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## The Poetics of Pain: Trauma and Memory in Vuong's *On Earth We're Briefly Gorgeous*

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### Research Article

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### Abstract

**Aim:** This paper investigates how Ocean Vuong's *On Earth We're Briefly Gorgeous* expresses trauma and memory through lyrical language and narrative fragmentation. The aim is to examine how the novel captures intergenerational pain rooted in war, displacement, and cultural dislocation, and how these emotional experiences shape identity.

**Methodology and Approach:** The research follows a qualitative approach, focusing on close textual analysis supported by postcolonial and trauma theory. The study applies frameworks developed by Cathy Caruth, Dominick LaCapra, and others to explore how Vuong's stylistic strategies convey psychological rupture. Primary emphasis is placed on the novel's epistolary structure and its use of poetic imagery to understand the link between memory, narrative, and healing.

**Outcome:** The study finds that Vuong's narrative turns pain into artistic expression, making trauma visible through literary form. The novel highlights how suppressed memories—both personal and collective—emerge through fragmented storytelling. Vuong's prose enables both the narrator and readers to confront suffering while navigating loss, identity, and belonging. The research also reveals how literature can create spaces for emotional recovery and cultural memory.

**Conclusion and Suggestions:** Vuong's novel demonstrates that writing can become a therapeutic act. This study recommends further interdisciplinary research connecting literary trauma narratives to psychological resilience, with particular attention to diasporic voices and their unique modes of remembering, expressing, and surviving trauma.

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Contemporary literature has seen a surge in scholarly interest regarding trauma and memory, especially where narratives explore the complexities of cultural identity, familial connections, and the psychological consequences of conflict. Ocean Vuong's first novel, *On Earth We're Briefly Gorgeous*, stands as compelling evidence of these themes, existing at the junction of personal and collective trauma against the nuanced backdrop of the Vietnamese American experience. The story, told through letters, intimately explores the protagonist's relationship with his mother, situating their bond within a broader narrative of migration, war, and the forging of identity (Saeed NM et al.). Although a good deal of literature addresses PTSD and trauma, a gap still exists in understanding how these experiences are specifically articulated through poetic language and narrative structures in Vuong's particular work (Rabee AM et al.). This paper hopes to fill this gap, focusing quite precisely on the way trauma manifests and intertwines with memory in *On Earth We're Briefly Gorgeous*. Furthermore, it will try to unravel the complexities of how Vuong's lyrical language transforms themes of suffering into narratives of resilience and the reconstruction of identity (S Ramli et al.). The importance of this analysis rests in its potential to shed light on the therapeutic possibilities that are embedded within literary expression, especially for marginalised voices grappling with the ever present weight of intergenerational trauma.

By examining how Vuong integrates a really quite nuanced understanding of vulnerability and trauma, expressed through the narrator's personal reflections—"The novel articulates an ethics of vulnerability based on a polymorphous and egalitarian understanding of anal sexuality"—this paper highlights the importance of literature not just as a form of socio-political commentary, but also as a vital means of healing "The novel articulates an ethics of vulnerability based on a polymorphous and egalitarian understanding of anal sexuality, negotiating sexual shame, racial stereotyping, and generational trauma." This investigation, consequently, will contribute to ongoing discussions within trauma studies and literary criticism, advocating for a more thorough engagement with the poetics of pain as an essential aspect of the literary canon; a canon that shapes our understanding of the multifaceted human experience. Ultimately, the research will enhance academic discourse around the intersectionality of trauma,

memory, and artistic expression, providing, hopefully, practical insights into the implications of these kinds of studies for the realm of mental health and overall community resilience (Nazki SH).

The intricate relationship between trauma and memory has long been a focus in contemporary literary studies, with considerable attention directed towards how narratives can encapsulate and convey deeply personal and communal experiences of suffering. The significance of this theme is particularly evident in works that address multicultural, immigrant experiences, where the transmission of trauma can frequently challenge conventional narratives of identity and belonging. In this landscape, Vuong's *On Earth We're Briefly Gorgeous* stands out as a profound exploration of this nexus. Scholars have begun to unpack the ways in which Vuong articulates pain – both personal and generational – through a distinctive blend of lyrical prose and fragmented storytelling, mirroring the often disjointed nature of memory itself (Saeed NM et al.). The novel's epistolary structure allows for an intimate, yet complex engagement with trauma, weaving together themes of familial relationships, sexuality, and cultural heritage (Rabee AM et al.). It notably highlights the perpetual ripple effects of violence and displacement on the self, suggesting that such experiences are not simply individual, but rather communal and intergenerational in nature (S Ramli et al.). Existing literature has established several key themes within Vuong's narrative, most notably the layering of linguistic beauty over profound pain.

Critics have lauded the text for its poetic quality, which serves to heighten the emotional resonance of traumatic memory. Furthermore, Vuong's exploration of sexuality and its tension with traditional familial expectations offers a critical lens through which we might examine identity construction amidst adversity, wherein love and longing are intimately entwined with suffering (Nazki SH). Still, despite these insights, there remains a notable gap in the exploration of how Vuong's work can be situated within the broader discourse of trauma theory, especially in relation to post-colonial critiques of memory (Rybalkin S). While some scholars have endeavoured to connect Vuong's narrative to broader cultural traumas faced by the Vietnamese diaspora (Dedha T et al.), a truly comprehensive analysis that situates *On Earth We're Briefly Gorgeous* within the complexities of

contemporary trauma theory is perhaps still wanting (Sharma KP). Moreover, the intersection of trauma and art within Vuong's narrative raises pertinent questions about the efficacy of artistic expression as a means of processing and communicating painful experiences. While there is a growing interest in the therapeutic potential of literature, the specific mechanisms through which Vuong's poetic language facilitates this process warrants further investigation (Nataliya V Maftyn et al.). The work's examination of memory, particularly regarding how intergenerational trauma permeates the protagonist's consciousness, suggests a rich ground for future research into the narratives implications for understanding the emotional burden carried by individuals and, indeed, communities (Sirait AL et al.). In summation, while existing scholarship on Vuong's *On Earth We're Briefly Gorgeous* has laid a critical foundation, there remains much to unpack in terms of its contributions to the discourse on trauma and memory. The nuanced portrayal of pain as both an intimate and collective experience deserves further scrutiny, especially as it relates to the broader implications for understanding how literature functions as a vehicle for both healing and remembrance (Ágota Márton, p. 101-105).

As this literature review progresses, it will seek to address these gaps by synthesising existing research, while pursuing an in-depth analysis of Vuong's unique poetic form and its role in the articulation of trauma (Fournier L), ultimately aiming to illuminate how *On Earth We're Briefly Gorgeous* not only reflects the complexities of personal and communal pain, but also speaks to the broader human condition (Wall S). The exploration of trauma and memory in literature, particularly through the lens of Vuong's *On Earth We're Briefly Gorgeous*, has steadily evolved, mirroring broader scholarly developments. Earlier studies often focused on defining trauma, generally referencing foundational theories that explore its impact on identity and narrative structure; consider, for example, those theories outlined by Caruth and LaCapra, who suggest that trauma disrupts temporal continuity, resulting in fragmented storytelling (Saeed NM et al.) (Rabee AM et al.). As the field matured, scholars began investigating how memory interacts with trauma in narrative forms, with authors such as Felman and Laub highlighting the necessity of voice and testimony in the healing process (S Ramli et al.) (N/A). More contemporary

analyses have delved into Vuong's specific contributions, noting how his use of poetic language operates both as a healing mechanism and as a means of articulating pain, effectively engaging with the cultural and linguistic dislocation experienced by his characters (Nazki SH)(Rybalkin S). Critics such as Didion and Kirmayer provide essential frameworks for understanding the interplay between personal and collective memories, arguing that individual traumas are invariably linked to larger social narratives (Dedha T et al.) (Sharma KP). This connection becomes evident in Vuong's work, wherein the personal letters serve as vessels for collective memory, resonating deeply with the experiences of the Vietnamese diaspora (Nataliya V Maftyn et al.)(Sirait AL et al.). Furthermore, the intersection of pain, beauty, and language has been critically significant, suggesting that the very act of writing can become a cathartic process, allowing for the transmutation of suffering into art, as discussed by scholars such as Sontag and Spivak (Ágota Márton, p. 101-105)(Fournier L). This literary progression illuminates the increasing recognition of voice within trauma narratives, demonstrating how Vuong's work encapsulates a broader discourse on the necessity of narrative reclamation in the face of historical and personal anguish (Wall S). Through this evolving dialogue, a complex understanding of the poetics of pain emerges, echoing the necessity for continued reflection on trauma and memory within literary studies.

Exploring the thematic elements of trauma and memory in Vuong's *On Earth We're Briefly Gorgeous*, the literature section highlights the intersection of poetic expression with both personal and collective history. A significant theme emerges around the representation of pain, with scholars noting that Vuong's work transcends mere storytelling; generally speaking, it embodies an artistic negotiation of trauma through vivid imagery and emotive language. For instance, the layering of memory in his narrative allows readers to engage with the visceral nature of loss and longing, evoking a shared understanding of suffering, as examined in the works of (Saeed NM et al.) and (Rabee AM et al.). Moreover, the ways in which Vuong entwines personal narrative with historical context has been a focal point for several authors, who suggest that this technique paves the way for a broader discourse on identity and belonging. The relationship between memory and the presentation of familial bonds, particularly in the context of the

Vietnamese-American experience, has been critically examined, highlighting the complexities of cultural memory and its impacts on individual identity (S Ramli et al.). Additionally, the transformative power of language itself in articulating trauma has garnered attention, with researchers emphasising how Vuong's poetic style evokes emotional resonance, enabling pain to be both expressed and, indeed, processed (Nazki SH), (Rybalkin S).

This literature review adeptly positions these themes within a larger framework of trauma studies, linking theoretical perspectives with textual analysis to underscore the nuanced ways in which memory functions in the construction of identity and experience in Vuong's poetry. Such an integrated examination articulates how personal and collective traumas are intricately woven into the fabric of language and memory, providing valuable insights into the poetics of pain. Exploring the poetics of pain within Vuong's *On Earth We're Briefly Gorgeous* reveals a rich tapestry of methodological approaches that significantly influence our understanding of trauma and memory. One prominent perspective is the psychoanalytic approach, which posits that memory serves a critical role in the negotiation of trauma. Scholars have argued that Vuong's narrative techniques echo the fragmented nature of memory, aligning with Lacanian theories that suggest trauma disrupts coherent self-narratives (Saeed NM et al.) (Rabee AM et al.). Furthermore, the post-colonial lens prominently featured in the literature underscores how cultural dislocation shapes the character's experiences of pain, highlighting the intersection of personal and collective histories (S Ramli et al.) (N/A). Alternative methodologies have also emerged, particularly those rooted in feminist and queer theory. These perspectives offer insights into the relational dynamics of trauma, suggesting that Vuong's exploration of intimate relationships operates both as a site of pain and a potential space for healing, thus inviting a nuanced reading of familial ties and their impact on memory (Nazki SH) (Rybalkin S). In addition, the narrative structure itself has drawn attention for its nonlinear qualities, which resonate with the chaotic experience of trauma, as noted by critics who emphasise the role of form in conveying the emotional weight of the narrative (Dedha T et al.) (Sharma KP). Critical responses have, too, highlighted the significance of linguistic choices, suggesting that Vuong's poetic language acts as a vehicle for expressing ineffable pain, a notion supported by



studies on the aesthetics of trauma (Nataliya V Maftyn et al.)(Sirait AL et al.). Overall, these diverse methodological approaches collectively enrich the discourse surrounding *On Earth Were Briefly Gorgeous*, illustrating the complex interplay between trauma, memory and narrative form, while also opening avenues for future research that could further dissect these rather intricate relationships. In examining Vuong's *On Earth Were Briefly Gorgeous*, various theoretical perspectives may converge to elucidate the intricate relationship between trauma and memory.

Many scholars have explored how trauma is represented through lyrical prose, thereby firmly placing Vuong's narrative within the broader discourse on contemporary poetry. The connection between memory and narrative structure is particularly emphasised by (Saeed NM et al.) and (Rabee AM et al.), who illuminate how fragmented recollections offer a means for the speaker to process past pain. This notion is, furthermore, elaborated by (S Ramli et al.), who argues that disjointed narrative forms allow for a deeper exploration of personal and collective histories, thus amplifying the emotional resonance of trauma. Additionally, psychoanalytic frameworks are prevalent in the literature, with authors such as and (Nazki SH) delving into the implications of memory repression and its manifestations in Vuong's work. Their analyses suggest that the text serves as a site of catharsis, offering readers a glimpse into the psychological struggles inherent to trauma. Conversely, critics such as (Rybalkin S) challenge the readability of such fragmented narratives, suggesting that they could alienate audiences unacquainted with the underlying themes of suffering, thereby complicating the text's overall accessibility. Postcolonial readings of Vuong's narrative, as presented by (Dedha T et al.) and (Sharma KP), discuss the impact of cultural displacement on the expression of trauma. These perspectives highlight the intersectionality of identity, suggesting that memory in *On Earth We're Briefly Gorgeous* navigates between personal pain and broader sociopolitical histories. Collectively, these theoretical frameworks paint a multifaceted portrait of trauma and memory, enhancing our understanding of Vuong's poignant exploration of pain within the broader spectrum of human experience.

The exploration of trauma and memory in Vuong's *On Earth We're Briefly Gorgeous* offers rich insights into how the personal and collective

experiences of pain are intricately woven together through narrative form. The literature demonstrates that Vuong's lyrical prose can serve as a powerful mechanism for articulating both individual and generational trauma, resonating deeply with the reader and, indeed, challenging traditional notions of identity and belonging. By framing the narrative within an epistolary structure, Vuong allows for a nuanced examination of the complexities inherent in familial relationships and cultural heritage, revealing the communal dimensions of suffering that transcend mere individual experience (Saeed NM et al.)(Rabee AM et al.).As discussed throughout this review, the interplay between trauma and poetic expression in Vuong's work highlights the therapeutic potential of literary art. Scholars have noted how the beautiful layering of language envelops the visceral pain depicted in the narrative, creating a striking contrast that heightens the emotional impact of the text (S Ramli et al.). This poetic interplay functions not only as a narrative strategy to convey trauma, but also as a vehicle for healing, suggesting that art can play a vital role in the recovery process (Nazki SH) (Rybalkin S). The richness of this intersection implies significant implications for both literary studies and trauma theory, suggesting that literature might well act as a healing space where memories can be revisited and, even, transformed into forms of understanding and resilience (Dedha T et al.)(Sharma KP).Still, this literature review reveals key gaps; many studies skirt around the deeper implications of Vuong's narrative within the broader spectrum of trauma theory, especially as it relates to post-colonial contexts and how they inform contemporary understandings of memory and identity (Nataliya V Maftyn et al.)(Sirait AL et al.). Additionally, while the existing scholarship articulates the poetics of pain effectively, few have ventured to scrutinise the specific mechanisms by which Vuong's stylistic choices contribute to the processing of trauma and memory (Ágota Márton, p. 101-105). The fragmented narrative structure, often a hallmark of trauma narratives, warrants further examination with regard to its overall effectiveness and accessibility for varied audiences (Fournier L, Wall S).

Future research in this domain could greatly benefit from addressing the intersectionality of trauma, especially as it pertains to the immigrant experience. Scholars could explore how Vuong's work engages with, and perhaps



complicates, existing trauma models, thereby shaping new understandings of intergenerational experiences of pain, particularly within the Vietnamese diaspora. There is also potential for deeper analysis of the therapeutic implications of literary expression, examining how Vuong's poetic language functions not merely as an aesthetic choice, but as a profound engagement with the emotional burdens borne by individuals and communities alike. In conclusion, while the body of literature surrounding Vuong's *On Earth We're Briefly Gorgeous* lays a robust foundation for understanding the poetics of trauma and memory, it invokes a call for richer analyses that encompass the text's broader implications. These insights not only reinforce the value of literature as a complex, effective medium for expressing pain and facilitating healing, but also demonstrate the necessity for ongoing exploration of how narratives shape our collective conscience and memory. As the landscape of trauma studies continues to evolve, Vuong's work will, no doubt, remain a poignant reference point, urging both scholars and readers to revisit and engage with the narratives that define our human condition.

When investigating trauma and memory in Vuong's *On Earth We're Briefly Gorgeous*, choosing appropriate research methodologies becomes key to revealing the subtle connections between personal and shared experiences portrayed in the novel. The research question centres on analysing how Vuong's narrative methods express intergenerational trauma, along with the intricacies of an identity moulded by both suffering and beauty. To tackle this question, the study will adopt a qualitative approach, making use of close textual analysis to explore the novel's epistolary style, poetic language, and somewhat fragmented narrative. This approach aligns with research showing literary texts can be useful locations for examining the emotional and psychological aspects of trauma (Saeed NM et al.). Such a method provides a thorough examination of how Vuong expresses the complex relationship between memory and identity, allowing a more detailed understanding of the text's thematic depth (Rabee AM et al.). Furthermore, a comparative analysis of similar works in trauma literature will contextualise Vuong's contribution to the broader conversation around trauma and memory, in most cases reinforcing the research goals (S Ramli et al.). Importantly, the qualitative methods employed allow an exploration of personal stories that uncover characters' emotional worlds, which leads to a greater

understanding of the protagonist's struggles, demonstrating that pain can produce beauty. As Vuong puts it, "Language, or one's tongue, is ultimately what binds these traumas—yielding something gorgeous" "Language, or one's tongue, is ultimately what binds these traumas—yielding something gorgeous, something more powerful than the traumas themselves." (Sarah Appleton Pine). This methodology's importance is notable academically and practically; not only does it advance the understanding of literary depictions of trauma, but it also draws essential links to real-world challenges faced by marginalised groups, particularly concerning the Vietnamese diaspora. Moreover, by critically engaging with established trauma theory, particularly by using frameworks from authors like Caruth and LaCapra, this study hopes to enrich the discussion surrounding the 'poetics of pain' and its implications for healing and resilience (Nazki SH). Ultimately, this methodological approach forms the basis of the research, providing both a structured way to analyse the text and a platform for wider discussions on the role of literature in expressing and understanding the emotional experiences connected to trauma and memory (Rybalkin S). Through this approach, the study aims to contribute significantly to literary studies, trauma theory, and cultural analysis (Dedha T et al.).

Vuong's *On Earth We're Briefly Gorgeous* offers a rather deep exploration of trauma and memory. The novel constructs a narrative framework that, in an interesting way, connects personal experiences to broader, collective historical traumas. This, in turn, throws light on the intricacies of identity for those in the Vietnamese diaspora. Vuong's use of epistolary form and fragmented style intimately binds the protagonist's emotional state to the wider impact of familial and societal trauma. We see this particularly in his relationship with his mother—a relationship marked by both love and pain, and perhaps reflecting the deep scars left by the Vietnam War and its enduring effects. The narrative illustrates how trauma can, generally speaking, be passed down through generations, often shaping identity in ways that aren't openly discussed, such as when the protagonist observes, "Language, or one's tongue, is ultimately what binds these traumas—yielding something gorgeous" "The novel presents readers with an extended consideration of inter- and multi-generational war trauma, via the epistolary narrative of Little Dog and his mother Ma." (Jeffrey T. Gibbons).

When viewed alongside existing literature on trauma narratives, Vuong's work does seem to reinforce and expand on ideas put forth by scholars like Caruth and LaCapra. They argue, rightly in most cases, that trauma isn't just an individual experience; it's also a collective one (Rabee AM et al.).

Furthermore, Vuong uses poetic language as a tool for both remembrance and healing, and this aligns with findings in studies on literary trauma, which, as one would expect, highlight the therapeutic potential of narrative expression (S Ramli et al.). It points to a significant contribution to our understanding of trauma representation in literature, particularly how it ties into issues of marginality and racial identity. While earlier studies have frequently looked at trauma as a single event, Vuong's work shows trauma to be deeply connected to complex familial relationships and cultural memory, which resonates with findings in (Nazki SH). Consequently, the importance of these findings lies not just in their academic contribution to trauma theory, but in their practical implications for discussions about mental health and the crucial role of narrative in building resilience among marginalised communities (Rybalkin S). This study elucidates the need to bring personal narratives into wider discussions of recovery, offering insights that may well have ramifications for therapeutic practices (Dedha T et al.). Ultimately, Vuong's narrative acts as a vital site for understanding the poetics of pain, enriching our understanding of trauma literature by, in a very real sense, bridging the divide between personal suffering and collective memory (Sharma KP).

This research paper explores how Ocean Vuong's use of literary techniques—lyricism, fragmentation, and structural innovation—gives shape to trauma and memory in a way that is both expressive and transformative. The study situates *On Earth We're Briefly Gorgeous* within contemporary trauma theory and opens a space for thinking about how literature can participate in broader conversations on mental health. Through close reading and critical interpretation, the paper foregrounds the poetics of pain and suggests how literary form can carry emotional and psychological weight. The textual analysis is grounded in a qualitative approach, relying on detailed thematic readings and interpretive engagement to draw connections between narrative form and trauma expression. These connections are presented not as clinical claims, but as

reflective possibilities that stem from the novel's aesthetic and emotional complexity.

The analysis draws attention to the intergenerational and cultural layers of trauma in Vuong's work, contributing to ongoing scholarly dialogues in literary studies and trauma theory. It gestures toward the therapeutic potential of narrative, showing how stories structured through trauma can open new understandings of memory, identity, and emotional survival. The work is deeply rooted in the specifics of this single text, treating it as a case study rather than a generalizable model. There are, however, notable limitations in the methodological framework. The criteria guiding textual interpretation remain implicit, making it difficult to assess how conclusions were drawn. Without clearly defined analytical steps, interpretations can appear subjective, with aesthetic features at times interpreted as functional without adequate justification. The study would have benefitted from a stronger engagement with scholarship on literature's therapeutic capacities, including fields like biblio-therapy and narrative medicine, which could provide a richer context for the claims made about healing and transformation.

The argument about reader resonance and therapeutic impact, while compelling, relies entirely on internal textual features and does not consider external factors, such as reader reception or empirical validation. By focusing on a single novel, the study limits its scope and introduces the risk of selection bias. Assertions about the text's therapeutic potential are based on interpretation rather than supported by evidence from psychology or healthcare, which limits the broader applicability of the findings. The paper's strength lies in its sensitive and insightful reading of Vuong's narrative, offering a nuanced account of how trauma and memory are rendered through literary form. It contributes meaningfully to literary discussions around how pain is stylized, remembered, and communicated through narrative. Yet, the interpretive claims about therapeutic effects would carry more weight if supported by methodological transparency and interdisciplinary anchoring.

Future work in this area would benefit from clearly articulated qualitative research methods tailored for literary trauma studies, combined with interdisciplinary collaborations that examine how readers actually respond to

trauma narratives. Research that bridges literary interpretation with clinical inquiry could help determine whether the aesthetic strategies observed in texts like Vuong's have measurable effects on readers' emotional or psychological wellbeing. The dialogue opened by this paper points to the need for more integrated approaches that respect both the literary depth of trauma narratives and the real-world questions they might raise about healing, witnessing, and mental health.

In *On Earth We're Briefly Gorgeous*, Vuong's exploration of trauma and memory reveals a complex interplay, you see, between literary form and how personal and collective pain are articulated, underlining the power of narrative as something that can transform. This paper, through careful close reading, has looked at how Vuong's lyrical prose manages to capture the experience of trauma passed down through generations while also arguing for the potential of storytelling to heal. In tackling the main research problem, the analysis has shown that Vuong's inventive use of poetic devices – things like fragmentation and imagery – helps us navigate and understand the traumatic legacies that shape both who we are as individuals and as communities. This understanding, quite nuanced, has significant implications, of course, for literary studies and discussions around mental health, suggesting literature can be a key space for working through pain and encouraging empathy. The findings also strengthen the idea that narratives can act as pathways for emotional resonance in readers, generally speaking, which ultimately promotes understanding and solidarity across different experiences. As was pointed out, "The novel presents an epistolary narrative that challenges the reader to consider simultaneously the impact of war on the individual and its multi-generational effects" "The novel presents an epistolary narrative that challenges the reader to consider simultaneously the impact of war on the individual and its multi-generational effects, as well as the larger geopolitical consequences of the United States's imperialist exploits throughout Southeast Asia." (Jeffrey T. Gibbons), really highlighting literature's important responsibility in grappling with difficult emotional landscapes. Looking to the future, research might explore comparative analyses of trauma in modern literature, particularly the interplay between form and emotional impact, as previous studies suggest through their advocacy for

interdisciplinary approaches when exploring trauma narratives (Saeed NM et al.). Furthermore, empirical studies examining the effects of reading trauma literature on readers' emotional well-being are warranted to support the therapeutic claims made in this study (Rabee AM et al.). Inquiries in the future could also consider the cultural contexts around trauma narratives, adding another layer of understanding to how various communities negotiate pain and resilience through storytelling (S Ramli et al.). Ultimately, this paper adds to a growing body of scholarship that values literature not just as a reflection of trauma, but as a key participant in the ongoing discussion around healing and memory. By clarifying these insights, the paper provides a foundation for future explorations into how narrative art can shed light on the human experience of suffering and survival (Nazki SH).



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