined in the third chapter. After providing an overview, it analyzes how the text depicts the common psychological scars of displaced people. The chapter talks about how social bonds are breaking down and how common emotions like fear, distrust, and depression are emerging. After that, it interprets these components using literary trauma theory, emphasizing how the text portrays suffering in society. The sea's symbolic meaning is examined as a dual representation of danger and hope, placing the refugee experience in a larger emotional context. The chapter ends by highlighting how Hosseini combines a sense of hope and resilience with collective trauma.

Chapter one:

Theoretical Framework

1.Introduction

Human life has been profoundly influenced by literature. Its language is sufficiently potent to illuminate the inner world of humans. Memories, contemplation, introspection, flashbacks, foreshadowing, and horrific memories tinged with pain, trauma, and injury are all acceptable. Newer problems have emerged as a result of recent shifts in global sociopolitical perspectives. Formerly secure nations are now forced to deal with a variety of problems and find ways to combat emerging threats. In this way, the international conflicts and policies that emerged at the beginning of the 20th century have sparked refugee crises around the world for over a century and made the issues of adaptation and belonging contentious.

The global crisis exacerbated the situation, forcing oppressed masses of people to flee heartbreaking conditions without protection. The frequency of forced migrations to take land and sea journeys has increased due to recent transnational developments. The current Syrian refugee crisis in the Middle East has affected societies around the world on a never-before-seen scale. Syria has experienced severe economic hardship in addition to the regime's antagonistic stance, which primarily focusses on protests in the urban area. Syria saw one of the largest waves of displacement in modern history due to a sectarian civil war that involved radical religious groups. The conflict affected 13 million people overall and resulted in 6.6 million refugees the majority of whom fled to Turkey's borders, land, and sea. As a result, there are many literary works that portray the lives of refugees.

The prevalent term "refugee" verbalizes the experiences of refugees through refugee narratives and literature, there is no clear and official definition of the term refugee literature. However, it can be broadly characterized as texts from stateless people, refugees, and economic migrants. According to this definition, the creative diversity of refugee narratives as a subgenre of novels has expanded in recent decades due to forced migration and chaotic

internationalism that coincided with world politics. Refugee stories vividly depict the perilous journeys taken by these displaced individuals in an effort to find safety in countries with xenophobic sentiments.

Additionally, they criticize the unstable policies of the countries that give rise to the literature of testimonials about traumatic experiences. Numerous incidents have shown that even after refugees are able to reach their destination, they continue to experience severe medical, psychological, and traumatic disasters. We can better understand the psychological and emotional effects of displacement by studying refugee narratives. The trauma that refugees endure, both individually and collectively, has long been depicted in literature. With an emphasis on psychoanalytic methods that shed light on the pervasive psychological impacts of forced migration.

This chapter begins by defining trauma from several aspects, which are, in order, the nature of trauma, trauma from the psychological perspective, trauma from the social perspective, and trauma as a literary term. It then provides a brief explanation of the events of the Arab Spring and the emergence of the phenomenon of refugees, which literature has addressed in various orientations. The study relies on Freud's psychoanalytic theory and post-colonial theoretical concepts. The chapter also includes examples of refugee literature from different authors and an explanation of the role of visual expression in the literature of refugees.

1.2 What is Trauma?

Depending on the situation, the term trauma can have different meanings. It may refer to an event or experience and is frequently used to characterize the traumatic event itself, the resulting stress or injury, or the long-term consequences (Scott and Briere). In medical contexts, trauma typically refers to sudden and severe physical injuries caused by external

forces, such as cuts, bruises, or bone fractures—often resulting from incidents like automobile accidents.

According to the American Psychiatric Association, trauma can also arise from witnessing or learning about a traumatic event that a close friend or family member went through. Examined to determine how the representation of refugee experiences is influenced by literary devices. The Substance Abuse and Mental Health Services Administration (SAMHSA) explains that trauma typically falls into two categories: natural events and human-caused actions in trauma-informed care in behavioural health services. Trauma can affect both individuals and groups. SAMHSA's Concept of Trauma and Guidance for a Trauma-Informed Approach. U.S. Department of Health and Human Services, 2014.

First, naturally occurring Natural disasters like hurricanes, floods, wildfires, and earthquakes can cause trauma that affects people for a long time. Significant trauma can also result from other occurrences like landslides, famines, and epidemics. These events typically happen without warning and are out of human control (Substance Abuse and Mental Health Services Administration 35). Second, human activities, whether deliberate or unintentional, can also cause trauma. Car crashes, train derailments, accidents involving machinery, oil spills in the maritime industry, unintentional shootings, and fatalities related to sports are all examples of accidents: Arson, terrorism, sexual assault and abuse, murders or suicides, rioting or mob violence, physical abuse and neglect, stabbing or shooting, war, domestic violence, poisoned water supply, school violence, home invasion, and bank robbery are examples of intentional acts.

Our knowledge of trauma has expanded over time. In addition to other specified trauma-and-stressor-related disorders and unspecified trauma-and-stressor-related disorders, PTSD (Post-Traumatic Stress Disorder) is now included in the category of trauma-and-stress-

related disorders, along with reactive attachment disorder, disinhibited social engagement disorder, acute stress disorder, and adjustment disorders American Psychiatric Association. Diagnostic and Statistical Manual of Mental Disorders: DSM-5. 5th ed., American Psychiatric Association, 2013.

Experts discuss "complex trauma" and how it is closely related to complex PTSD. Complex PTSD sufferers frequently experienced severe, protracted childhood trauma. This could involve neglect, emotional, physical, and sexual abuse, as well as experiencing domestic violence as a child. According to Maggiora Vergano, Laura, and Speranza and the National Child Traumatic Stress Network, these early experiences may make life more difficult in the future. Some researchers examine trauma that is passed down through generations, while others concentrate on how early trauma causes complex PTSD (Post-Traumatic Stress Disorder) Studies on Holocaust survivors gave rise to the concept of historical trauma, which explains how a group's collective trauma can leave emotional scars that affect subsequent generations. Substance Abuse and Mental Health Services Administration. SAMHSA's Concept of Trauma and Guidance for a Trauma-Informed Approach. U.S. Department of Health and Human Services, 2015.

1.2.1 Psychological Trauma

Janet's French psychodynamic school is unquestionably the most widely accepted scientific definition of "psychological trauma," defining it as one or more events that have the potential to change a person's psychic system and jeopardize mental cohesion because of their characteristics . Charcot agreed, but he concentrated on the diagnostic concept of "traumatic hysteria" brought on by a severe shock. Rather, trauma, according to Van Der Kolk, is an innate defense mechanism that results in long-term physiological alterations. Put more simply, it can be verified that the subject views one or more incidents as "critics," which can

result in impotence and vulnerability as well as such intense stress that it compromises the integrity of the individual's psychophysical balance.

A person may experience any type of traumatic event, such as the death of a loved one, the end of a relationship or career that played a significant role in their life, a serious illness, or being involved in a dramatic situation that left them feeling vulnerable and powerless, as well as psychological (bullying, verbal abuse, and domestic violence) or sexual (rape) violence.

The Greek word "trauma" means "to damage, to harm" and can also describe a lacerated wound. The term was first used in medical-surgical fields, but in the eighteenth century, it was also used in clinical psychology and psychiatry to refer to the overwhelming impact of a stimulus on a person's capacity for coping.

A traumatic event may be "single" or "type 1" (occurring occasionally), "repeated" or "cumulative," or "type 2" (occurring repeatedly over time, with one or more actions between them related). This disorder is defined by the particular pattern of "post-traumatic stress" (PTSD). If it is not properly processed, it can become chronic, even quickly, and cause a real disturbance in the subject (which includes feelings of emptiness and despair, hostility and derealisation, loss of coherence in one's representation of oneself, irritability, problems with emotional dysregulation, a tendency to self-injury or inadequate personal protection, and a strong dependence coexisting with an avoidant attachment).

A wide range of symptoms are commonly experienced by traumatized individuals. The type of trauma endured and the emotional support others . Traumatized people frequently experience a wide range of symptoms. The severity of the trauma varies from person to person depending on the kind of trauma experienced and the emotional support received from others.

Reliving symptoms is a sign that the body and mind are making an effort to deal with the traumatic event. Symptoms and triggers act as reminders of the trauma, resulting in anxiety and other associated emotions. The traumatized person is frequently completely unaware of the triggers. A person with a traumatic disorder would often use destructive or self-destructive adaptation techniques, often without fully comprehending the nature or reasons behind their actions. One kind of psychosomatic trigger reaction is panic attacks.

As a result, even if they exist and are the consequence of past events, strong emotions like anger can frequently resurface, occasionally in highly inappropriate or unexpected contexts, and seem to be a constant danger. The person may experience frequent nightmares and be plagued by disturbing memories, including flashbacks, thoughts, or visions. A person who suffers from insomnia, hidden anxieties, or insecurity may be hypervigilant and constantly aware of danger.

This can lead to a pattern of extended bursts of high-intensity excitement interspersed with periods of mental and physical fatigue. Over time, emotional fatigue can accumulate, leading to distraction and impairing, if not completely eliminating, the ability to think clearly. Dissociation, desensitization, and emotional detachment are frequent phenomena. To disassociate oneself from painful feeling entails erasing all emotions, which results in emotional desensitization, which causes the person to appear emotionally fatigued, anxious, distant, or cold. The person may become confused in everyday settings and have memory problems.

When trauma symptoms persist and do not heal, some traumatized people may assume they have been permanently damaged. This can lead to emotions of pessimism, low self-esteem, and often Emotional weariness can build up over time, causing distraction and

making clear thinking difficult, if not impossible. Emotional detachment, dissociation, and desensitization are common occurrences.

The only diagnostic criteria that takes trauma into account is the DSM-5 diagnosis of "Disorders related to traumatic and stressful events." These include "Acute Stress Disorder," "Uninhibited Social Engagement Disorder," "Post-Traumatic Stress Disorder" (PTSD), "Reactive Attachment Disorder," "Adaptation Disorders," and other disorders with or without specifics. Specifically, for PTSD to develop, it is necessary that:

a) A traumatic event, such as death, severe injury, or sexual assault, has been experienced or witnessed by the person . Traumatic also refers to repeated or excessive exposure to the unvarnished facts of a traumatic event, such as when police officers are regularly exposed to details of child abuse or first responders recover human remains

b) Following the traumatic event, intrusive symptoms like flashbacks, dreams, and memories may manifest, causing a loss of environmental awareness.Significant or ongoing psychological distress and physiological sensitivity to triggers that mimic or represent the trauma may be present.

c) The patient develops a persistent avoidance of pertinent stimuli following a traumatic event. It affects both internal and external elements, such as people, locations, discussions, activities, things, and circumstances that could trigger negative memories, ideas, or emotions connected to or strongly associated with the traumatic event.

d) Following the traumatic event, negative thoughts and emotions continue to exist .

The individual might have negative expectations about themselves, other people, or the surroundings, develop ingrained and exaggerated beliefs, or forget a significant aspect of the traumatic event. Self-blame or blame on others may result from distorted and enduring beliefs about the cause or consequences of the traumatic event. Negative emotional states can

also include feelings of detachment or strangeness towards other people, a marked decline in interest or participation in important activities, a persistent sense of fear, horror, anger, guilt, or shame, or an inability to feel happy, satisfied, or in love.

e)The traumatic event results in notable alterations in arousal and reactivity, such as agitated conduct, angry outbursts, hypervigilance, exaggerated alarm responses, trouble concentrating, and trouble sleeping .

f)The described modifications last longer than one month

g)The disorder results in severe suffering or impairment in social, occupational, or other essential areas

h) The disorder is not caused by substance use or medical conditions .

After a traumatic event, a person may exhibit a specific symptomatology associated with the psychotic spectrum, such as dissociative symptoms, in addition to developing PTSD"Post-Traumatic Stress Disorder". This symptomatology can manifest in two ways: depersonalising (feeling detached from one's own mental processes as if one were an external observer to one's own body) and derealization (repeated or persistent experiences of the surrounding environment not being real).

An important point that has been discussed a great deal in recent years is whether or not the dissociation is an adaptive response to the trauma, as extreme protection from the painful experience Although the most widespread hypothesis is that which conceives dissociative symptoms as a defense, some authors, including Liotti, argue, quite convincingly, that dissociation is "a primary disintegration of the fabric of consciousness and intersubjectivity, while protection from pain is a secondary and collateral aspect that among other things often fails. Furthermore, dissociation would be an experience on the border of

annihilation from which the mind must resist itself in order to avoid sinking into the abyss, rather than a form of pain relief.

The disintegration of the integrating functions of the conscience as a result of a psychological trauma does not appear to be a defense mechanism of our mind but rather a devastating side effect with severe consequences on the capacity for emotional regulation, metacognitive abilities, and identity. American Psychiatric Association. Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association 271).

1.2.2 Social Trauma

The dialectical approach holds that an individual's personality is shaped by the interplay of environmental, genetic, and biological factors The impact of social, political, institutional, and cultural realities on an individual's behavior and personal experience holds a prominent place in this second category of factors. A person may experience trauma as a result of certain social changes These social changes are characterized as abrupt, rapid, profound, fundamental, radical, and all-encompassing; they are externally enforced, which means that they originate from a third party and are not the result of the individual's actions or intentions; they are seen as unexpected, unpredictable Forced migrations, ethnic cleansing, genocide, mass killings, and lost wars are a few examples of these changes Volkan, Vamik D. Killing in the Name of Identity: A Study of Bloody Conflicts. Pitchstone, 2009.

Trauma may result from these experiences, but it need not. According to Alexander (Alexander et al.), who adopts a constructivist viewpoint, cultural trauma is the experience of a community's members who have been exposed to a terrible incident that has permanently altered their collective consciousness, leaving them feeling permanently altered and fundamentally and irrevocably altered in who they are.

The way certain events are portrayed by social entities (such as the media, bureaucracy, science, and the law) and how those in positions of authority in society choose to present this information give them the meaning of trauma. Information about the destruction of significant values, a destructive social process or processes, harm to the community, and calls for emotional, institutional, and symbolic reconstruction and reparation are all examples of information that causes trauma (Alexander et al).

According to (Alexander et al.), traumatic events do not necessarily have to be traumatic in and of themselves. Trauma perception can occur as a result of an imagined event, an event that never occurred, or while an event is occurring, before it occurs, or after it occurs, through memory reconstruction.

Cultural trauma refers to a significant loss of identity and social structure and affects a group of people who have reached a certain level of cohesion, in contrast to psychological or physical trauma, which invariably involve an injury and an experience of extreme emotional pain suffered by the individual (Eyerman). As a result, neither the individual nor every member of the community needs to directly experience this kind of trauma.

It is crucial that traumatic meaning be established and accepted, even though a significant cause event is required. This is a process that takes time. Memories from the group's collective past that are held onto by its members and spread in two different ways are referred to as this collective memory. It may take the form of ongoing events that could be referred to as "public commemoration," where rituals are employed to create a shared history, or it may take the form of discourses tailored to a particular group or collective (Eyerman). Historically based and socially constructed, this shared memory serves to foster social solidarity in the present The existence of structural and cultural foundations for trauma's manifestation is part of the first phase.

Conditions that cause fundamental values, beliefs, and norms to become unstable are conducive to the development of trauma. These conditions can be caused by a number of things, such as disputes and divisions within a once-single culture; a clash between traditional and new cultural norms, as in immigrant communities, for instance; ongoing cultural clashes in multicultural communities; or any changes in technology, the economy, politics, or any other area that necessitates, a reassessment of beliefs and a modification of traditional behavior patterns to manifest cultural trauma , the resulting lack of adaptation needs to be viewed as an issue that is painful and necessitates intervention. This intervention then takes place in later stages.

The existence of a potentially traumatic event is the second phase. People who experience cultural destabilization become more tense and susceptible to the effects of aversive events (such as job loss, inflation, an increase in crime, etc.), which leaves them vulnerable to developing symptoms of trauma.

The third phase describes a particular interpretation of the incident that also relies on the story that has been developed within the community's culture or that derives from its cultural heritage. This interpretation of cultural relativity is so potent that it can cause objectively nonexistent events to be perceived as traumatic in addition to making some actual events traumatic. It can also make real events with real, adverse

Consequences be perceived as nontraumatic. The fourth phase consists of trauma symptoms, and the fifth consists of post-traumatic adaptation A person's reaction to trauma is influenced by a variety of factors, including attitudes, social support, and education. As educational attainment rises, so does sensitivity to cultural trauma and the variety of useful coping mechanisms available.

Post-traumatic adaptation is positively impacted by available social support as well as attitudes that promote tolerance rather than ethnocentrism and dogmatism. The final stage involves overcoming trauma, which can also result in a new cycle of traumatic events if the techniques employed to do so are not helpful. Originally defined as a "wound" (Marder 561). or more precisely as physical harm or damage, "trauma" is now understood to be an overwhelming, upsetting experience that consumes a person's life.

1.2.3 Trauma as a Literary Term

The term "trauma" is widely accepted in the literature in general and in the medical and psychiatric fields in particular because of its psychological connotation. In every instance, the main goal of trauma research is to comprehend and analyse traumatic events. Recent research has also focused on the problems surrounding how traumatic experiences are portrayed. Numerous scholars have examined the challenges associated with depicting traumatic events in narratives, including Tal), Caruth, Rogers Ward, Whitehead, and Heidari Zadeh. They contend that the representation of the traumatic past is hampered by its delayed and indirect access. Additionally, it is maintained that these "fragment consciousness and prevent direct linguistic representation" (Caruth 4) find it difficult to articulate traumatic experiences.

To address the challenges of portraying traumatic experiences, every researcher has used some form of strategy. For example, Kidd looks at modern trauma theory and how it addresses personal trauma rather than political trauma. He investigates the relationship between psychoanalysis and trauma types while also challenging the testimonial equivalency of these concepts as claimed by modern trauma theory.

According to Kidd, testimonial evidence renders "trauma more personal than political (Kidd 124). Olive examines the use of metaphors and their related functions of personification and metonymy to represent trauma and thus create a ground to understanding

"the novel as a metaphoric representation of trauma" (Olive 10). She relies on Caruth's "traumatic aporia" and "Gérard Genette's structuralist methodology of analyzing narrative discourse "to bring about the various manifestations of postcolonial traumatic experiences (Olive 88, 91). Seran finds the   postcolonial concepts like hybridity, displacement, enunciation, identity formation, ambivalence, alterity, and otherness. Through these postcolonial features, he tends to present the "postcolonial realities" as often characterized as "displacement and/or migration caused by violence" (Tembo 157). African context.

He examines postcolonial concepts like hybridity, displacement, enunciation, identity formation, ambivalence, alterity, and otherness. Through these postcolonial features, he tends to present the "postcolonial realities" as often characterized as "displacement and/or migration caused by violence" (Tembo 157).

Tembo discusses the nature of violence in the East African context using elements of trauma studies and postcolonial criticism. He studies postcolonial ideas such as otherness, ambivalence, displacement, enunciation, identity formation, hybridity, and alternative. He frequently uses these postcolonial characteristics to portray the "postcolonial realities," which are frequently defined as "displacement and/or migration caused by violence"

. Additionally, he discusses trauma in postcolonial East African contexts using the trauma studies tenets put forth by Cathy Caruth Shoshana Felman), Dori Laub Dominick LaCapra, and others. He portrays traumatised people, groups, and communities using ideas like "the uncanny" and "latency" (Tembo 17) Tembo makes use of Bakhtin's concept of "the chrono tope" in relation to remembering and forgetting the genocides in Rwanda (Tembo 27).

Bakhtin defines "the chrono tope" as "the intrinsic connectedness" of space and time in literary texts ("Dialogic" 84). Karpasitis discusses the survivor's recuperation and reconnection after a traumatic event, which is one of the understudied aspects of literary

trauma theory. Accordingly, this study suggests that a survivor empowerment perspective can be used to interpret Milton's creation of Satan in Paradise Lost. Furthermore, Satan in this case largely adheres to the steps necessary for a full recovery from trauma.

Ward goes a step further and contends that the concepts of time, memory, and generations can be put together using a narrative technique known as "transgenerational empathy," which is a self-reflexive approach to the past (Ward 58). He bases this on Hans-Georg Gadamer's idea of the "fusion of horizons" between the past and present, as well as on Dominique LaCapra's definitions of empathy and "empathic unsettlement" (Ward 58). "Empathic unsettlement" can be defined as "involves a kind of virtual experience through which one puts oneself in the other's position while recognising the difference of that position and hence not taking the other's place (Ward 58).

Dauksaite examines some of the most popular methods and approaches for depicting trauma that Vladas Kalvaitis employed in his 2011 book Sustiprinto režimo barakas. In her analysis of the connection between trauma and fiction, she discovers that both employ "means of repetition, fragmentation, and a lack of chronology" . This observation leads her to interpret Sustiprinto Režimo Barakas as a work of trauma fiction.

Anne Whitehead, who holds that "trauma fiction is related to post-modern and postcolonial literature and borrows certain means of representation from them," is mentioned by Dauksaite at the beginning of her discussion. She looks at how colonial traumas like forced migration, racial, sexual, and political violence, among others, can be better understood through trauma fiction. However, when they are depicted, the experiences of such traumas do follow real chronology. According to her, "traumatic stories in fiction become fragmented" .

However, by mimicking reality, authors attempt to portray trauma in a realistic manner. In this study, Dauksaite investigates the literary devices and methods used in trauma fiction. She bases this investigation on the findings of other scholars, such as Baelo-Allue, who claims that intertextuality, repetition, and fragmentation are narrative devices used in trauma fiction. Additionally, they depict trauma through images, and according to Arizti, they do so by using fragmentary narratives or memories.

Along with other strategies like incoherence, flashbacks, and digressions, they occasionally make use of topographic elements like dashes and suspension points. They also create tension between remembering and forgetting, according to Arizti. Vickroy asserts that trauma fiction frequently employs narrative devices such as textual gaps (in both page layout and content), repetition, breaks in linear time, shifting viewpoints, and an emphasis on visual images and affective states.

Curtis investigates how memory functions in this kind of transmission. She discovers that the narrator is dealing with "post memory" and keeps talking about past trauma that "leaves community wounds raw, interrupting the cycle of transmission" (Curtis 36). The Gathering by Anne Enright, the last text, "makes frequent forays into both an imagined past and the unreliable memories of the narrator's childhood" (Curtis 10). Here, the author attempts to arrive at an "authentic" memory while presenting an "uncertain" memory (Curtis 42). The trauma of her brother's passing has taken over Veronica, the narrator. "Veronica's life is profoundly disrupted by the trauma of her brother's death, as her focus shifts from the importance of her identity as a mother to a rejection of that identity"(Curti 43).

She also examines how "Veronica's experience with trauma has never been directly addressed and so the subtle undertones of violent sexuality (anticipated or demonstrated) persist because she is unable to confront the potential reality of the abuse" (Curtis 47)

investigates how media from the textual, visual, and audio domains are used to construct the unimaginable nature of trauma in narratives. She examines three works—Art Spiegelman's in the Shadow of No Towers, Jonathan Safran Foer's Extremely Loud & Incredibly Close, and Kurt Vonnegut's Slaughterhouse-Five —to examine the different literary devices used by the authors to "represent the unspeakable and evasive nature of traumatic experiences" (Murazanova 2).

By closely examining these texts, Murazanova discovers that the authors have depicted trauma through literary devices such as ellipses, fragmentation, disruption of syntax, text/image layout, repetitions, symbols, assimilation and insertion of photographs, intertexts, panel framing, and more. She examines how the three pieces heavily rely on "Intermedial," or the blending of various media (Murazanova 2). Additionally, she examines "Intermediality" as an intertextual dimension that generates a variety of voices and viewpoints from which traumatic events are portrayed and interpreted (Murazanova 2).

She begins by going over the main ideas of trauma theory, referencing the writings of Freud, Felman & Laub, Caruth, and Herman. According to these trauma theorists, "traumatic events exist outside of time structures because they are not directly assimilated into memory and hence evade understanding and framing as experiences that are located in the past" (Murazanova 68).

Additionally, they think that trauma resurfaces later in life as nightmares, flashbacks, and traumatic reenactments that must be relived in International Journal of English and Literature International Journal of English and Literature Studies . She discusses the three novels in order to examine the form and content of the historical traumas of the 2001 terrorist attacks and the 1945 Allied bombing of Dresden.

The "fractured sense of self" is presented by the authors of these books, Vonnegut and Spiegelman, in Slaughterhouse-Five and In the Shadow of No Towers, respectively (68). Spiegelman accomplishes this by using different pronouns and by portraying himself as an elderly cartoon figure. She continues by analysing how the use of intertexts conveys the fragmentary and disruptive nature of trauma. "Vonnegut uses entries from history books, bits of songs, and snippets of prayers," she notes. According to (Murazanova 69).

Foer and Spiegelman use "literary intertexts" and "photographs as literary companions to depict the unspeakable." The narrators are able to visually depict the effects of traumatic events by reworking Drew and Owerko's photographs of the people falling from the towers. Additionally, it portrays the upsetting and unimaginable character of trauma.

According to Murazanova, the "intermedial of text and image in the three works disrupts the linearity and chronology of the narratives due to the insertion of decontextualized images (Murazanova 69). She comes to the opinion that the incorporation of visual elements helps the reader to decode and reassemble into a whole, allowing him or her, through active reading, to witness the protagonist's working through of trauma. She concludes that the use of visuals aids in the reader's decoding and reassembling into a cohesive whole, enabling active reading to observe the protagonist's trauma recovery.

In order to convey the unimaginable and elusive nature of traumatic experiences, she examines a variety of literary devices, including fragmentation, syntax disruption, ellipses, text/image layout, repetitions, symbols, photograph insertion and assimilation, intertexts, panel framing, and more. The reviewed studies have examined various representations of traumatic experiences and talked about a variety of them.

Olive looks at how postcolonial literature and trauma studies can influence one another. Ultimately, the study anticipates how trauma studies will eventually be incorporated

into postcolonial literary criticism. The "inadequacy of Western trauma theory to account for and provide healing to Indigenous victims and to give satisfactory results according to Indigenous, as opposed to Western, criteria" is examined by Seran. (Seran 668) She contends that by opening the door for "communal life-writing" and investigation of the "post-memory of subsequent generations,"

postcolonial literary criticism can support trauma theory in addressing indigenous issues (Seran. 670). Tembo contends that "the literary construction of the post-genocide Rwandan state is so much bound with historical and stereotypical labels that propagated hate memories in the build-up." To address the issues of representation, the researchers have used narrative techniques such as intergenerational empathy, intermedial of text and image, fragmentation, syntax disruption, ellipses, text/image layout, repetitions, symbols, photograph insertion and assimilation, intertexts, panel framing, inter-textuality, repetition and fragmentation, and flashback.

1.3" The Arab Spring "and the Rise of Forced Migration

At a time when ethnic conflict, nationalist secessionism, and communal violence are fueling instability in many parts of the world on one level and globalization on another, the concepts of good governance, civil society, human rights protection, individual sovereignty, and humanitarian intervention are gaining traction in policy discourse. The prominence of these concepts, at least rhetorically, is closely associated with two related but distinct phenomena: forced population displacement and migration. Market forces and the glaring wealth gaps between industrialized and developing countries are usually to blame for the former.

Widespread human displacement caused by armed conflict, persecution, or even an attempt by one group in a state to eradicate or drive out another group of people can be

directly linked to the latter. The latter can be directly linked to widespread human displacement brought on by armed conflict, persecution, or even an attempt by one group in a state to exterminate or expel another group. because of the forced relocation that occurred (Newman and van Selm 1).

Efforts have been made at many levels to address the refugee crisis in a range of international forums since it has become a major issue on decision-makers' international policy agenda. But in other parts of the world, the situation of refugees is made worse by war, ethnic conflicts, and political upheaval. Because of this situation, these people are compelled to leave their countries, their families, and their homeland in order to seek asylum overseas.

A refugee is a person who has been forced to flee their country because of violence, conflict, or persecution. A refugee has a right to be afraid of persecution due to their race, religion, nationality, political views, or membership in a social group. Most likely, they are afraid or unable to return home. Ethnic, tribal, and religious violence and war are the primary causes of people's migration from their countries. (unrefugees.org). The problem of refugees remains unchanged from its historical context. To defend and restore their rights, national and international human rights organizations were founded. Unfortunately, though, these organizations were also unable to address their problems. This problem is primarily caused by the ongoing political, social, ethnic, and cultural conflicts that occur on a global scale. This conflict has exacerbated the refugee crisis in relation to the Arab Spring. (USA for UNHCR)

Widespread protests against Islamization, for the restoration of democracy, free and fair elections, the eradication of unemployment, and administrative reforms have been taking place in Arab countries since 2010. Many scholars called it the Arab Revolution, the Arab

Spring, or the Arab Rebellion. The Arab Spring, a wave of revolution sparked by picketing, protests, riots, and armed conflict, alarmed the Arab countries as well as the rest of the world.

It started as a response to economic stagnation and corruption in Tunisia. After initially reaching Algeria, Egypt, Jordan, and Yemen, its flames quickly expanded throughout the Arab League and the surrounding area. The rulers of numerous nations were compelled to resign from office as a result of these protests. Syria, Algeria, Iraq, Sudan, Kuwait, Morocco, , and Bahrain all saw significant protests. The same is true for Palestine, Saudi Arabia, Oman, Mauritania, and the Western Sahara .

The threats posed by their protests, such as picketing, strikes, and rallies, were similar even though the revolution was taking place in different parts of the world. According to international experts, the Arab Spring was primarily sparked by public dissatisfaction with the government's socioeconomic, political, and economic disparities as well as the unequal distribution of resources. Apart from these, the primary problems were dictatorship, human rights violations, unemployment, corruption, and local unrest. In order to secure their lives in a peaceful environment during this revolution, many people fled to other nations. Refugees were forced to live in remote areas with limited natural resources. ("Syria Emergency")

Inadequate infrastructure, a contaminated environment, and restrictions on people's freedom and rights were also present in these areas. In addition to a lack of medical facilities, the overcrowding in the camps set up during this incident, especially in European countries, resulted in a number of issues like hepatitis, diarrhea, and other communicable diseases. The spread of these diseases is caused by overcrowding. Furthermore, there were allegations of sexual assault, which surely added to the tense environment.

During the Arab Spring, the primary concerns were identity and education. Every country has its own language, which allows its citizens to express their thoughts to one

another. As a result of their inadequate command of the language, many European and other countries were unable to help the refugees. Second, they had trouble finding employment because there was no adequate educational system in place. Consequently, poverty and illiteracy rose. Therefore, we can say that the Arab Spring started in 2011 with a small revolution.

The environment was so terrifying that many people were forced to leave. The socioeconomic and cultural landscapes of many nations have been influenced by a variety of international movements, as history shows. Other factors, such as disparities in resource distribution, socioeconomic conditions, geographic location, and the level of development in different nations, can also lead to migration. In other words, the purpose of the event was to educate the ruling class about the necessity of political, economic, and administrative reforms in different nations. As a result of this terrible event, many people sought asylum in different countries, where they faced many challenges. The establishment of a civil society on a global scale will surely require an egalitarian approach from all nations in the face of this difficulty ("Impact of the Arab Spring")

1.4 The Depiction of Trauma in Refugee Narratives

A century has passed since the creation of contemporary refugee literature. This new type of European nation state, which Karl Polanyi referred to as the "crustacean type of nation" with a "hard shell" and a form of "sovereignty more jealous and absolute than anything known before," gave rise to it in the early twentieth century. The anthropologist Lisa Malkki has pointed out that the unique forms of belonging and non-belonging brought about by contemporary nationhood are the only reason refugees exist. At least one significant lesson can be drawn from the historical co-emergence of the nation and the refugee: refugee

writers have always been unique observers of the shifting political landscape. Since the earliest days of contemporary refugee writing, these acts of witnessing have existed. .

Traven's novel The Death Ship, who is rejected at every European border, learns that "the passport... and not the sun, is the center of the universe" (Traven 42). According to Traven, who was stateless for almost 20 years, the introduction of the passport—a "most egregious little modernism," as Paul Fussell put it—was equivalent to a new political order of things, about which refugees became hesitant but outspoken experts (Fussel 26). Ten years later, stateless German Bertolt Brecht started drawing a universal script in the margins of his notebooks, which would eventually become the dialogues in the fictional Refugee Conversations. Brecht envisioned refugees creating a new language that would allow them to express themselves in new ways rather than learning to speak or perform the language of a country that grants asylum.

The essays that follow explore Brecht's universal script, which speaks to the active political vision and sense of authority held by many refugee writers. Crucially, this vision challenges the long-held belief that refugees are helpless pleading for only acceptance as human beings. Writing by and about refugees was a predominantly European phenomenon at the beginning of the 20th century. However, because it was obscured by national literary traditions, this literature frequently went unacknowledged. For example, it has only been possible to view Simone Weil, W.H. Auden, Samuel Beckett, and George Orwell as part of a generation of writers responding to the conditions of contemporary refugees since the publication of Lyndsey Stonebridge's Placeless People: Writing, Rights, and Refugees.

The spread of national sovereignty around the world following World War II reduced the visibility of refugee writing. For instance, in Palestine and the Indian subcontinent, where new refugee literatures did emerge, they tended to become absorbed into the emerging

category of postcolonial literatures, losing their uniqueness. In contrast, post-colonial refugee literature that did become popular frequently tapped into humanitarian empathy instead of a more challenging kind of political solidarity. The existence of strongly political refugee literature in the decades after World War II is not negated by this.

One prime example is the work of Mahmoud Darwish. However, the most prominent accounts of the "refugee experience" tended to be one-way "stories of flight" from a single catastrophic event in the past towards safety and security in the West, as Eleni Coundouriotis correctly points out (Coundouriotis 78). Versions of the Third World 'humanitarian narrative' began to dominate refugee literature, at least in the West, in the 1960s. As demonstrated by Mimi Thi Nguyen, refugees were portrayed as the poor recipients of the "gift of freedom," which the Western imperial powers gave to the peoples of the Global South while cloaked in the goodness of humanitarian compassion (Nguyen 4).

1.5 Refugee Theory in Literary Criticism

Early in the 20th century, Freudian psychoanalysis gave rise to the theoretical field of trauma theory. The metaphor of the shield is one of the key ideas of trauma theory that Freud presents in Beyond the Pleasure Principle: "We describe as 'traumatic' any excitations from outside which are powerful enough to break through the protective shield (Freud 29).

According to Freud, the mind is shielded from stimuli by a membrane that regulates them, but if a stimulus gets past the membrane, it has an immediate impact on the mind. This is how Freud connects the term trauma to its original meaning as a term for physical injuries, introducing it as a wound on the mental barrier.

After that, Freud presents the idea of traumatic neurosis to explain the state of First World War veterans. He suggests that these traumatized people have a problem with either trying to completely avoid or repeating the traumatic events (Freud 13). The knowledge of

shell shock and the psyche offers an early insight into theories of psychological trauma, even though Freud acknowledges that this early theory of trauma and the shell shock theory are not the same. Freud's consideration of trauma also prompted him to write an essay on the symptoms associated with trauma, which in turn led to a shorter essay titled "Mourning and Melancholia" that addresses the two distinct states of loss and grief.

According to Freud, mourning is a normal emotion that eventually fades after a loss. Although melancholia is a state of grief after a loss, Freud contends that melancholia is a state of disconnection from the outside world, while mourning is a disconnection from oneself (Freud 246) The following, and especially Cathy Caruth's work, should make it clear that trauma can result in a depressing experience that appears to follow the guidelines for trauma as something that has not yet been experienced. For instance, a patient may lash out in response to a sensory stimulus, using language that suggests he is attempting to defend himself during a military attack (Caruth 58).

A group of American psychiatrists were prompted to consider somatic therapies by Kardiner's lessons and comprehension of physiological reactions to psychological issues. Following World War II, a new research group known as concentration camp survivors arose that has since "enjoyed" a lot of community attention.

Numerous studies suggested persistent personality changes and the same diagnosis, which is now grouped under the general heading of Post-Traumatic Stress Disorder (PTSD). In 1980, PTSD was first included in the Diagnostic and Statistical Manual of Mental Disorders by the American Psychology Association (APA) as a result of extensive research on "rape trauma syndrome" by Burgess and Holstrom, who "noticed that the terrifying flashbacks and nightmares seen in these women resembled the traumatic neuroses of war

(van der Kolk et al. 61) The APA was compelled to attempt to define these issues due to this and the growing patient group of traumatized soldiers following the Vietnam War.

For some researchers, refugees became a primary focus of trauma studies while the American Psychological Association worked on a definition of trauma to aid in the diagnosis of rape victims and war veterans. Vamik Volkan is a key contributor to the refugee perspective.

As a refugee himself, he recognized specific challenges that could traumatize refugees, particularly after they reached their destination. The concept of a "linking object," which Volkan identified as a key coping mechanism, was one important theory that the field received. The woman picked up a stone next to the damaged car and put it in her purse. This stone became her last-minute linking object. Sometimes linking objects are 'selected' later, after an individual becomes a perennial mourner, but once an item truly evolves as a linking object, the perennial mourner experiences it as 'magical'. (Volkan 21)

Every refugee has experienced some form of loss, whether it be the loss of a home due to displacement or the death of family members. Language acquisition in a foreign nation is another challenge that Volkan believed could be traumatic: "For adult immigrants, the age factor makes the task far more difficult, and they may never succeed in acquiring the 'music' (accent, rhythm) of the new tongue" (Volkan 7).

The refugee experiences extreme stress when they lose their language connection, which can ultimately result in more trauma. After becoming a major force in clinical psychiatry, trauma studies gradually attracted the interest of other academic fields. In the 1990's, cultural and literary critics started writing on the subject of trauma theory in the intersection between clinical   psychiatry and cultural theory.

The majority of contemporary literary trauma theory is acknowledged to have its roots in Cathy Caruth's theory. She is obviously influenced by Freud's writings and suggests that trauma is analogous to a physical injury. She elaborates on the theory of trauma by stating: "If the dreams and flashbacks of the traumatized thus engage Freud's interest, it is because they bear witness to a survival that surpasses the very claims and consciousness of the one who endures it (Caruth 60).

According to Caruth, trauma should now be viewed as a result of survival as well as an injury. A few key concepts are positioned as central to a cultural and literary trauma theory in Caruth's work Unclaimed Experience, where she attempts to develop a foundational theory for working with trauma theory outside of the clinical field through her discussion of philosophers' texts. Although her ideas are occasionally slightly modified and borrowed from psychoanalysis, they are generally transferred quite smoothly.

Latency is a key idea: "The historical power of the trauma is not just that the experience is repeated after it has been forgotten, but that it is only in and through its inherent forgetting that it is first experienced at all" (Caruth17).

A delay in understanding and in the assimilation of events into the brain's memory is referred to as latency. The second key idea related to Caruth's concept of trauma is that latency of experience becomes the cause of repetition. Freud connected traumatic experiences to a recurring pattern of events, either consciously or unconsciously, in Beyond the Pleasure Principle, which included early ideas of repetition. "Repetition of traumatic events—which remain unavailable to consciousness but repeatedly intrude on sight as   a larger relation to the event that extends beyond what can simply be described," according to Caruth. Although these considerations are taken from a modern source, their roots can be found in Volkan's

1981 book Linking Objects and Linking Phenomena Tragic Movements 9: "Be seen or what can be known" (Volkan 92).

Caruth's theory is based on the idea that trauma creates a state in which the victim has not fully experienced the trauma and will therefore keep trying to find a real experience through repetition. Moving on from Caruth, Shoshana Felman and Dori Laub expand and supplement Caruth's theory, particularly by providing a means of experiencing a genuine encounter through their notion of witnessing.

Their theory of witnessing, which they have posthumously dubbed the Freudian talking cure, was developed using Freud's methods in his clinical treatments and experiments. Due to Freud's discovery that it takes two to witness the unconscious, he developed the revolutionary clinical dimension of the psychoanalytic dialogue, an unprecedented form of dialogue in which the doctor's testimony resonates with the patient's rather than replacing it. (Felman and Laub 15) AS the primary act in Felman and Laub's theory of trauma, witnessing proves to be crucial to the theory of testimony. One intriguing point they make is that witnessing continues in the subsequent process rather than ending at the point of impact.

As a result, the traumatized victim serves as the primary witness, but the person who receives the testimonial only serves as a secondary witness following the incident. Felman's description of a course she taught makes this particularly clear. According to Felman's account, the testimony's impact leads the witnesses to experience similar sufferings themselves. As the class became more and more consumed with the mediation of their own experience, the testimonies caused them to descend into a collective crisis of existence and testimony itself. Since the students didn't fully understand the trauma, they had experienced until later, Felman also effectively illustrates how Caruth's concept of latency functions in practice in this instance. Of course, the 35-year delay of the Holocaust testimony presented in

Felman's class differs from the students' 24-hour delay. This concept of witnessing goes beyond the standard definition, which is to observe something as it occurs.

According to Laub, witnessing occurs on three levels. First of all, the witness may be a "witness to oneself (Felman and Laub 75), having firsthand experience of the incident. hand; second, an interviewer—or a witness—is needed for the first-level witness's testimony. Finally, as demonstrated in Felman's class, a person can become a witness of the third level by experiencing the testimony process firsthand or by watching a taped version of it. following point that "the survivors [of the Holocaust] did not only need to survive so that they could tell their story; they also needed to tell their story in order to survive" . Additionally, these levels can explain how and why white writers, such as Chris Cleave and Dave Eggers, are able to create realistic fiction about the experience of refugees. Both authors have spent time with refugees who are strikingly similar to the subjects of their fiction before they started writing it.

According to Laub's theoretical perspective, the primary witness is able to survive "through the creative act of establishing and maintaining an internal witness who substitutes for the lack of witnessing in real life (Felman and Laub 87) thanks to the second witnessing. Although Laub's argument has merit, it's possible that his perspective on trauma and the traumatic experience stems from a lack of vocabulary to support his claims.

1.6 Examples of Refugee Narratives in Literature

1.6.1 A permanent Good Byes by Attia Abawi.

Atia Abawi wrote a novel titled A Land of Permanent Goodbyes. The word "permanent" in the novel's title alludes to the refugees' incapacity to establish a connection with a location once they have made it their home. A Syrian family's hardships both before

and after the war are chronicled in the book. Along with Tareq, there are a few other characters who deal with comparable psychological issues.

The loss of his mother and other family members has a profound impact on Tareq. Due to the. loss of his family and the events he encounters while traveling, his mental state is still unstable. Despite traveling through extremely difficult conditions, he eventually musters the fortitude to persevere and arrives at his destination.

The main focus of A Land of Permanent Goodbyes is Tareq, a young Syrian refugee. He is forced to flee to another country with his father, sister, and cousin in search of a better place for their survival after losing the majority of his siblings in the war. Along with his surviving children, his father makes the decision to relocate abroad.

They encounter a lot of difficult circumstances along the way, which puts them at higher risk of mental illnesses like trauma. In order to save money for a better future, Tareq eventually separates from his father and Susan in the story. Due to his status as a refugee, his employers do not pay him his wages.

Money is a significant factor because it manipulates the lives of these refugees, who are already living exploited lives and barely surviving. Atia gives the readers the idea that leaving the conflict zone for a safer location requires paying money. A life cannot be bought with money, but in Tareq's story, life had a cost. Tareq is more likely to be impacted by the trauma because he already had some mental health issues as a result of losing his family. Numerous incidents and events that show the various characters' traumatizing conditions occur throughout the novel.

Tareq pretended to look at the crowds in an attempt to conceal the tears welling up in his own eyes, just as Atia Abawi describes in the book (Abawi 133). Susan also thought of her doll as Farrah after losing her sister Farrah. She would refer to her as Farrah. She believes

that Farrah has passed away, but this doll—who is now her sister Farrah—lives on. She has equated a non-living object with her sister's emotions. She replaces Farrah with a doll. The doll serves as Susan's sole reminder as she gets older.

The majority of individuals who were refugees have lost both their families and their lives. Tareq must deal with the dire circumstances of losing his loved ones. Musa experiences the same phase in a similar manner. Syrians were compelled to lead lives they never would have thought possible. Together with their families, they have given up their aspirations. In the face of the crisis, they had no power. It demonstrates to us that exploitation occurs when there is suffering. You are no longer regarded as a human being with basic needs when you become a refugee.

1.6.2 In Refugee by Alan Gratz

The novel examines the three refugee protagonists' life-altering experiences in three distinct stages: their motherland life prior to their relocation, the transitional or liminal stage when their journey across borders starts, and the final stage when they reintegrate into the host nation. However, migration is a life-or-death experience for refugees, who must leave their home countries to escape persecution and conflict.

Refugee by Alan Gratz is a story filled with life-threatening and traumatic events, ranging from adversity to displacement. Being cut off from "their previous social statuses" in their nations where they were lawful citizens, Josef, Isabel, and Mahmoud approach their rites of separation or the prelaminar stage from the beginning of the story (Turner 57)

Consists of symbolic behavior that indicates a person or group's separation from a previous fixed point in the social structure or from a set of cultural (Turner 94) The prelaminar stage is set in Adolf Hitler's Germany, where twelve-year-old Josef Landau lives with his parents and sister, Ruthie, just before he celebrates his transition into adulthood.

Gratz places his readers in the center of the action right from the start of the plot, exposing the Nazis' violence against the Jewish Nazi troops search and destroy Josef's family's home, frightening him, beating his father, and dragging him to the Dachau concentration camp as part of the widespread cruelty committed by Nazis against Jews in Germany and Austria.

Josef was a young child prior to this incident, unaware of the violence going on around him. In spite of the fact that Josef is fairly alert to the brutality of the Nazi regime, his separation stage does not take place before he is confronted with the Nazis who create chaos and separate him from the life he is accustomed to. Despite being in his own house, Josef's time with the Nazis causes him to become traumatized and victimized, separating him from his past life. Josef is traumatized and victimized by his time with the Nazis, which distances him from his former life even though he is in his own house.

This permanently upends the family's social standing; "The Nazis hadn't said it with words, but the message was clear: Josef and his family weren't wanted in Germany anymore" (Gratz 5). Additionally, when the Nazis claim that they are not "real" Germans" (Gratz 18) and view the father's legal practice as a "crime against the German people" (Gratz 3), which inherently separates the family from their own cultural state Josef is proud to be German, but his German Jewish identity is being eradicated by the authoritarian regime. He experiences "the humiliation of being talked about like he was an animal" at school because he is made fun of for being Jewish. a sample. Something below the human level (Gratz 20).

According to him, his homeland—which was once a place that is "formed by individual identities, through complicities of language, local references, and the unformulated rules of living know-how" (Augé 101)—becomes a non-place since the "space in which he still lives is no longer the place where he used to live" (Augé 56). Despite remaining in what

is ironically referred to as his motherland, he departs from his own cultural identity both structurally and psychologically. As a result, he feels completely out of place in Germany.

The crisis that changes Josef's life is when he feels as though he is in a place that doesn't exist. Josef and his family flee Germany in search of safety in Cuba as a result of this change. As a result, they are estranged and cut off from a "previous fixed point" to cross social and geographic boundaries.

This is in line with Turner's observation that the passage from one social status to another is often accompanied by a parallel passage in space, a geographical movement from one place to another." This could require the act of simply opening doors or physically passing over a threshold that divides two different spaces" (Liminal to Limonoid 58). Josef travels across borders in a similar manner; this spatial movement marks his change from the pre-liminal to the liminal stage. Like Josef, Gratz places eleven-year-old Isabel in the midst of a community that has been traumatized by political unrest.

When a revolt breaks out in Havana due to the ongoing food shortages and the oppressive regime of President Fidel Castro, Isabel moves into the separation stage. Isabel demonstrates the maturity and responsibility of a much older person when she runs in front of the police to protect her father, Gerlado, who is being beaten and on the verge of being arrested by the officers. Her behavior is consistent with Turner's findings that participants engage in "symbolic behavior – especially symbols of reversal or inversion of secular things, relationships, and processes – which represents their detachment" during the prelaminar stage (Liminal to Liminoid 57).

Isabel performs an "inversion" of relationships in her separation stage; instead of being the child who has to be protected, she seeks out danger to protect her father who is about to be "thrown into jail and never heard from again" (Gratz 26). Moreover, she shows

much maturity when she organizes for her family to flee to Miami, exchanging her beloved trumpet for the gasoline needed for the trip.

Isabel's eagerness to give up her trumpet, which represents her musical ties to her homeland, indicates that she no longer feels at home in Havana. According to Sharma, "[Getting lost in space is only one experience of the non-place" (Gratz 129). Isabel, feeling the meaninglessness of being nowhere, makes the decision to start over in "a place where her father wouldn't be beaten or arrested." or flee," and where there "is food... as well as liberty. and labor" (Gratz 44).

The United States of America, where she thinks her dreams can come true, is her first choice. Mahmoud Bishara, 12, goes through the separation stage, just like Isabel and Josef, after being separated from his normal life during the Syrian civil war in 2015. Prior to the Arab Spring that swept through Syria in 2011, Syria was a beautiful, peaceful nation (Gratz 14).

When Syrian President Bashar al-Assad declared war on his opponents, making them "disappear," the situation quickly shifted to one of aggression and trauma (Gratz 14). Despite the fact that the three main characters were raised in quite different eras and locations, Gratz draws comparisons between their early life experiences and fortitude. The trauma of war and severe human rights abuses in their home countries marks the beginning of all three of their preliminary stages.

They bravely flee their nations in the face of such life-threatening situations. looking for they discover that they are resilient by "creating new possibilities" for life , "maintaining a sense of hope" (Birkholm 193), and "avoiding a perceived threat or danger" (Neenan 31)

They end up suffering in this stage of separation as a result of escaping the wars and riots in their home countries and hoping to find a place to live that will allow them to live a

meaningful life despite all the trauma they have experienced. Their rites of passage "are used as a means of supporting [their resilience] as they embark on a new phase of life," according to Birkholm (21). However, starting the next stage—the liminal stage—presents the biggest obstacle.

1.6.3 The Ungrateful Refugee by Dina Nayera

American-Iranian author Dina Nayeri illuminates the unseen, agonizing, and untold tales of refugees in her 2019 book The Ungrateful Refugee. She illustrates how they are marginalized and excluded from society as foreigners trying to find acceptance in a new nation.

Additionally, it makes a connection between how language and culture influence the construction of the "other." Stories of uprooting and transformation without guarantees, the first murderous steps of a refugee, the destruction of the self, and then an accent from the grave are all included in The Ungrateful Refugee (Nayera 19).

Dina Nayeri compiles various accounts of immigrants residing in and traveling throughout various locations, including the United States, Italy, Abu Dhabi, and Turkey. The author's accounts are based on her own experiences as well as those of people she meets along the way.

According to Julia Kriteva, Dina and the individuals she meets are foreigners since they "do not belong to any place, any time, or any love." Dina is the illustration of the foreigner that always feels disregarded, ignored and dismissed by others in a group setting. She experiences frustration, loneliness and pain throughout the time and believes no one cares about her. Even after arriving in the United States, a country renowned for accepting immigrants from around the globe, this would present the concept of locating a new, friendly

home. As she explains, "Oklahoma wasn't a promised land," Dina is still feeling alienated. It was hot, dull, and indolent. Additionally, I could never please these folks. (Nayera163)

1.7 The Role of Visual Expression in Refugee Narratives

Although a lot of research has been done on refugee narratives, studies of forced migration have not sufficiently examined the experiences of refugee children. In the past, academic research has mostly concentrated on adult refugees, largely ignoring the unique viewpoints of children. Nonetheless, children make up over half of the world's refugee population, so hearing their perspectives is crucial to comprehending the breadth of the refugee experience.

They offer important insights into the emotional, social, and developmental aspects of migration through their distinct interpretations and reactions to displacement (Hajdukowski et al). In forced migration studies, acknowledging refugee children as active participants challenges the historical marginalization of their voices and represents a revolutionary shift (Betancourt et al)

Their stories shed crucial light on displacement by exposing trauma, adaptability, and resilience that are frequently disregarded in studies that concentrate on adults (Hart et al)

By humanizing the difficulties of displacement, these tales help us better understand how it affects the next generation. Children can reflect, engage with social justice, and effect change through the transformative power of narratives).

Children actively interpret and reshape their experiences, as evidenced by this (Chen et al) The refugee children in this study consistently gravitated toward drawing as their primary medium for articulating concepts of peace, unlike other workshops where writing was more common than drawing.

Trauma-informed pedagogy underscores the importance of providing children who have experienced trauma with non-verbal forms of expression.

They can process and express complex emotions through drawing, especially when verbal expression seems too challenging or unattainable. Drawing served as a therapeutic means of externalizing emotions for the refugee children, turning intangible sentiments of trauma, loss, and hope into concrete visual forms.

Displacement and loss became prominent themes in many drawings, symbolically portrayed by the sea, houses, and grief imagery.

1.8Conclusion

Literature has greatly shaped human life. Its language is strong enough to reveal people's inner world. All are acceptable: memories, thought, introspection, flashbacks, foreshadowing, and terrible memories tinged with pain, trauma, and injury. Recent changes in world sociopolitical viewpoints have given rise newer issues.

Once safe countries now have to cope with several issues and look for means to fight rising dangers. In this sense, the international wars and policies that developed at the start of the 20th century have generated refugee crises all over for more than a century and have made the questions of adaptation and belonging controversial.

The worldwide crisis made the scenario worse by driving oppressed people to flee tragic circumstances unprotected. Social trauma is caused by significant, externally imposed social changes such as ethnic cleansing, war, genocide, or forced migration. As communities internalize suffering through shared memory and symbolic loss, these events are experienced both personally and culturally, upsetting collective identity.

Cultural trauma, according to Alexander , is the production of trauma through media, interpretation, and authority, thus going beyond the event's reality or fantasy. It manifests itself in multiple stages, starting with destabilization and perception and progressing to collective interpretation, symptomatic response, and eventual adaptation. Unresolved trauma can lead to more cycles of suffering; healing can be facilitated by tolerance, education, and social support.

Literary studies examine trauma as a psychological and narrative phenomenon, highlighting the difficulties in portraying traumatic events because of their delayed, fragmented, and frequently unimaginable nature. Scholars like Caruth, Tal, and Whitehead highlight the shortcomings of language in communicating trauma, while Olive, Tembo, and Seran examine its representation through metaphors, postcolonial concepts, and narrative techniques.

Literary trauma theory uses techniques like repetition, fragmentation, non-linear chronology, intertextuality, visual imagery, and Intermediality to illustrate how elusive trauma is. These methods aim to convey the emotional and psychological confusion experienced by trauma survivors while also reflecting collective or cultural memory.

Scholars criticize Western trauma theory for its shortcomings in indigenous and postcolonial contexts, as well as for ignoring the communal and historical aspects of trauma. The refugee crisis was greatly worsened by the Arab Spring, which began in 2010 as a wave of protests against social injustice, unemployment, political repression, and corruption in many Arab countries.

The resulting armed conflicts and political instability drove millions to flee their homes in search of safety, therefore aggravating current world refugee issues. Many refugees

in host nations lived in bad conditions, overcrowding, sickness, limited rights, and insufficient access to education and jobs.

Their marginalization was deepened even more by language obstacles and lack of infrastructure. While global human rights organizations and governments have attempted to address the crisis, efforts remain insufficient due to persistent conflicts and systemic inequalities. Freud's idea of psychological scars brought on by traumatic events served as the foundation for refugee theory in literary criticism. It investigates the ways in which refugees deal with trauma through identity issues, loss, and displacement.

Academics such as Vamik Volkan draw attention to the psychological ramifications of language loss and the coping strategies of "linking objects." In contrast to Felman and Laub, who present the idea of witnessing the understanding and transmission of trauma through testimony Cathy Caruth highlights the delayed impact and repetitive nature of trauma.

These ideas work together to explain how literature depicts loss, fragmented memory, and the fight for survival and identity in order to convey the trauma experienced by refugees. The psychological effects of displacement are depicted in refugee narratives like in A Land of Permanent Goodbyes , Refugee, and The Ungrateful Refugee.

A Syrian boy named Tareq, who lost his family, battles exploitation and trauma in Atia Abawi's book.

By drawing comparisons between Josef, Isabel, and Mahmoud's experiences fleeing persecution in different historical eras, Alan Gratz's Refugee emphasizes the stages of separation, transition, and survival.

The Ungrateful Refugee by Dina Nayera combines individual and group narratives to highlight the persistent alienation that refugees experience, even in their new countries.

Visual expression is a powerful tool in refugee narratives, especially for children, as it offers a nonverbal way to process and communicate trauma, loss, and hope. Refugee children can externalize complex emotions through drawing, which often uses images of boats, water, and homes to symbolize displacement, when words cannot adequately express them.

The children's pictures not only show their mental and emotional struggles, but they also reframe their journeys as conscious efforts to find peace and safety.

Chapter Two:

Analysis of Personal Trauma in Sea Prayer by

Khaled Husseini

2.1 Introduction

Khaled Husseini's Sea Prayer is a powerful literary portrayal of the emotional ana human dimension of the refugee crisis. To gain a deeper understanding of refugee life, he used the verse novel as a varied postmodern genre.

The author uses poetic devices like imagery, metaphors, and standard metric patterns to go beyond the literal and evoke strong feelings in the readers. Through a sequence of short poems connected by topic, character, and plot, the novelist effectively captured the struggle of the refugees. The book is unclear, as though the family's true journey and destination are never revealed. The ambiguity can be read as an exhortation to readers to take action, to do more than simply sympathize with Marwan and his family, and to make sure that Marwan's story is one of ultimate triumph rather than tragedy.

Khaled Husseini's Sea Prayer is a brief, graphic letter written by a father to his son as they escape Syria. As the anonymous father prays for his son's safety, it chronicles his recollections of his childhood in Syria. This book defies easy genres by combining poetry, watercolor illustrations, and vivid storytelling. As a graphic novel, the book experiments with pages that are either text- or image-empty

In addition to his work with the United Nations as a Goodwill Ambassador for the UNHCR, or United Nations Refugee Agency, Hosseini is well-known for his novels. Hosseini donated the proceeds of Sea Prayer to life-saving relief efforts for refugees worldwide, working with the UNHCR and his own foundation. Husseini dedicates the book to all refugees who perished at sea, despite the fact that it is set in the Syrian city of Homs and directly addresses the perils faced by those preparing to travel across the Mediterranean to Europe.

Husseini was born in Kabul, Afghanistan, in 1965. His family moved frequently because of his father's work as a diplomat, but they finally made Paris their home. Political unrest in 1980 prevented them from returning to Afghanistan, and Khaled Hosseini was given political asylum in the US along with his family.

This chapter studies how refugee narratives address trauma in addition to the strategies for presenting traumatic experiences and highlighting the personal trauma in the Sea Prayer novel, and the role of nostalgia in conveying meaning.

2.2 Depicting Trauma in Khaled Husseini's Sea Prayer

Inspired by the heartbreaking picture of the deceased Syrian refugee boy Alan Kurdi, Hosseini is tasked with expressing the sorrow and tragedy of the foreign refugees who have been subjected to appalling circumstances. In the pages of the refugee novella Sea Prayer, Khaled Hosseini creates the body of such tragedies.

The brutality of the Syrian conflict is thought to have contributed to the large number of refugees who were forced to flee both by land and by sea to neighboring areas. The psychological effects of such widespread displacement and hardship, as well as their capacity to cope with the aftermath of the trauma, are inevitable. From this perspective, Alan Kurdi leaves a lasting impression on people all over the world who are escaping war-torn areas in search of safety somewhere other than their home. A letter written by a displaced Syrian father to his sleeping son, Marwan, during their painful waiting for dawn to break and a boat to arrive" (Husseini 37) serves as Hosseini's example of the imprinted image of the Syrian war.

The traumatic present of refugees and their possible anxieties about the future are highlighted in the novella. Syrian refugees are characterized as people who have endured horrific experiences and are deeply affected by forced separation and poverty. Hosseini uses

the novella to portray the Marvan family in a powerful way, expressing fear and uncertainty while spreading awareness of the suffering and inhumanity of displacement throughout the world.

According to (Oulwan 40). The brutality of the Syrian war has a significant impact on Syrians' present and future, scarring their psyche and their abilities to cope with or assimilate in their host countries. The impact of traumatic experiences on the individual psyche is evident in the Syrian war, and this effect is also seen in the collective emotional experience of various ethnic and cultural groups.

According to (Balaev 360). the displaced refugees are subjected to disruptive traumatic experiences that impede their ability to organize in the external world and to perceive the psychological, sociological, and cultural significance of new locations The novella depicts a Syrian father who has been displaced and describes his anxiety and uncertainty about their possible journey in the Mediterranean, reflecting such a traumatic experience. Sea prayer is an expression of the feelings and compassion that are naturally present in the family. In the displaced family, the narrator-father, who is traumatized, is therefore the epitome of strong attachment and unselfish devotion.

In the depths of love, he calls his sleeping son his "precious cargo, Marwan, the most precious there ever was, and prays the sea knows this" (Husseini 39). Marwan's father suppresses his fears of sending him on a potentially fatal sea voyage in the perilous Mediterranean, causing trauma that impairs his ability to speak and narrate.

In the already dire circumstances of the sea voyage, a traumatized person finds it difficult to come up with an effective narrative for the traumatic memory. The father can only pray because he is unable to express the escape. "Pray God steer the vessel true when the shores slip out of eyeshot and we are a flyspeck in the heaving waters, pitching and tilting,

easily swallowed," is all he can do. I hope the sea is aware of this. Inshallah. "How I hope the sea is aware of this" (Husseini 39).

One example of a Syrian refugee caught in a vicious cycle of psychological effects brought on by the traumatic circumstances of forced relocation is the displaced Syrian father. The narrator of this perilous journey defines the collective experience of the Syrian refugees by embodying their entirety, who must abandon their homes and set sail. (Oulwan 41) Being unwelcome and undesired in one's destination country is another traumatizing phase that is part of the collective experience. By including other nationals like Afghans, Somalis, Iraqis, and Syrians who are equally disillusioned due to fear and stress in the face of rejection at the borders, Hosseini effectively illustrates the universality of the "unwelcome" refugees.

As Hosseini emphasizes, refugees in this situation are forced to take misfortune elsewhere" (Husseini 30). Husseini clearly demonstrates how refugees are banished from various but comparable perilous journeys; they are trapped in a never-ending "search of home" on a night "on the cold and moonlit beach" where "crying babies" and anxious women's tongues we don't speak" (Husseini 30).

These individuals plan to band together in the trauma to lessen its dehumanizing effects because they envision traumatic slavery. For this reason, they silently wait for the boat to arrive while keeping their eyes on the sea, as we see in Sea Prayer (Husseini 30). In the face of a devastating blow to their lives and honor, they appear to be immobile.

The refugees are thrust into a traumatic future by the boat ride into the sea, one that is predicated on their possible exclusion from the target countries, should they be able to land there. However, the refugees' destination on the inflatable boats in the middle of the Mediterranean is neither certain nor secure until they reach the gates of the target countries.

Numerous accounts exist of uninvited refugees dying by drowning or being gathered into refugee camps by the relevant countries. When the narrator speaks to his sleeping son as they wait for the boats to arrive before dawn, Hosseini characterizes the traumatizing state of the refugees in the boats as being "in dread of" and impatient for sunrise" (Husseini 30).

The narrator is positive that "the sunrise," which is depicted as gray and dark in the page illustrations, would not treasure the "bittersweet" memories in this non-human atmosphere, despite the fact that it is meant to signify a hopeful turn of events for them and a nostalgic allusion to prewar times. The illustrator draws a comparison between the memory that causes trauma and the trauma that results. The metaphor of the sunrise" (Husseini 30) draws attention to the shared suffering and plight of refugees who are concentrating on rebuilding their damaged lives in their new location, also known as non-arrivals.

A significant amount of the novella is devoted to traumatic nostalgia, where the narrator starts with the good old days prior to the war in an attempt to heighten awareness of those times. The narrator sounds proud of the nostalgic past that could be regarded as a legitimate country in the area, and he still has a strong national attachment to his hometown.

Husseini's epistolary plot structure, which conveys the idea of a reliable narrator, highlights his melancholy nostalgic ties to Syria. The narrator sounds proud of the nostalgic past that could be regarded as a legitimate country in the area, and he still has a strong national attachment to his hometown.

The reader is given the impression by the father's sentimental remarks that his bittersweet life in Homs before the war had gotten worse because, despite his best efforts to hide it from his son, the inability to recreate nostalgic life still permeates his thoughts and dreams Since nostalgia has caused exiled displacement throughout the story's timeline, from protests to the bombings in the city square, it is combined with trauma.

As evidenced by the narrator's reference to uncles and other family members, Hosseini takes care to incorporate the sense of community that existed prior to the war into the construction of nostalgia. Both his brother and the village where they spread the mattress on the roof of the grandfather's farmhouse outside of Homs" are mentioned by the narrator (Husseini 2).

This depicts the nostalgic times when city dwellers, family members, and lovers coexisted in a comparatively tranquil community According to the narrator, we woke in the mornings to the stirring of olive trees in the breeze, to the bleating of your grandmother's goats, the clanking of her cooking pots, the cool air, and the sun a pale rim of persimmon to the east" (Husseini 5).

In this way, the narrator, while simultaneously broken in anticipation of the boast, sounds to preserve and transmit the city's prewar unity and communal peace as a source of bittersweet inspiration for Marvan. In doing so, the father uses a nostalgic tone to describe the prevailing societal and demographic structure of Homs. However, his trauma comes through in his words when he hopes his son will experience the same sense of calm and nostalgia from the prewar era.

I wish you remembered Homs as I do, Marvan. In its bustling Old City, a mosque for us Muslims, a church for our Christian neighbors, and a souk for us all to haggle over gold pendants and fresh produce and bridal dresses, I wish you remembered the crowded lanes smelling of fried kibbeh and the evening walks we took your mother around Clock Tower Square. (Husseini 11, 13)

Accordingly, Marvan wouldn't have forgotten the farmhouse, the soot of its stonewalls, the creek where [his father] and uncles built a thousand boyhood dams" (Husseini 9). The father-narrator discusses the variety of the locals in Homs, who up until the civil war

coexisted peacefully and in accordance with social norms. He laments that Marvan is ignorant of the common ground of mutuality and social content due to his advanced age.

Additionally, the narrator tells Marvan about the love and harmony within the family, saying, "I have a sharply etched memory of your mother from that trip, showing you, a herd of cows grazing in a field blown through with wildflowers" (Husseini 8). According to the literary definition of nostalgia, the good old days often become painful memories since nostalgia is inherently characterized by a hybridity of emotions.

However, nostalgia blends with the present, and the tone shifts to a more somber portrayal of the civil war, creating trauma that recurs repeatedly in flashbacks, the weight of which is evident in the lines that refer to the skies spitting bombs. We see that his thoughts wander, recalling past civil wars in Syria that included bombings and funerals.

The novella is divided in half between the pre-war and post-war homelands of Homs, showing the families walking in squares and stars in the sky, while the illustrations about the present are significantly darker with" (Oulwan 45) the absence of gatherings as the dominant features. As he laments the lost tranquility, the destroyed marketplaces, and the city arena, the line from the novella first came the protest, then the siege (Husseini 17) contains flashbacks that are not only related to the intensity of the conflict but also to the blurring of the past and present that causes traumatic memories.

It is possible to observe abrupt changes in memories during trauma, going from happy to sad periods. The color illustrations on the pages also employ this technique Through flashbacks, the narrator paints a picture of his past for the readers, describing times of family and community prosperity, such as in the lines "My dear Marvan, in the long summers of childhood farmhouse outside of Homs" (Husseini 2).

Bittersweet recollections of the past and the harsh, depressing realities of the present permeate Sea Prayer's development of nostalgia. Thus, the reader can clearly see Caruth's idea of longing for the lost time protesting the sadism of the present" when comparing Syria before and after the war.

The illustrations' color scheme shifts from vibrant to darker hues in the novella's middle section, which deals with Hosseini's treatment of the oppressive days and the decision to leave the nation. The author emphasizes the traumatic allusions to the violence and devastation in the city today by drawing on the father's intense grief for his son. It is anticipated that such a successful strategy will increase global awareness of the devastating effects of the conflict.

The suffering of people living in war-torn areas demonstrates how traumatic memories never go away. The father tells Marvan, "You know a bomb crater… A swimming hole" (SP, p. 24), which establishes the central theme of the refugee story since it suggests that the people are being forced to live in bombs and missiles. Hosseini exposes the reader to the fear of living in a perpetual state of "in-betweenness": past and present, by using the narrator's "repetitive seeing" (Caruth 83) of peaceful vs. brutal, pre-war vs. post-war Syria.

One practical way to instill acceptable universalism in the consciousness of what is experienced is to describe collective trauma through personal traumatic memory. In this sense, the tragedy's impact on the refugee narrative appears to be strengthened by Hosseini's technique of creating a transition from the past to the present. Having said that, the father's inability to maintain the trust and fulfill his promise to his son for a better future is consistent with the trauma he experiences personally.

Hold my hand. Nothing bad will happen.

These are only words. A father's tricks. I

slays your father, your faith in him.

Because all I can think tonight is how deep the and how vast,

how indifferent.

How powerless I am to protect you from it.

(Husseini   33,35).

Through flashbacks, the narrator paints a picture of his past for the readers, describing times of family and community prosperity, such as in the lines "My dear Marvan, in the long summers of childhood …. farmhouse outside of Homs" (Husseini 2)

We notice a shift in the illustrations' color scheme from vivid to darker hues in the novella's middle section, where Hosseini discusses the days of oppression and the decision to leave the nation. The author uses the father's intense grief for his son to highlight the horrific allusions to the violence and devastation that exist in the city today. It is anticipated that such a successful strategy will increase global awareness of the devastating effects of the war. The suffering of those living in war-torn areas demonstrates how traumatic memories never go away.

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it appears that Hosseini's method of creating a shift from the past to the present strengthens the tragedy's hold on the refugee story.

Having said that, the father's inability to maintain the trust and fulfill his promise to his son for a better future speaks to the trauma he experiences personally: Hold my hand. Nothing negative will occur. These are just words. The tricks of a father. Your faith in your father is destroyed. Because tonight, all I can think about is how vast, how deep, and how uncaring the sea is. How helpless I am to keep you safe from it. (Husseini 33,35)

2.3 The Personal Trauma of the Narrator in Sea Prayer by Khaled Husseini

Caruth asserts that flashbacks are a recurring manifestation of trauma. The following passages from the novel, where the narrator states, "The skies spitting bombs.... Burials," help to explain this idea. (Husseini 18) The narrator utters these words as he flees his nation in quest of safety with his wife and son Marwan However, he is traveling with other people on a ship. But he is no longer physically present over there because of his thoughts.

At that moment, he goes back in time to when he was in Syria during the bloody conflict, where he saw piles of bodies beneath the debris of buildings and vicious and severe aerial bombings. It is clear from the text that the story's narrator cannot get rid of the terrible memories of his past, which haunt him whenever he is around them.

Similarly, the flashback is further explained in "First came the protest, then the siege" (Hosseini 16), another textual reference. There are flashbacks to his past throughout the text, which keeps haunting him. But he's not in that position anymore. He flees his native country with his family in pursuit of a better life It is possible to assess the narrator's timeless relationship with. He finds himself mired in his past and sort of blending the past and present in his mind, especially at the beginning and middle of the text when he relives his traumatic flashbacks.

The narrator seems sentimental as he bemoans the quieter times when markets were bustling with activity. But after that, there is a noticeable abrupt change in his recollections from happy to sad periods. He finds himself trapped in his past even though he is currently travelling in search of a safe land somewhere in the middle of the sea. He is mentally revisiting his past rather than.

Preparing for future events. Such glimpses are given, for example, in the lines "My dear Marwan, in the long summers of childhood.... Of your grandfather's farmhouse outside of Homs" (Hosseini 1). At this very beginning, the narrator seems sentimental as he talks to his son Mar001wan about how wonderful everything was in the good old days. He is engrossed in his earlier recollections of a peaceful, war-free Syria. The reader can then find him standing in shock over the sour memories of his past in the middle of the text. This sums up the timeless connection between his flashbacks. "You know a bomb crater... A swimming hole," for example. (Husseini 23).

This illustrates how the narrator's family's life was ruined in the war-torn nation. Marwan was holding the remains of bombs and missiles in his hands rather than playing with toys. Additionally, scholars have drawn attention to another aspect of personal trauma in this literary work: the model of unspeakably. Both language and consciousness are destabilized by extreme experience.

According to this aspect, a person who has experienced trauma is unable to articulate his thoughts, as demonstrated in the scene where his wife whispers in his ear that they will undoubtedly receive help from others. They will at least feel sorry for our son. "They would say kinder things, surely," for example (Husseini 30). He does not convey his sorrow and thoughts in the lines above as he did in "We are the unwanted. (Husseini 29) Instead, he turned to face his son and began to closely observe him. He didn't inform her that nobody

there wants to assist the poor refugees like them. However, the narrator told his son, "Hold my hand, nothing bad will happen," in place of this (Husseini 32). However, in place of this, the narrator told his son, "Hold my hand, nothing bad will happen" (Husseini 32).

The Image of Father in Khaled Husseini's Sea Prayer

My dear Marwan, I look at your profile,

In the glow of this three-quarter moon, my boy,

Your eyelashes like calligraphy.

Closed in guileless sleep.

I said to you, 'Hold my hand.

Nothing bad will happen'."

The themes of Khaled Hosseini's books frequently revolve around family ties, especially how fathers influence their children's futures. Fathers are portrayed as being either nurturing and protective or distant and authoritative. This study examines the ways in which Hosseini's portrayal of father figures advances his themes, moral quandaries, and character growth.

In response to the death of three-year-old Syrian refugee Alan Kurdi, who drowned in 2015 while his family was trying to reach Europe, Khaled Hosseini wrote the lyrical and incredibly poignant letter Sea Prayer. Hosseini begins by contrasting the narrator-father's peaceful childhood in Homs, with the war zone that his son now experiences:

You know a bomb crater

can be made into a swimming hole.

You have learned

dark blood is better news

than bright

Hosseini describes the feelings of the father and his family the night before the perilous journey as they get ready for a passage. He writes about more than just Syrians.

Afghans and Somalis and Iraqis and

Eritreans and Syrians.

All of us impatient for sunrise,

All of us are dreading it.

All of us in search of a safe home.

The father comforts his terrified family, but the narrator acknowledges on the following page that his words are merely "a father's tricks." Prayer is the only thing he—or anyone—can do. Williams paints the pitch-black night and the wide-open sea in this section using a blue color scheme.

2.4 Fictionalizing the Syrian Refugee Crisis in Khaled Husseini' Sea Prayer

It is inevitable for refugees to physically travel from their home country to one or more foreign countries. Maria and Weber refer to the migration and refugee journeys across Europe as "nonarrivals" that occur across the "spaces of nonarrival" in their study of the flow of refugees into European countries. They claim that these types of journeys are "caused by fear, journeys that are sparked by violence and conflict, interrupted, unsuccessful, destination-less, and imagined arrivals that are never realized.

A comprehensive understanding of spaces of nonarrival in refugee narratives helps visualize the uncertainty, hopelessness, and insecurity felt by refugees. "Makeshift hotels,

container homes, camps, asylum offices (and their accompanying lines), transport vehicles, boats, and beaches" constitute spaces of nonarrival.

These spaces of interruption and barriers "...often prove to be either the place where the journey meets its fatal end or just another step forward yet other spaces of stasis and stagnation"" Additionally, they "leave their inhabitants (refugees) devoid of a connection to space and time, instead of excluding them from the community and future." Refugees' journeys are frequently interrupted and stopped for a variety of reasons.

On September 1, 2017, Hosseini's book Sea Prayer was first made available to the general public as a virtual experience.The following year, Dan Williams' stunning illustrations were added to the print and e-book versions.

The primary objective of the author was to commemorate the second anniversary of the passing of Alan Kurdi, a Syrian boy who was three years old. Nonetheless, the book turned into a memorial to the thousands of refugees who have lost their homes, communities, and land all over the world. Alan's dead body washed up on the beach near the Bodrum resort in southern Turkey. He had drowned at sea a few minutes after the family boarded an inadequately equipped ship, along with his family

The family of the narrator was escaping persecution by the state Since the novel's central theme heavily tackles the refugee issue, Sea Prayer is a refugee narrative. The traumatizing tale of a refugee family is the focus of the novel. He uses the novel's canvas to concretize the refugee crisis, a topic that is frequently disregarded because of the highly politicized media coverage Fiction serves as a suitable medium for expressing the humanity of individuals impacted. Hosseini raised awareness of the issue on a global scale by using strong language and an emotive vocabulary.

According to Baker, the book is a "marvel for both its lyricism and its brevity, its ability to span generations and touch multiple narratives in such little space." It portrays a refugee's life without a shoreline and elicits apparent reflections on human vulnerability.

The novel's first half tells the story of life in the Syrian city of Homs prior to the Civil War. On the eve of his family's tragic voyage across the Mediterranean Sea, the novel's father narrator is yelling out to his son Marwan, a fictionalized version of Alan Kurdi. He is quite certain of the risks associated with the impending voyage. It is a non arrival journey through the non arrival spaces, as Maria and Weber noted. The vehicle for the journey is underequipped. The final destination is unknown. There are no security or safety precautions in place. But since he has no other choice, he has made the decision to travel. The narrator's protest against the belligerent autocrats is registered through the use of memory as a narrative technique.

The narrator transports the readers to his most exquisite and lovely childhood memories. But since the former is now a refugee, his son is unable to feel the same happiness that he did. His family is from the western Syrian city of Homs. Homs was a significant industrial hub prior to the start of the Syrian Civil War After Aleppo to the north and the capital Damascus to the south, it was Syria's third-largest city. Sunni and Alawite Muslims and Christians made up the city's population, which represented Syria's wide range of religious beliefs.

The city was home to a number of old churches and mosques. The city of Homs had a rich history. Since 2011, when the Syrian Civil War erupted, such a city has now become a "blighted city" (Husseini 1). The fallen capital of the Syrian revolution is represented by the city of Homs. An important front in the revolt against Syria's autocratic president, Bashar al-Assad, has been Homs.

After citizens embraced the call to overthrow the president in early 2011, it was dubbed the "capital of the revolution. The opposition gained control of a large portion of the city. In an effort to retake the opposition's strongholds, the government forces besieged districts that had previously housed tens of thousands of people.

Millions of people were ultimately displaced as a result of a series of violent attacks carried out by both the ruling and opposition forces. One of them is the narrator. Aswad uses the following words to describe the terrible devastation brought on by the intense and continuous bombardment: "The majority of the buildings have been cracked, occasionally crumbling. People are frequently observed sitting in front of their demolished houses, silently sobbing or meditating ("No services, no hope,").

The father remembers his special moments spent with his young son. He is still troubled by the memory of an early morning in the village, when he felt the breeze in the olive trees. The stream of consciousness that influences both memory and narrative serve as the unifying theme here. Memory is inextricably linked to narrativity, fictionality, and fabulation.

The father wishes his son had not been so young that he would have forgotten the creek, the farmhouse, the soot on its stone walls, etc. Additionally, he wishes his son had the same memory of Homs City as he does. Because his memories give him the courage to face the casualties and help him survive the present However, those affectionate recollections are absent from young Marwan.

The father keeps telling his son about the good old days of Homs City, when he and his mother strolled around the Clock Tower Square and religious harmony, peace, and communal amity flourished. Those times are over. The Clock Tower is now a representation

of resistance to the regime. According to the narrator, time and life are now like a "dream" (Husseini 19).

The war-torn city of Homs is featured in the second half of the book. The protests started first. The siege follows. The narration takes on a somber tone. Bombs are now spitting from the skies over Homs city. Farmland has been turned into graveyards. People are going hungry. A bomb crater is being turned into a swimming hole by city kids. The city's real residents have been forced to relocate. There are new refugees. They are getting ready to set out on their adventures. They lack the necessary vehicles and travel kits. They don't have a proper destination.

The father is now telling his son about the journey they are going to take. It is a nonarrivals' journey through nonarrivals' spaces. Awaiting them is the Mediterranean Sea. The fact that his family is not alone there is the only consolation. There are Somalis, Eritreans, Afghanis, Iraqis, and Syrians, of course. They are all looking for a state, a home, and a place to stay.

In the meantime, the father overheard someone declare that they are "unwelcome" and "uninvited" (Husseini 33). In this instance, the narrator is strongly denouncing the European countries for erecting barriers along their borders in an attempt to prevent refugees from entering their countries illegally. The refugee community around the world was disappointed by the refugee policies developed by the majority of European and American states

2.5 The Role of Nostalgia in Khaled Husseini's Sea Prayer

Nostalgia can be thought of as the memory of happiness because it is often associated with happy memories of the past. It might offer comfort during depressing or upsetting times. But nostalgia isn't limited to pleasant recollections; it can also involve yearning for a simpler or more intimately connected era. Stern distinguished between two forms of nostalgia:

historical nostalgia, which is the wish to escape the present by returning to a time in history that is thought to be superior to the present, and personal nostalgia, which is the longing for the past that one has personally experienced.

The awful truth that their nation's glorious past is lost forever must be faced by nostalgic characters. Writers who identify as exiles or immigrants try to go back and recapture their history because they are tormented by a sense of loss Khaled Hosseini is one of the few modern writers who has so brilliantly tapped into the evocative power of nostalgia His well-known books, such as The Kite Runner, A Thousand Splendid Suns, and And the Mountains Echoed, Sea Prayer, are more than just tales; they are rich tapestries of Afghan history, culture, and individual experiences that speak to readers everywhere.

Afghan-American novelist Khaled Hosseini has enthralled readers with his moving stories of love, grief, and redemption in a place devastated by conflict. His stories frequently examine how the past and present interact, and as a result, nostalgia appears as a major theme that runs throughout his writing. The narrator considers the splendor of life prior to the war from the outset. His son was born in the Syrian city of Homs, which he remembers as the location where "your mother and I met... where you took your first steps.

A deeper examination of loss is made possible by these intimate recollections, which anchor the story in emotional reality. The father goes on to describe the "clock tower," the "bustling old souk," and "the mosque with its towering minaret.

These memories' vividness highlights the depth of life before the war and creates a contrast with the present dangerous time. Here, nostalgia is used purposefully to preserve memory and humanity in the face of devastation, not just sentimentally. In the midst of chaos and uncertainty, Hosseini gives the father and his son an emotional anchor by describing the

little pleasures and common beauty of daily life. These memories give the family solace and a sense of identity by tying them to a past that the war hasn't completely destroyed.

In Sea Prayer, nostalgia most strikingly serves to juxtapose the harsh present with the idyllic past. The father recalls a period of time when "the air smelled of jasmine" and "the courtyard of your grandfather's house rang with laughter". The current landscape is characterized by "bomb craters," "buried buildings," and "the shame of survival," which contrasts sharply with this memory.

Thus, the nostalgia draws attention to the extent of what has been lost, including not only actual places but also tranquility, security, and innocence. This contrast is further supported by Hosseini's structure.

The novella's second half transitions to the somber reality of escaping violence and getting ready for an uncertain future, while the first half is devoted to cozy, sensory-rich memories. Readers are better able to feel the father's sorrow and sense of powerlessness because of this contrast. People are frequently reduced to anonymous victims in the international conversation about refugees. By providing the refugee with a name, a history, and a sense of place, Hosseini employs nostalgia to recover that lost individuality.

The reader is reminded that each refugee story has a person with roots, relationships, and dreams as the father's memories depict a rich culture and personal history. Speaking to the world as well as his son, the father demands that his family's humanity be recognized when he says, "I have to believe you remember it too" (Husseini 3). By challenging the dehumanizing narratives frequently connected to displacement and war, this act of remembrance turns into an act of resistance. In the end, Sea Prayer uses nostalgia to foster empathy.

Everyone can relate to the father's yearning for the past; readers from all walks of life can appreciate the anguish of losing one's home or worrying about one's child. Hosseini creates an emotional bond between the reader and the characters by reminiscing about love, family, and belonging. The novella ends with the request, "Hold my hand," rather than with hopelessness.

Nothing negative will occur (Husseini 10). In the midst of fear, it is a moment of hope that turns nostalgia from a passive feeling into a plea for compassion, dignity, and survival. Nostalgia in Sea Prayer is a potent literary and emotional force that goes beyond simple longing for the past. Hosseini depicts the trauma of displacement, humanizes the refugee experience, and regains dignity in the face of loss through moving, heartfelt memories. In addition to providing solace in the face of peril, nostalgia enables the father to maintain his son's sense of self and prompts readers to consider the universal frailty of all human existence. Remembering the past is a necessary act of love, resistance, and healing, as Sea Prayer serves as both a lament and a prayer full of hope.

2.6 Conclusion

Refugee narratives, such as Khaled Hosseini's novella Sea Prayer, which depicts the brutality of war and its aftermath in both individual and collective sufferings, are grounded in literary trauma studies.

The personal and collective suffering of the impacted populations in war-torn societies is…………………………………………………………….. illuminated by analyzing Sea Prayer within the framework of literary trauma theory. Hosseini serves as a spokesperson for the plight of refugees. His desire to bring up the refugee issue demonstrates that literature needs to be given a mission to spread its message in order to contribute to the creation of an international community with a shared future for all people. International

organizations view the future of humanity as a global concern, and refugee narratives are anticipated to provide prevailing efficacy in the formation of transnational policies, despite the fact that the causes of refugee problems may be numerous, varied, and difficult to manage (Çevik 60).

Chapter Three:

Analysis of Collective Trauma in Sea Prayer

3.1 Introduction

In a more interconnected world , communities and cultures are shaped by shared experiences, both good and bad. Collective trauma, which occurs when a group of people go through a very upsetting event that leaves them with long-lasting emotional, psychological, and social effects, is one of these shared experiences.

Collective trauma has a significant impact on people and societies, ranging from natural disasters and wars to pandemics and acts of mass violence. Resilience and healing can be promoted by comprehending collective trauma and learning coping mechanisms.

A group of people, a community, or an entire society may be impacted by collective trauma, which is the term used to describe the psychological, emotional, and social scars that arise from a shared experience of hardship, suffering, or loss.. Common emotional reactions, social breakdown, and enduring impacts on a community's culture, values, and beliefs are just a few of the ways that collective trauma can appear.

Assumptions of safety, predictability, and control can be threatened by war and other forms of collective violence. They can also tear apart society and cause a large-scale exodus of civilians from their communities and nations in pursuit of safety. As they adapt to life and navigate areas of safety and development in both their new host communities and their own exiled communities, refugees try to construct narratives that help them make sense of the past in post-migration contexts

The process of reinterpreting worldviews that have been upended by events that have affected the community and making sense of past trauma can reduce widespread

distress, promote positive psychological adjustment, and enhance chances for long-term integration. More than half of Syria's 22 million pre-war citizens have been forcibly displaced since 2011 due to the civil war. What began as a nonviolent rebellion against the Syrian

government descended into a full-scale, protracted conflict that resulted in over 5.6 million people fleeing the country in search of safety, the internal displacement of 6.7 million civilians forced by shifting frontlines, and the deaths or disappearances of over 500,000 people.

The great majority of the latter have stayed in Syria's Middle Eastern and North African neighbors, while an estimated one million have arrived as asylum seekers, resettled refugees, and recipients of other immigration statuses in Western countries in search of long-term solutions. Syrian civilians have reported being repeatedly exposed to extremely traumatic events, such as bombings, forced confinement, imprisonment, and torture, before they made the decision and had the chance to leave. These events were frequently exacerbated by severe deprivation of basic necessities and other potentially meaning-defying wartime stressors and losses that broke community ties and pre-war assumptions about the world. Regardless of an individual's legal status upon arrival or host program, the term "resettlement" is used throughout the study to refer to post-migration settings.

Similar to how "refugees" and "refugee populations" are used interchangeably to describe people who have been forcibly displaced outside of their country of origin, their pre-flight experiences are further made worse by uncertain journeys to safety and subsequent settlement, additional potentially traumatic events (PTEs) and stressors, and adjustment challenges. Given that recent studies have shown that rates of post-traumatic stress disorder (PTSD) range from 23% to 83%, frequently co-occurring with symptoms of anxiety and depression, it is therefore not surprising that Syrian refugees exhibit a high incidence of psychological distress as a typical response to repeated extreme circumstances.

However, despite the severity of the trauma, Syrian refugees are also anticipated to find psychological benefits from their prior experiences, as is the case with other refugee populations.

This chapter presents a study on the impact of collective trauma in Khaled Hosseini's novel "Sea Prayer" and the suffering of Syrian refugees, especially children, in losing their homes, dreams, and future due to conflicts and displacement, along with their feelings of isolation and difficulty adapting to new environments like Jordan. However, they try to rebuild their lives by preserving their customs and traditions and establishing new social relationships, relying on religion and community. Khaled Hosseini, in his role as a refugee ambassador, reflects the tragic reality of refugee children and emphasizes the necessity of international empathy and protecting refugees' rights through humanitarian policies, highlighting the role of literature in raising global awareness and solidarity to build a shared human community that ensures them a dignified life and a better future.

3.2 Collective Trauma in Sea Prayer by Khaled Husseini

The literary work Sea Prayer contains some hints of collective trauma. Through the textual references, the researcher has appropriately highlighted those images.

First, the researcher has drawn attention to the widespread trauma that weakens the ties that bind people together as a community. "I mean a blow to the fundamental fabric of social life that weakens the ties that bind individuals together and undermines the dominant sense of shared experience .

A community or society is bonded together. They are interacting or working together in this circle. For a society to live and interact in a humane way, rules, ethics, codes, and disciplines are developed by this very communal bond.

Similarly, being bonded in this way not only builds a framework for society but also fosters affection for one another. The family can grow while living in such a bond. Collective trauma, however, is seen as a danger to this kind of connection.

This is explained in detail in the literary work Sea Prayer, where the fundamental threads of the Syrian community and turned it into a nation ravaged by conflict, where everyone was forced to endure unspeakable levels of trauma. The primary cause of this bond's breakdown is thought to be disaster and forced migration.

One can assess the profound effects of war on the collective psyche of the community through this text. Millions of Syrians were compelled to flee their country when the war started. With hats in hand and the hope that others would assist them, they embarked on the grueling journey. They will show them compassion.

Syria's civil war drove it over the edge. After that, it began to disintegrate.

Since the next example emphasizes "The skies spitting bombs," the narrative supports the severing of the previously mentioned bond. (Hosseini 18).

However, half of the population was compelled to flee the nation. People are displaced as a result of brutal war. Their homes were demolished and they were left homeless. In order to survive, people dispersed. The connections they had created are no longer there.

The subsequent example "Your mother is here tonight, Marwan, with us, on this cold and moonlit beach..... All of us in search of home" (Hosseini 29) further illustrates how the communal bond has been broken and how war has put people in a precarious situation where they must save their lives. They departed from their residences in pursuit of secure refuge. This shattered the sense of community that existed between them prior to the war.

Furthermore, communities that have experienced trauma are portrayed in collective trauma as groups that function as the collective victims of trauma.

This is clear from the interactions between Marwan and his father, the narrator, who serves as the author's spokesperson for the entire Syrian community.

The author uses the pronouns "us" and "we," as in the example above, to illustrate the sufferings experienced by the group as a whole. The characters Marwan and his father represent the Syrian community and the hardships they have endured. Both portray the terrifying experiences of Syrian refugees as they flee their country with their children in quest of a safer or better place to call home; for example, "all of us in search of homes." (Hosseini 29)

Additionally, the collective exhibits a sense of societal peril through traumatic events. The lines "We should take our misfortune elsewhere" (Hosseini 29) provide an explanation of this. This explains the Syrian community's perception of danger.

Many nations deny their asylum after they migrate. Thus, this threat persisted in their thoughts that their lives would not settle and that they would continue to suffer even after they arrived in safe areas. Additionally, collective trauma portrays a sense of fear and depression as well as mistrust of the future. "Pray God steers the vessel true when the shores slip out of eyeshot and easily swallowed," the narrator states. (Hosseini 38)

The sentiment of fear that the refugees carry with them on their terrifying journeys is expressed in the lines above. They become depressed and afraid during war, and they fear that they will remain depressed and afraid wherever they go. Seeing the violence of war typically happens to people.

Similarly, Marwan's father illustrates to readers the same consequences of war in the lines above. Even though he is no longer in the war-torn nation, he still fears the worst. In

reality, Marwan's father speaks for all Syrian refugees who have endured such difficult times in their lives. Many of them risked their lives to travel across the sea in an effort to save their lives, but many of them drowned and vanished during that journey.

"The old city was full of hustle and bustle," the father recalls of Homs prior to the war, evoking a lost sense of communal harmony. Every community had a place of worship (Shoukat 118). This exemplifies how conflict destroys the rich social fabric.

The images of "starvation" and "skies spitting bombs" evoke the common trauma of the deprivation and violence of war (Five Senses Education).

The father's anxiety about being rejected and marginalized in other nations is representative of the experience of refugees generally: "We are the uninvited." "We are the unwanted" (Five Senses Education). The shared fate and general uncertainty of refugees are symbolized by the group waiting on the beach prior to departure (Creative Flight).

Khaled Hosseini skillfully illustrates collective trauma in Sea Prayer by fusing personal recollections and group suffering into a moving story. The novella depicts the disintegration of communal ties, widespread fear, and unwavering hope that define the refugee experience through striking imagery, symbolism, and narrative techniques. In addition to humanizing the worldwide refugee crisis, Hosseini's writings give voice to the collective traumas endured by displaced peoples.

Although using literature to improve the plight of refugees is extremely difficult, these kinds of tales must be told. Hosseini penned Sea Prayer with the intention of encouraging readers to consider the refugee crisis from a humanitarian perspective. Even though news numbers do not emotionally connect with us, the people behind the headlines are real people.

Humans are naturally inclined to empathize with stories. We must learn to care about something if we wish to comprehend it. Empathy is a prerequisite for caring about anything.

3.2.1 Depiction of Collective Trauma Through Personal Narrative

Trough the personal tale of a Syrian father and his son getting ready to leave their war-torn country, Khaled Hosseini's Sea Prayer is a potent literary work that powerfully portrays collective trauma. The novella depicts the father's personal suffering as well as the collective suffering of the Syrian refugee community and, by extension, all displaced peoples through the use of evocative language, symbolism, and narrative structure.

The narrative is presented as a sincere letter written by the father to his sleeping son, Marwan, just before their perilous sea voyage. Because of her unique viewpoint, Hosseini is able to express in a single voice the collective trauma of millions of refugees.

In sharp contrast to the current reality of "bombs, starvation, and bloodshed," the father recalls their tranquil existence in Homs, Syria, prior to the war, including waking to the "stirring of olive trees in the breeze" and the "bleating of your grandmother's goat" (Shoukat, Waheed, and Arshad 118). A characteristic of collective trauma, this juxtaposition emphasizes how everyday life is disrupted and communities are destroyed.

3.2.2 Dissolution of Social Ties

Husseini provides examples of how war shatters cultural and social bonds, leaving refugees defenseless and alone. The wider breakdown of the Syrian community is symbolized by the father's thoughts on the city's transformation from a "home into a destructive disaster area" (Shoukat 118). The novella emphasizes that trauma is not just personal but also shared by a whole population by capturing the collective sense of loss as families are dispersed and neighborhoods are destroyed.

3.2.3 Feelings of Depression, Mistrust, and Fear

The story portrays the widespread anxiety and unpredictability that characterize the experience of being a refugee. The father expresses his anxiety and helplessness in his prayers to God and the sea: "How helpless I am to protect you from it." I am limited to praying . The psychological effects of displacement are reflected in this mood, which includes fear of dying while traveling, despair over lost homes, and mistrust of a secure future. The sea itself represents both physical danger and emotional despair, serving as a metaphor for the cruel and uncaring forces that refugees must contend with.

3.3 Sea Symbolism and Hope in the Face of Despair

One of the main symbols for both danger and hope is the sea. The refugees' vulnerability is highlighted by its descriptions as "deep," "vast," and "indifferent" (Five Senses Education). However, the father's prayer that "the sea knows this"—that his son is "precious cargo"—conveys a tenuous hope that life and dignity endure despite the trauma. The complex emotional landscape of refugees is encapsulated by this dual symbolism, which juxtaposes the desire for survival and a fresh start with the ever-present danger of death (Five Senses Education; Study Breaks)

3.4 Collective Trauma and Hope in Khaled Hosseini's Sea Prayer

In Sea Prayer, Khaled Hosseini skillfully uses the voice of a father speaking to his son as they get ready for a perilous sea voyage to depict the collective trauma of refugees. The father's story, which reflects both his own suffering and the common suffering of displaced communities, is filled with memories of a tranquil past and prayers for survival.

In the long summers of childhood, when I was a boy the age you are now, your uncles and I spread our mattress on the roof of your grandfather's farmhouse outside of Homs," the father says at the opening of the novella, recalling the peaceful life they once had in Homs,

Syria, evoking feelings of loss and nostalgia. The air was cool, the sun was a pale rim of persimmon to the east, and we woke up to the sound of your grandmother's cooking pots clanking, the bleating of your grandmother's goat, and the stirring of olive trees in the breeze (Hosseini). This striking imagery highlights how war destroys social ties and uproots entire societies in stark contrast to the horrors that ensue.

The father continues by describing the destruction caused by war: "First came the protests. The siege followed. Bombs spit out of the sky. famine. funerals. You are aware of these things (Hosseini). This graphic depiction highlights the loss and violence that force families to leave their homes, capturing the shared trauma endured by innumerable refugees.

To highlight the communal aspect of this suffering, Hosseini employs inclusive language: "Your mother is here tonight, Marwan, with us, on this cold and moonlit beach, among the crying babies and the women worrying in tongues we do not speak." Iraqis, Somalis, Afghans, Eritreans, and Syrians.

We are all anxiously awaiting sunrise and terrified of it. "We are all looking for home" (Hosseini). Here, the father's words highlight the vulnerability and hope that refugees from different backgrounds share.

To highlight the communal aspect of this suffering, Hosseini employs inclusive language: "Your mother is here tonight, Marwan, with us, on this cold and moonlit beach, among the crying babies and the women worrying in tongues we do not speak." Iraqis, Somalis, Afghans, Eritreans, and Syrians. We are all anxiously awaiting sunrise and terrified of it. "We are all looking for home" (Hosseini). Here, the father's words highlight the vulnerability and hope that refugees from different backgrounds share.

The father expresses both fear and brittle hope in his prayerful tone. "How powerless I am to protect you from it," he says, acknowledging his helplessness in the face of danger. I

am limited to praying . "You are precious cargo, the most precious there ever was," he says, expressing his love and hope for his son's safety. I hope the sea is aware of this (Hosseini). The sea, which is characterized as "deep," "vast," and "indifferent," represents both the possibility of survival and the dangerous journey that lies ahead (Hosseini).

Furthermore, the emotional toll of trauma is poignantly captured by Hosseini: "I said to you, 'Hold my hand.'" Nothing negative will occur. These are just words. The tricks of a father. Your faith in your father is destroyed (Hossein. The father's internal battle to emotionally shield his son from the harsh realities of their circumstances is revealed by this admission.

Hosseini humanizes the refugee crisis and draws attention to the collective trauma experienced by displaced peoples through these narrative techniques and evocative language. The father's tale turns into a universal illustration of hope, resiliency, and loss.

3.5 Conclusion

By adhering to the discourse practice of a community of shared future for mankind, Khaled Hosseini's work reflects the literary orientation of that community. His understanding of the refugee crisis as a writer demonstrates that literature should assume its duty to support the development of a global community with a shared future.

The concept of a community of shared future for mankind has addressed the issues of the times and reflected the law of development in human society, despite the fact that the causes of refugee children are extremely complex and challenging in the global governance of refugee problems. Therefore, in order to address the issues facing refugees, particularly refugee children, we require a global perspective on civilization and development.

General Conclusion

General Conclusion

From a literary perspective, this thesis traces the profound and long-lasting effects of trauma as experienced by refugees, especially in the context of the Syrian crisis. The intricacy of trauma and the transformational potential of storytelling have been highlighted by this study's examination of trauma from psychological, social, and literary viewpoints, as well as its portrayal in refugee narratives.

By defining trauma as a complex phenomenon that impacts people and communities on a physical, psychological, and social level, Chapter one lays the theoretical foundation. Setting the Syrian refugee crisis in the broader context of forced migration and highlighted the extent of displacement and the pressing need to comprehend the psychological and emotional impact on those affected.

The study explores how trauma experienced by refugees is portrayed in literature, showing how writers employ narrative devices like memory, reflection, and visual imagery to give voice to the experiences of refugees that have been silenced. Through the use of these literary techniques, refugee literature serves as a platform for processing pain, regaining agency, and cultivating empathy in addition to documenting suffering. The chapter invited readers to witness tales of loss, resiliency, and hope, demonstrating how literature can close the gap between individual suffering and societal understanding.

This chapter stressed that trauma of displacement is a collective wound that affects generations and societies.

It addresses the healing power of stories, for both the authors who tell them and the readers who listen to them. Refugee literature becomes a potent tool for education, healing, and community building by shedding light on the psychological and emotional effects of

displacement. Collectively, this study show that trauma is a universal human experience that affects identity, memory, and belonging even though it is extremely personal.

Both resistance and testimony are found in refugee literature: resistance to forgetting, marginalization, and apathy, as well as testimony to the realities of suffering and resiliency.

This thesis's analysis of refugee stories pushes us to acknowledge the long-lasting effects of conflict and displacement and to react to them with compassion, accountability, and a dedication to justice. This study concludes by reaffirming the critical role that literature plays in shedding light on the inner lives of trauma survivors. In a world characterized by constant displacement and uncertainty, refugee narratives serve as a powerful reminder of our common humanity and the pressing need for compassion by elevating the voiceless and promoting understanding across boundaries.

The comparative aspects of refugee literature, the changing genres of testimonial writing, and the narratives' long-term effects on public opinion and policy may all be the subject of future studies. In the end, refugee literature's timeless message is one of optimism, fortitude, and the indomitable human spirit.

Humanitarianism, which is viewed as a set of practices aimed at alleviating the suffering of people who live far away, is closely related to storytelling as a tool for fostering empathy and increasing awareness. As varied as the religious and secular moral philosophies that inspire them are humanitarian ideas and endeavors.

Humanitarian discourses have been used by government leaders and aid organizations to rally support for initiatives like military interventions in the Global South, resettlement opportunities for refugees, and the delivery of medical and clothing supplies to those in need.

Humanitarianism and literature have a long history of influencing one another since the late 18th century as cultural platforms that advance ideas of human dignity as well as

liberal freedom and autonomy. Humanitarianism and the associated human rights discourse have gained more popular and literary attention in the late 20th and early 21st centuries since the 1948 United Nations Universal Declaration of Human Rights was adopted in response to the crimes committed by Nazi Germany during World War II.

There has been much discussion about whether or not these discourses are sufficient to combat the astounding violence of the modern era. As they recount tales of tragedy, conflict, and state violence, world literatures both defend and criticize humanitarianism and human rights. The intersections of humanitarianism, human rights, and global literature represent a rich site of contestation and opportunity for study in the twenty-first century, as literature continues to imagine in various ways the causes of and responses to suffering around the world

Khaled Hosseini's *Sea Prayer* is a profoundly moving novella that uses the character of Marwan and the father's letter to him to protect and preserve the national mémoire of Syria's war-torn reality and the refugee crisis. The narrative, structured as a heartfelt prayer from a father to his young son on the eve of a perilous sea journey, serves as a poignant vessel for collective memory, trauma, and hope.

The letter's sleeping child, Marwan, represents the defenseless Syrian conflict victims—children whose lives and futures are irrevocably changed by conflict and forced relocation. Hosseini turns the vast tragedy of the Syrian refugee crisis from a far-off political problem into a personal tale through Marwan. The father's thoughts on Marwan's previous life in Syria recollections of calm days, verdant fields, and laughter stand in stark contrast to the current peril and loss, highlighting the catastrophic disruption brought on by war.

The letter from the father is a preservation act. It is simultaneously a prayer, a memory, and a testimony. The father preserves the memory of their identity and homeland by

narrating their previous life in Homs, Syria, and the atrocities that compelled them to escape. Because it prevents history from being erased due to trauma and displacement, this narrative transmission is essential to preserving the national memoir. The letter turns into a plea for these memories to endure despite the psychological and physical upheaval and a symbolic archive of what was lost. Marwan represents Syria's and its citizens' future.

In addition to preserving memories, the father's letter aims to instill a sense of self and hope. The father's love and hope for Marwan's survival and a better future endure throughout the story, despite the overwhelming fear and uncertainty. Because it guarantees that the experiences of war, loss, and resiliency are not forgotten but are instead passed down to the following generation, this intergenerational transmission is essential to preserving national memory.

Marwan's role in Sea Prayer goes beyond that of a simple character; he is the embodiment of innocence caught in the crossfire of history and the living symbol of Syria's national memory. Khaled Hosseini gives voice to the suffering and hope of a war-displaced people by preserving their collective memory through the father's letter to Marwan. The story serves as a potent illustration of how resilient memory can be in the face of trauma, highlighting how crucial it is to remember and respect the past in order to preserve identity and humanity in the face of loss and displacement.

Through the personal voice of a father speaking to his son Marwan, Khaled Hosseini's Sea Prayer is a potent, succinct story that humanizes the Syrian refugee crisis. Recent research and critical analyses have produced a number of recommendations for future scholars who wish to investigate Sea Prayer and its function in preserving national memory.

Khaled Hosseini's Sea Prayer, a poignant narrative, focuses on the experiences of Syrian refugees, highlighting trauma, displacement, and memory. It encourages scholarly inquiry into Marwan's role in safeguarding national memory.

Sea Prayer, a war narrative, should be analyzed using interdisciplinary perspectives like resilience theory, postcolonial theory, and memory studies. Comparative literary analysis can help explore similarities and differences in narrative strategies, symbolism, and themes related to displacement and memory. This approach can help position Sea Prayer within a global literary conversation on forced migration and highlight universal human experiences.

Sea Prayer is a visually appealing narrative that combines text and illustrations, evoking memories, loss, and hope. Future researchers should analyze how these elements enhance reader engagement with Marwan's story and the refugee experience. Marwan serves as a symbol of innocence, future potential, and national memory, embodied through the father's letter and his address to Marwan. Sea Prayer is a narrative that uses visual art to enhance the emotional and thematic content of the text. Future researchers should analyze how the illustrations contribute to the narrative's message of memory, loss, and hope. Marwan, the character, serves as a symbol of innocence, future potential, and national memory, embodied through the father's address.

Sea Prayer is a visually appealing narrative that combines text and illustrations to evoke emotions and themes. Future research should explore how the illustrations enhance the reader's engagement with Marwan's story and the refugee experience. Marwan's character serves as a symbol of innocence, future potential, and national memory, embodied through the father's letter and his silence.

Studying Sea Prayer's reception by various audiences, including refugees, humanitarian workers, and the public, can help assess its effectiveness in raising awareness

and influencing attitudes towards displaced peoples. Analyzing its stylistic choices, prayer motifs, and language can deepen appreciation for the text's artistry and understanding of personal and collective memory.

Researchers should use interdisciplinary, comparative, and multimodal approaches to study Sea Prayer and Marwan's role in protecting national memory, enhancing literary understanding and honoring the socio-political realities encountered by refugees.

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Appendices

Appendix A: Khaled Husseini

Figure 1: Picture of the Writer Khaled Husseini

Khaled Husseini is an Afghan-born, American author and physician, widely recognized for his emotionally resonant narratives about exile, memory, and resilience. Born in Kabul in 1965, he spent his early years in Afghanistan until political unrest led his family to seek asylum in the United States in 1980. Though he trained and worked as a physician, Hosseini rose to international literary prominence with his debut novel, *The Kite Runner* (2003).

Appendix B: Sea Prayer

Figure 2: Image of Khaled Husseini 's Sea Prayer Cover Page
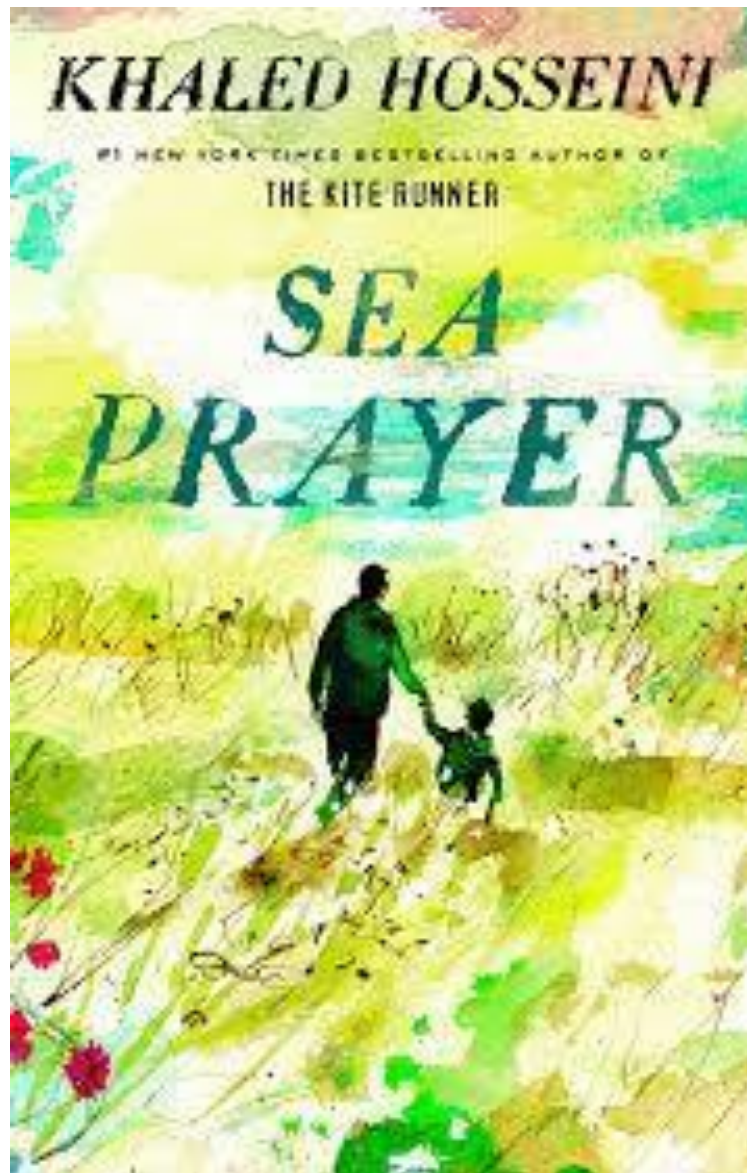
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