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NARRATING TRAUMA, MEMORY, AND IDENTITY IN ATIA ABAWI'S DIASPORIC FICTION OF EXILE: A COMPARATIVE ANALYSIS OF THE SECRET SKY AND THE LAND OF PERMANENT GOODBYES

Sana Qazi [1], Muhammad Asif Nadeem [2]

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Affiliations:

[1] Lecturer, SE Post Graduate College; PhD Scholar, Department of English Literature, IUB, Pakistan
Email: qazisana12@gmail.com

[2] Associate Professor and Chairman, Department of Special Education, IUB, Pakistan
Email: asif.nadeem@iub.edu.pk

Corresponding Author's Email:

[2] asif.nadeem@iub.edu.pk

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Abstract

Present research examines Atia Abawi's contribution to Afghan diasporic literature. Study focuses on themes of trauma, displacement and identity formation in selected novels, A Land of Permanent Goodbyes and The Secret Sky. Abawi's narrative strategies prevail in the use of destiny as narrator. This highlights the complexity of exile and the ethical urgency of refugees. Major objectives of this research were to evaluate the role of memory as burden and resource in the construction of diasporic identity and to critique Abawi's narrative strategies in relation to trauma's belatedness. The theoretical framework is drawn from Caruth's trauma theory that emphasizes trauma as an unclaimed experience that runs belatedly through memory and narrative. Memory in this way becomes the central identifier to narrative formation. The textual analysis of the novels highlights Abawi's critique of ethnic division, border politics and gendered exile. Her work situates within broader debates on diaspora and humanitarian ethics. Findings suggest that Abawi's novels expand the scope of Afghan diasporic writing by blending personal stories with global humanitarian concerns. Research recommends the need for comparative studies of Afghan refugee narratives within global humanitarian discourse. Study concludes that Abawi's novels expand the scope of Afghan diasporic literature. She dramatizes trauma, memory and identity as inseparable dimensions of displacement.

Keywords: Afghan Diaspora, Displacement, Trauma Theory, Memory and Identity, Testimony, Belatedness

1. Introduction

The last two decades observed a substantial production of literature on trauma, memory and identity in diasporic and migrant fiction. Studies of Abdulrazak Gurnah's migrant centred novels, Khalid Hosseini's Afghan narratives, Jhumpa Lahiri's second-generation fiction and Viet Thanh Nguyen's work on the psychological aftermath of war established diaspora literature as fertile ground. Literary perspective of this type theorized psychology of displaced subject's narration of loss. Afghan diasporic literature reflects the struggles of diasporic communities. These communities were uprooted due to war, exile and cultural fragmentation. The Afghan diasporic writers produced a body of literature that advocates themes like displacement, exile and the search for identity. Among all the Afghan diasporic writers Atia Abawi's novels remain underexplored. Her novels *The Secret Sky* and *A Land of Permanent Goodbyes* dramatize trauma as individual wound. Her novels project collective condition of the migrants bruising through memory and identity across borders. Abawi gains attention of her readers through using destiny as a narrator. Her major focus is on ethnic divisions and border politics. Strategy of this type makes her distinctive from other Afghan diasporic writers.

Initiation of such type makes Abawi's novel more significant. Her novels are important because she uses broader as discourse of trauma and diaspora. Atia Abawi's fiction offers a distinctive voice that blends

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journalistic realism with literary imagination. Abawi artistically portrays traumatic events, memory and identity within the Afghan diaspora. Her novels present ethical dimensions of displacement. Atia Abawi's fiction correlates with the Cathy Caruth's account of trauma as an experience that resists direct, linear representation. Caruth uses an interpretive lens to Holocaust literature, postcolonial fiction suiting to contemporary refugee narratives. Abawi wrote two young adult novels, *The Secret Sky* (2014) and *A Land of Permanent Goodbyes* (2018) after she observed war in Kabul and Syria. She came across the crisis of refugees. Her novels are manifestation of displacement, ethnic division and forced migration. These novels traversed her journey as journalist to lived detail. This uniqueness of writer fetched researchers to examine theoretically ground comparative reading of both of Abawi's novels.

Research gap ensued in this study is threefold. First, is the bulk of trauma focused literary criticism continues to centre canonical or heavily anthologized diasporic authors (Gurnah, Hosseini, Nguyen), leaving contemporary diasporic fiction. A genre with significant reach among adolescent readers forming their early understanding of forced migration (Allsopp, 2024). Secondly, the gap studied in this article is confined to two aforementioned novels of Abawi. The application of theory is limited to treatment of internal, ethnic, displacement within Afghan nation. Thirdly, existing reading of Abawi's fiction have not yet been synthesized within an explicit, unified theoretical framework. This research combines trauma theory with diaspora identity theory. Trauma and identity formations are separated through mutual constitutive processes. This article is important as it extend trauma and diaspora theory developed largely around canonical literary fiction. It deals with the comparative understudies' domain of diasporic fiction. It testifies frameworks built for one genre and readership hold when applied to another. Empirically, it offers the first comparative reading of Abawi's two novels together addressing specific and identifiable gap in the existing body of Abawi scholastic foundations. This article argues that Abawi's fiction resists the two narrative modes most readily available to refugee storytelling under deemed tragedy and triumphant resolution. It offers a model of displacement as ongoing process, trauma as narrate able only through formal indirection, memory as contested collective inheritance and identity as perpetually unfinished. Qualitative textual analysis technique was used to infer results. Comparative references to Afghan diasporic texts of two novels from Abawi provided content. Caruth's trauma theory was implied for the interpretation of the analysis.

2. Research Objectives

1. Analysis of the Afghan diasporic representation of the representation in Abawi's novels through close reading within the broader field of refugee and diasporic literature.
2. Evaluating the role of memory shaping diasporic identity across the borders.
3. Critique of Abawi's narrative strategies as means of articulating trauma's belatedness.
4. Implication of Caruth's trauma theory as a framework on trauma.

3. Research Questions

1. How do Abawi's novels narrate the Afghan diasporic condition through the intertwined themes of trauma, memory and identity?
2. To what extent does the memory function as burden and resource in shaping diasporic identity within Abawi's fiction?
3. Why is Cathy Caruth's trauma theory relevant for analyzing Abawi's novels?
4. How does Abawi use destiny as narrator in *A Land of Permanent Goodbyes* and *The Secret Sky* reflect Caruth's notion of trauma as belated and unclaimed experience?

4. Research Methodology

Design of present research is qualitative, interpretive based on close textual reading and comparative analysis of Afghan diasporic writer Atia Abawi's two novels, *The Secret Sky* (2014) and *The Land of Permanent Goodbyes* (2018). Major aim of conducting this research is the representation of literary forms (narration, focalization, memory devices and symbolism) inhibiting displacement. This research raises major research questions; how trauma is narrated, how memory operates on the page and how identity is unsettled and reconstituted. The corpus and sampling taken for this research are the primary texts of two novels of Atia Abawi. Rationale of selecting these two novels is based on four postulates that is: 1- These novels share an author whose position is diasporic. Abawi the writer of the novels was born to exiled Afghan parents in West

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Germany. She was brought up in the United States, and she worked as a foreign correspondent in Kabul and Jerusalem. 2- The novels represent two distinct forms of displacement a) internal uprooting and flight in Afghanistan b) Transnational forced migration from Syria to Europe. 3- Both the novels are written by Abawi and based on her journalistic writing of real events. 4- The novels under study are addressed to a young, largely Western readership. This raises question about representation and audience. Secondary sources adopted in this research are the peer reviewed articles written on these novels and about the author. The study is based on three variables that are trauma, memory and identity.

The researchers used Cathy Caruth's theoretical framework named Unclaimed Experience (1996) to attain these three variables. This theoretical framework is used for belatedness, repetition and the unknown form of trauma. Reason behind using this theoretical framework is to deal with the indifferent nature of the two novels understudy which is written in entirely different cultural and political contexts. The researchers closely read the original text of every novel. Coded the passages after close reading under three categories that is trauma showing nightmares, flashbacks, hallucination, survivor guilt, silence and violence (structural or domestic). Researcher's educed qualitative analysis by applying close reading analysis technique in which the second code applied was memory. Memory coding included objects of remembrance, dream sequence, narrative voice and temporal disruption. Third coding was made on the identity based on naming, ethnic and religious labeling, home and homelessness, othering and acts of solidarity. Coded passages are then compared across the two novels for convergence and divergence. Analysis attends to form as well as content. The alternating first person chapters in both the novels *The Secret Sky* and, the personified narrator in the form of *"Destiny"* same is the case with the novel *A Land of Permanent Goodbyes*. The study was delimited to analyze literary representation not the clinical condition of real refugees. Ahmad et al. (2023) have already applied Caruth's theory to *A Land of Permanent Goodbyes*, and Iqbal reads it through refugee discourse and media framing (Iqbal et al., 2024). Present research contribution to the repository of literature is a comparative reading across two novels. Another gap identified by this research is the addition of memory and identity as analytical categories and lastly, attention to Abawi's diasporic authorial position.

5. Review of Related Literature

Afghan migrant writers focused their attention on topics like contemporary migrant and war fiction. Their interest largely upbraids them to converge on themes such as; displacement, cultural dislocation, and the reconstruction of identity (Piccoli, 2021). Convergence of such type forces them to apply mechanics like memory and narration. Use of memory and narration in their fiction keeps displacement comparatively underexplored. Principles of diasporic literature tend to emphasize the use of nostalgia, hybridity and search for belonging in diasporic literature (Brah, 2007; Hall, 1990). Cilano states aptly in his work on *Pakistani Anglophone fiction* in which he situates diasporic fiction with the broader geopolitics of the war on terror (Cilano, 2013). This relates that the literary work produced within this realm is inseparable from belongingness and identity crises. Building on this theory, literary critiques like Arcimaviciene, Liudmila, and Sercan Hamza Baglama analysis, migration metaphors in media discourse and demonstrated how migrants are theoretically constructed as outsiders (Arcimaviciene & Baglama, 2018). Hardy, C.S. (2024) commentary extends into fiction, where the migrant figure becomes a site of both individual struggle and collective political anxiety (Hardy, 2024). Gosse, V. (2008) account of *"hunkering down"* among host societies (Gosse, 2008), and Elahi's discussion of migrant, being marked as culturally *"alien"* together describe the social mechanisms that compound a displaced person's psychological burden with an externally imposed sense of otherness (Elahi, 2021). The same may be correlated with the trauma theory that highlights how violence disrupts identity and memory. Caruth's insight into belatedness and testimony illuminates Abawi's fictional diaphragm. Abawi's focus of attention like other Afghan Writers is fixed on diasporic fiction contextualization within critique of border regimes. Abawi's novels *The Secret Sky* and *A Land of Permanent Goodbyes* resonate with these frameworks. *The Secret Sky* (Abawi, 2015) dramatizes ethnic and gendered trauma. *A Land of Permanent Goodbyes* (Abawi, 2019) critiques border politics and refugee precocity. Both of the novels pave foreground memory as a site of identity reconstruction in exile.

Abawi uses displacement as a process in her novels. She takes it as a single moment: "The bomb falls, the family flees the story of *'before'* ends and the story of *'after'* begins." Abawi depicts the same in her novel,

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A Land of Permanent Goodbyes she describes events artistically as in the airstrike that kills Tariq's mother, grandmother and three siblings. She shows this entire catastrophic event artistically. Her art of characterization does not settle till this point. The real architecture of the novel is the journey itself. The journey from Syria to Turkey, Turkey to Greece, and then uncertain promise of Germany shows impact of travelogue in the novel. This travel route keeps on deferring arrival. The traveller Tariq, the main protagonist never finds safety wherever he travels. This contemplating horizon keeps revealing new inventories. Meeting with dangerous enterprises like smugglers, overcrowded boats, borders and the fracturing of Tariq's family makes the entire description horrendous. Change of scenes and events grips reader's interest. This structural choice performs a real job of a critical work. This denies resolution of displacement into single "refugee moment". Abawi's novel fulfills the creed adopted by the scholars of migration literature, *"displacement is experienced less as an event than as a prolonged, cumulative condition"* (Askland et al., 2022). Majority of the researchers working on topic of refugees are of the opinion that Abawi's novel equates *Christy Lefteri's The Beekeeper of Aleppo* (Zaidi & Salama, 2025). The narrative of these writers pushes back against Western media tendency to flatten Syrian refugees especially, men into either treats or passive victims. Character of Tareq's father is portrayed as a complex, caretaking figure whose vulnerability and love for his children complicate the *"threatening refugee man"* stereotype common in news coverage. Abawi's journalistic eye is doing something her journalism alone could not: it is showing displacement down long enough for a reader to sit inside it.

The Secret Sky stages a quitter, more localized form of displacement. The flight presented in this novel depicts an international flight as a flight of internal exile of people from their own homeland and community. Fatima, a Hazara girl and Samiullah, a Pushtoon boy, fall in love across an ethnic divide policed by tradition, family and the Taliban. Here the displacement is social and relational in context and originally geographical in its orientation. A parallel body of research studies already conducted treats displacement fiction as a vehicle for examining memory and its distortions. Memory functions unreliably or intrusively, and identity is renegotiated across the rapture of forced migration (Gurrieri et al., 2025). Abawi's novels are famous for their portrayal of the long psychological aftermath of violent dislocation. Bhabha frames through the concept of "homelessness" and historical migration (Bhabha, 2011). The sense of the identity once uprooted can never simply be restored to its prior coherence. Van der Kolk and McFarlane's clinical work on the psychopathology of poorly supported exile populations lends empirical weight to this literary pattern while Alexander's sociological view that trauma is not an inherent property of an event but something constructed retrospectively by the survivor and their community (van der Kolk & McFarlane, 1996).

Discussion advocates the idea that memory and narration reinforces displaced person's identity. Cluster of research studies on this topic identified specific conditions of migrants' lives. Fisher's work on asylum and resettlement highlights the tension between humanitarian need and nativist border politics (Fisher, 2019). Sultan and Mir examine migrants' claims to individual rights and shelter as a challenge to conventional notions of nationality (Sultan & Mir, 2021). Sadiq, Saleem, and Javaid read *Exit West* through a Foucauldian lens as an allegory of global displacement driven by political and economic upheaval (Sadiq et al., 2020). Lagji brings a postcolonial mobility framework to bear on the same novel (Lagji, 2024). Gheorghiu uses magical realism as a lens for the emotional and political dimensions of the refugee experience (Gheorghiu, 2018). Taken together, this literature establishes displacement as simultaneously a political, social and psychological condition. It increasingly treats fiction as the space where these dimensions are narratively reconciled. What remains comparatively absent form this body of work is a sustained study of how a single diasporic narrative structures the relationship between trauma, memory and identity as an ongoing process rather than a fixed outcome. Atia Abawi's *A Land of Permanent Goodbyes* uses the act of remembering and narrating loss to reconstruct a fractured sense of self across the passage from homeland to exile. This study addresses that gap by reading Abawi's fiction as a case study in how displacement narratives encode memory not merely as intrusive repetition, but as the very mechanism through which diasporic identity is reassembled.

6. Textual Analysis

After close reading of the texts of Abawi's both the novels, *"The Secret Sky"* and *"A Land of Permanent Goodbyes"* it is obvious that trauma takes place in different form in them. *A Land of Permanent Goodbyes* defines trauma in its acute and external form. Tareq's world ends in a night of bombing. He searches

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the rubble crying for his mother, unable to hear anything over, *"the ringing in his ears"* (*A Land of Permanent Goodbyes*, ch. 2). The narrator, destiny, places the blame beyond the family: it was, *"the decision made by those in their country and those outside Syria"* (*A Land of Permanent Goodbyes*, ch. 1). Even the aftermath is described as a long, spreading harm like a nuclear explosion whose *"debris and emissions have widespread, long term catastrophic effects"* (*A Land of Permanent Goodbyes*, chs. 8–9). The trauma in the novel *The Secret Sky* is chronic and internal. Fatima is not bombed; she is confined, beaten and married off by the people who love her. Her mother slaps her an calls her a *"whore"* (*The Secret Sky*, ch. 13) and she describes herself as *"a spectator, viewing my life from the outside"* (*The Secret Sky*, ch. 16).

Texts of both of the novels extend Caruth's model. Caruth's single, belated shock describes Tareq's night well, but Fatima's wound is cumulative and cultural. It is Maria Root's *"insidious trauma"* and supports Balaev's call for a pluralistic model. Loss of protective world, whether taken suddenly by a bomb or slowly by custom, unites both of the novels. The said novels theme centers on the survivor's guilt. Major common aspect in these novels is the spread of several characters. Tareq repeats the question *"How did you survive this and they didn't?"* (*A Land of Permanent Goodbyes*, ch. 23). He is haunted by counterfactuals on the shore: *"What kind of person abandons his family?"* (*A Land of Permanent Goodbyes*, ch. 23). This is an example of Lifton's survivor guilt. Fatima learns that her flight cost her sister's life: *Latif murders Afifa* (*The Secret Sky*, ch. 20). She says she can never return. Guilt arrives late, as Caruth's model predicts. Samiullah confesses that the madrassa taught him *"real Islam"* that he betrayed another boy there (*The Secret Sky*, ch. 26). Lacapra's distinction between acting out and working through applies here. Rashid act out violence, and then works through it by sacrificing himself so can escape. The comparison presented here shows that both the novels avoid a simple victim perpetrator split. *A Land of Permanent Goodbyes* gives so explicitly: "In this war, it's not just Daesh who have cold blood" (*A Land of Permanent Goodbyes*, ch. 21). Rashid shares the same ideas in the novel *The Secret Sky*.

Close reading of the texts of both the novels identified factors that show pull of home and the burden of the past. Memory acts as a double force, sustaining and wounding element for the characters. Fatima's memory of the log where the children once sat is the novel's image of the childhood that growing up removes. She names the result *"nowhereness"*. Tareq's memories are of a family *"bursting at the seams with love"* (*The Land of Permanent Goodbyes*, ch. 1) and later of a home that no longer feels like one: *"After war, home never holds the same warmth.... You have to close your eyes to feel it"* (*The Land of Permanent Goodbyes*, ch. 12). Home, in both of the novels is only reachable through memory, which fits Said's view of exile as an unhealable rift. Fatima overhears her father's wartime crimes in *The Secret Sky* and Samiullah's answer, "I'm not defending what your father did" (*The Secret Sky*, ch. 6). It shows a younger generation working out how to judge an inherited past. *A Land of Permanent Goodbyes* makes the point at the level of history: *"as generations pass, most forget that their people, too, have suffered"* (*A Land of Permanent Goodbyes*, ch. 15).

These two novels of Abawi fit Hirsch's post memory, in which the past reaches people who did not live it. The shrine story of Suleiman and Banafsha adds a positive collective memory, a tradition of love the honor code has forgotten. The novels show imposition of identity from outside and its protection from danger. Instances portrayed in the novels labels identities. Alexia's grief for example on the life jacket graveyard is that people were reduced to *"refugee and foreigner"* (*A Land of Permanent Goodbyes*, ch. 8). Samiullah answers it, *"If we judge them on their ancestors, what about ours?"* (*The Secret Sky*, ch. 7). Fatima's chadari, which she hates, becomes protection, because without it *"people can see my face, my features and my ethnicity"* (*The Secret Sky*, ch. 19). *A Land of Permanent Goodbyes* states that the invisible lines in your world hold so much power"* (*A Land of Permanent Goodbyes*, ch. 10). *The Secret Sky* shows that the same invisible lines run through a village, between Hazara and Pashtun, girl and boy, family and outsider. Both are cases of what Bhabha calls homeliness, being inside a place but not at home in it. A tug of war is spreading in both of the novels. Tareq and Musa are pulled between staying and leaving: *"we don't belong anywhere but Syria"* (*A Land of Permanent Goodbyes*, ch. 13).

Hall's view of identity as ongoing "becoming" suits both: neither Tareq nor Fatima recovers the old self; each builds a new provisional one. The most important convergence is the way both of the novels make recovery depend on being heard. Fatima can only begin to tell her story when Mahnaz patiently in *The Secret*

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Sky. Mullah Sarwar offers religious and moral counsel: *"Our culture tradition is not our religion"* (*The Secret Sky*, ch. 24), and it is this that opens his path to redemption. *A Land of Permanent Goodbyes* says it more directly: *"Just having someone listen and care can cure so much. Sharing the burden of your past makes your load that much lighter"* (*A Land of Permanent Goodbyes*, ch. 27). The volunteers Alexia, Siddiqa, Dean and strangers *"Smile at us and make us human again"* (*A Land of Permanent Goodbyes*, ch. 31). Laub's claim that survivors must tell their story to survive is dramatized in both books. Another passage pushes against purely clinical reading: *"Trauma makes a home in your heart. But it's not a weakness or even an illness"* (*A Land of Permanent Goodbyes*, ch. 26). It seemed quite close to the culturally sensitive, anthologizing approach of Balave and Craps. This approach produces empathy, a power to hold on to" (*A Land of Permanent Goodbyes*, ch. 27), as a legacy of trauma as well as a wound. The analysis of the novel yields four main findings. First finding states that trauma in the novel is anticipatory as much as retrospective. Tariq gets destabilized by witnessing suffering of the others before experiencing direst loss. Bombing footage, a rescuer's grief, and secondhand accounts of violence which lodges itself in his psyche as what Caruth calls trauma bounds up with another's experience rather than their own. This secondary exposure primes the nightmare and hyper vigilance. This fear intensifies once the war reaches its own household, suggesting that displacement trauma begins before physical displacement does.

Close reading of the text discovers that memory in the novel's text functions through belatedness and repetition rather than linear recall. Tareq's recurring visions of his dead brother Salim, his mistaking a stranger for his grandmother, and his reaction to his sister renaming her doll after their deceased sibling all show memory resurfacing. This rematerializing is unbidden. This unbidden resurfacing originates from incidental stimuli. These moments illustrates Caruth's claim that traumatic experience returns "later in repeated flashbacks, nightmares, and other repetitive phenomena." Thirdly the primary data identifies about the novel context is hallucinated conversations with Salim function ambiguously as both symptom and support Tariq instead of pretending visions purely as psychological breakdown. The narrative uses them as coping device. Salim's imagined voice repeatedly redirects Tareq toward protecting his surviving sister. She effectively uses traumatic memory as resource for present day decision making. This complicates a purely pathological reading of trauma and points out dual capacity of memory towards wound and to orient. The coding of the text brings out identity in the post displacement phase is defined by non-belonging rather than by a fixed destination. Tareq's realization that home has become "a myth" for Syrians in Istanbul. He established diasporic café space where refugees narrate their loses to one another. This shows identity being reassembled communally through shared storytelling. Selfhood in other words is not recovered but reconstructed through the act of narrating loss.

The study examines Atia Abawi's novel, *"A Land of Permanent Goodbyes."* The research narrates the displacement of Syrian family and traces war trauma registration repeated and eventually reworked into a reconstructed sense of self. The researchers applied Cathy Caruth's trauma theory alongside Dori Laub's concept of witnessing the analysis. The analysis is followed by the protagonist of the novel Tareq across there stages of the refugee experience. These three stages are; the violence that proceeds to fight, the journey into exile, and the unsettled condition of life in a host country. All of these stages operate memory as a stable record of the past as well as an intrusive, belated and fragmentary force. Tariq the protagonist of the novel identified nightmares, hallucinations, and sudden triggers repeatedly return to losses. This makes him consciously processed. The study argues that Tareq's identity is damaged by these intrusions. He is actively renegotiated due to these intrusions. Memoires are the only way which helps him to reassemble. He involuntarily adopts to the mechanism by which he relocates himself between homeland that no longer exist and a host country that does not yet feel like home to him.

7. Recommendations

Based on these findings, the study offers major recommendations that suggest future study and entitlement of the research based on these literary works. It is recommended for the future reading of Abawi's novel and of diasporic war fiction studies that hallucination and dream sequence may be treated as structural devices for identity work rather than only as symptoms to be diagnosed. The novel uses them productively to move its protagonist forward rather than merely to signal damage. The study further recommends the further

researchers working on this topic that they should adopt comparative research. A comparative study placing *A Land of Permanent Goodbyes* alongside other refugee narratives (such as Hosseini's *Sea Prayer* or Hamid's *Exit West*) would help establish whether the pattern of memory as reconstruction identified here is particular to Abawi's narrative choices or characteristic of the genre. This study is helpful to the literature reader in context of trauma informed pedagogy. Study recommends to the educators teaching textual analysis in literature classroom to draw the attention of the learner towards phased structure of this study that is pre displacement, displacement, and post displacement phases. This would help the literature students to discuss trauma and migration on personal experience directly. The preset study suggests repeated links among individual memory to collective narration. Theoretical aspect of the novel is covered through Caruth's model of trauma toward more explicit collective communal framework. This aspect is infested with memory and formation of diasporic context. The study suggests for trauma informed pedagogy that the given novel's young adult relationship, educators using this text in EFL or Literature classroom could draw on its phased structure (pre displacement, displacement, post displacement) to help students discuss trauma and migration without requiring them to draw on personal experiences directly.

8. Conclusion

Research under investigation concludes that the novel, *"A Land of Permanent Goodbyes"* portrays displacement as an ongoing psychological process. Trauma, memory and identity are continuously entangled in this novel. Tareq's nightmares and hallucinations are not incidental features of his story but they are primary means by which the narrative registers the unassimilated nature of his losses and gradually works through them. The novel's close reading context reveals and restores prewar self-centered look. This outlook is newly narrated one, assembled from fragments of memory, sustained by imagined connections to the dead, and given shape through the act of telling. The novel suggests in this sense that for the displaced, identity is not something left being with the homeland but something actively narrated into being from its ruins.

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Contribution of Authors

All the authors participated in the ideation, development, and final approval of the manuscript, making significant contributions to the work reported.

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The authors declare no conflicts of interest.

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Informed Consent

Informed consent was obtained from all individual participants included in the study.

Ethical Approval

All procedures performed in studies involving human participants were in accordance with the ethical standards of 1964 Helsinki declaration and its later amendments.

Data Availability

The datasets generated during and analysed during the current study are available from the corresponding author on reasonable request.

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