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# **Artificial Scars: AI-Generated Trauma and the Challenge to Literary Authenticity in *The Unblinking Sky***

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# Dedication

*I dedicate this modest work :*

*To my dear parents:*

*To my dear father **Elkeir***

*To my beloved mother **Samia***

*For their continuous encouragement and patience*

*To my dear sisters*

***Ghofrane And Tassbih** ( Allah have mercy on her) .*

*For steady Gaza.*

## Acknowledgment

*First and Foremost, I praise ALLAH for granting me the strength to complete this work ,*

*My feeling of gratitude goes to my beloved parents and my dear sister for their endless Support,*

*big and heartfelt thanks goes to my supervisor Pr. HANAFI HIND for her valuable instructions ,pereichous advice and consistent guidance , whenever I approached her,*

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# Astract

The arrival of the artificial intelligence in the world of literature marks a profound shift in the history of storytelling. No longer confined to the minds of human authors, narratives can now be shaped by algorithms of machines that learn, imitate, and invent. AI-generated literature challenges centuries-old assumptions about creativity, emotion, and the unique role of the writer . As it increasingly enters the domain of literary production, such phenomenon becomes not only crucial but urgent to examine. Literature has long been a space for the articulation of pain, memory, and identity particularly in the case of trauma stories .Thus , the present research aims to investigate this gap by interrogating the growing presence of AI in literature, focusing specifically on how the Artificial Intelligence models like Gemini engage with the articulation of trauma and its depth rooted in human lived experience. Through a detailed story of AI's Gemini's "*The unblinking sky*" and using Cathy Caruth's trauma theory, the study explores AI's ability to mirror the emotional and psychological depth of traumatic experiences. Nonetheless, the study recognizes AI's potential to influence literary production by challenging authorship, and offering collaborative tools for creative expression.

**Keywords:** Artificial Intelligence, Gemini , Cathy Caruth trauma Theory, authorship .

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## List of abbreviations

<b>AI</b> .....	Artificial Intelligence
<b>NLU</b> .....	Natural Language Understanding
<b>LLM</b> .....	Large Language Models
<b>NLP</b> .....	Natural Language Processing
<b>FAQ</b> .....	Frequently Asked Questions
<b>GPT</b> .....	Generative Pre-Transformer
<b>PTSD</b> .....	Post-Traumatic Stress Disorder

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# **General introduction**

## **General introduction**

Recently, the rapid advancement of artificial intelligence has begun to reshape various facets of human life including creative fields such as literature.

One particularly compelling area of exploration is the generation of narratives by AI systems, this development challenges the conventions of human narratives creation, where only human authors have historically held the exclusive role of storytellers. The human narratives are rooted in cultural, social and literary traditions often reflecting human experiences, emotions, and values, the creative process is deeply intertwined with the author's intent, style and subjectivity, classic works of literature, drawing on a deep understanding of the human condition. "The body's dematerialization, in other words, depends in complex and highly specific ways upon the material and embodied circumstances that the ideology of dematerialization would obscure." (Hayles 1), however the rise of AI storytelling raises critical questions about its ability to authentically represent complex human experiences, the advent of intelligent machines has challenged our fundamental understandings of agency, authorship and narrative. While AI can mimic human creativity, it often lacks the depth and emotional resonance of human narratives (Gervas 9), particularly those involving psychological trauma, as a deeply personal and often ineffable experience has long been a subject of literary and theoretical exploration, parallelly, the advent of AI in creative writing has appealed critical attention, especially in how it is actively engaged in introducing its psychological context, to approach this idea from a traumatic dimension, Cathy Caruth traumatic studies are adopted to tackle the main themes and literary devices that represent the traumatic patterns taken up by AI literature.

## **Motivation**

The rise of the artificial intelligence in creative domains such as literature becomes appealing, therefore, trauma, as a deeply personal and has been articulated through human storytelling, serving as a means of processing pain and fostering empathy, this study aspires to shed light on whether AI can emulate the human experience of trauma or if it remains an artificial construct, as AI technologies particularly language models continue to develop, and its capability to mimic human-like writing, offering insights into the evolving challenge between humanity and digital intelligence in the realm of literature and the potential replacement of the author by the AI.

## **Significance of the study**

This study offers critical insights into the evolving aspects of creativity and the authorial intent in literature, particularly in the age of the artificial intelligence, however, human writings rooted in lived experiences, provide profound insights into trauma and healing, while AI literature reveal the capabilities and limitations of technology in replicating human emotions, moreover this study contributes to the ongoing debates on the capacity of AI to engage with complex thematic patterns and seeks to address how the AI is challenging the human narratives and contributing to a deep understanding of the ongoing transformation within the literature field and pave the way to the possibility of replacing the author by AI tools in the future.

## **Aim of the study**

This study looks into exploring the AI affective narratives in the context of trauma to offer new insight on the future of literature and digital humanities. Hence, this study aims to clarify the AI generated narratives huge contribution to the field of trauma to disclose the psychological and emotional depth of AI narratives, this will be done by analyzing a novel generated by AI's Gemini.

## **Problematic**

As advanced AI language models become capable of producing coherent and compelling narratives, researchers have conducted studies on how AI-generating tools effortlessly generate texts that sound like if they were human ones, though it lacks emotions and consciousness especially in complex literary genres, as well how storytelling and narrative structures have changed and the capability to empower approaches that are more sensitive to the frequency of AI narratives in a form of challenge scholars explored how AI generative models produce texts that mimic human writing but marks the absence of the authorial intent inherent in human creativity, others investigated the potential for AI to trivialize human suffering but questions persist about its ability to replicate the emotional depth and cultural specificity of storytelling, some scholars believe and situate AI literature in affection such as trauma context whereas others reject it.

## **Research Questions**

- 1/ How does AI's model Gemini describe the psychological and emotional depth of trauma?
- 2/ In comparison to a human novel , how does the AI's novel differ ?
- 3/ How will the AI influence the future of storytelling and the role of writer?

## **Hypotheses**

- 1/ AI-generated narratives miss psychological depth, highlighting the limitations of machine storytelling in replicating the actual intentionality of literature.
- 2/ the AI's Gemini would not mirror the real emotions and struggles of trauma in the corpus "*the unblinking sky*" as deep as it should be unlike the "*out of it*" novel .

## **Research methodology**

This study focuses on analyzing the corpus by means of detailed literary analysis followed by critical reading of the representation of psychological trauma , and its themes , the research will compare structural and psychological features found in "*out of it*" novel with the AI's "*the unblinking sky*" suggesting an answer to the proposed research questions through the theoretical lenses of Cathy Caruth , comparative reading will be applied to figure out key techniques and limitations of AI in generating trauma from a traumatic dimension .

## **Structure of the dissertation**

This study is divided into three chapters, categorizing into the theoretical and practical frameworks, the first chapter entitled AI and trauma literature encompasses the main concepts of this research, giving an overview about trauma and its main types found in literature , then it sheds light on the AI emergence and its interference with literature highlighting its key tools of affective generation and chatbots to its the representation of themes of psychology in its narratives , the second chapter titled critical analysis of "*the unblinking sky*" functions as the actual application of AI in generating trauma by presenting its novel "*the unblinking sky*" , moreover , it analyzes critically the corpus through the lenses of Caruth, its main themes and narrative structure , therefore the main stylistic levels found in the novel , titled AI vs human trauma : comparative analysis , the last chapter performs the comparison using

traumatic dimension , paying attention to its creativity , differences, AI agency vs authorial intent , emotional depth , artificial trauma vs real trauma in comparison to an example of trauma novel “ *out of it*” and limitations of AI , ending by the potential coming influence on literature by looking into its recent creative modifications and innovations .

**CHAPTER ONE: AI AND TRAUMA  
LITERATURE**

## CHAPTER ONE: AI AND TRAUMA LITERATURE

1.1.Introduction .....	<b>Erreur ! Signet non défini.</b>
1.2.Trauma definition.....	<b>Erreur ! Signet non défini.</b>
1.3.Trauma literature .....	<b>Erreur ! Signet non défini.</b>
1.3.1. Authorial intent .....	<b>Erreur ! Signet non défini.</b>
1.3.2. Magical realism .....	<b>Erreur ! Signet non défini.</b>
1.3.3.Wartime trauma.....	<b>Erreur ! Signet non défini.</b>
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1.4.1.5. AI and psychological themes .....	<b>Erreur ! Signet non défini.</b>
1.6.Conclusion.....	<b>Erreur ! Signet non défini.</b>

## **1.1.Introduction**

The current chapter serves as the theoretical framework of this study, it presents a general overview about the concept of trauma and how it is narrated in literature focusing on its main types ; moreover, this chapter introduces the entrance of AI into literature , its evolution , chatbots and generative machine, by the end it will explore the incorporation of AI as authorial force recounting the human suffering and affects such as trauma .

## **1.2.Trauma definition**

The word “trauma” literally means wound, shock, or injury. “The trauma is never simply one’s own... but the horror of the act of being forced to take the position of the other.” (Laub 70) .

Trauma is a person’s experience of emotional distress resulting from an event that overwhelms the capacity to emotionally digest it. The precipitating event may be a one-time occurrence or a series of occurrences perceived as seriously harmful or life threatening to oneself or loved ones. People process experiences differently, and not everyone has the same reaction to any event; what one person experiences as trauma may not cause distress for another. Traumatic experiences undermine a person's sense of safety in the world and create a sense that catastrophe could strike at any time. Parental loss in childhood, motor vehicle accidents, physical violence, sexual assault, military combat experiences, earthquakes, the unexpected loss of a loved one any sudden, violent disruption are events that can lead to trauma.

“Trauma is not locatable in the simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature the way it was precisely not known in the first instance returns to haunt the survivor later on.” ( Caruth 4), Trauma is an emotional response to a terrible event like an accident, crime, natural disaster, physical or emotional abuse, neglect, experiencing or witnessing violence, death of a loved one, war, and more. Immediately after the event, shock and denial are typical. The subsequent history of trauma and its consequences can be told as a vast multiplication of events regarded as traumatic, a corresponding multiplication of symptoms associated with trauma, and a curious politicization of the phenomenon. The results of his history yield a paradoxical mix of scientific advance and scientific degeneration. The concern with “shell shock” in particular the war neuroses in general during World War I firmly established battlefield experiences as a species of trauma. World War II added new

interest and knowledge . After World War II much attention focused on the traumatic experiences of both child and adult survivors of concentration camps . The Korean War yielded the “brainwashing” experiences of prisoners of war (Hyde 77), the Vietnam war a prolonged concern with battle-related traumas . Also of relevance are the psychological impacts of natural catastrophes such as earthquakes, floods, and accidents (Erikson 76). More recently, and associated with the increasing recognition of domestic violence as a social problem, traumas of child abuse, application of extreme discipline, spousal battering, incest, rape, and traumatic sexual mistreatment and the witnessing of all of these have been added.

### **1.3.Trauma literature**

Narratives about trauma flourished particularly in the 1980s and 1990s with increased public awareness of trauma and trauma theory, however those narratives approaches have varied in their depth and purposes.

In literature,Trauma narratives engage in a number of important social and psychological issues ,these works attest the frequency of trauma and its importance as a muticontextual social issues, as it is a consequence of political ideologies colonization, war, domestic violence, poverty , “trauma is not simply a distortion of reality , but rather an enigma that defies full understanding “(Caruth 4), Writers often depict war trauma through a variety of narrative techniques and thematic approaches to capture its profound impact, employing symbolism and allegory frequently used to critique war’s futility and moral ambiguity , (trauma)“ defined by its intensity, by the subject’s incapacity to respond adequately to it, and by the upheaval and long-lasting effects that it brings about in the physical organization” (Laplanche and Pontalis 45).

Some writers have drawn upon their personal observations of trauma revisit in specific traumatic contexts armed with a new knowledge of their effects and consequently new ways of expressing them ,” traumatic events , happening without being fully experienced and absorbed , are only revisited in their constant and intrusive return , meaning that traumatic events cannot be remembered or recounted in conventional ways” (Caruth 96) ,the dilemmas experienced by characters in such narratives confront us with many of our own fears of death, of dissolution , of loss of control Trauma narratives go beyond presenting trauma as subject matter or character study , they internalize the rhythms, processes, and uncertainties of traumatic experience within their underlying sensibilities and structures, they reveal many

obstacles to communicating such experiences , silence, simultaneous knowledge and denial, dissociation, resistance, and repression. Trauma writers elucidate the dilemma of the public's relationship of the public's relationship to the traumatized , made problematic by victims' painful experiences that can alienate others , they delve into the complexities of memory , identity, and survival often blurring the lines between past and present experiences. Trauma narrativists endeavor to expand their audiences awareness of trauma by engaging them with personalized experientially oriented means of narration that highlight the painful ambivalence that characterizes traumatic memory , such approaches to narrative should powerfully effect readers because “ (i)t is not only when the events of the past can be imagined not only to have consequences for the present but to live on in the present that they can become part of our experience and can testify to who we are” (Michaels 7) .

### **1.3.1. Authorial intent**

It is the way an author desires readers to understand their work , it encompasses the conscious decisions made by the author regarding themes, tone , style ,characters and structure to convey specific ideas or evoke particular emotions in the readers , “ trauma is not simply a distortion of reality, but rather an enigma that defies full understanding” ( caruth 4) , the authorial intent emphasizes understanding the author's motivations and intended messages behind their writing , which can influence how a text is interpreted recognizing authorial intent helps in analyzing not just the text itself, but also the broader cultural and historical contexts that shape its creation. The writer's background influences their perspective, themes and voice , writers who have experienced social upheaval may weave themes of resilience and justice into their narratives , “the use of symbols, metaphorical language , flashbacks, and elaboration of ‘ the dynamic relationship between individual and collective memor” ( vickroy 33), a writer's beliefs shape the lens through which they perceive and interpret events, characters and conflicts resulting in narratives that reflect their unique understanding of the world , which highlights how personal history becomes a reservoir for crafting compelling and diverse narratives. A writer's emotional state often dictates the energy and focus they pour into specific scenes or characters, enabling them to infuse the story with lived intensity whether grief, joy, anger or hope , writers ensure their stories and not just intellectually engaging but viscerally impactful, leaving a The authorial intent refers to an author's intent encoded in their work.

### **1.3.2. Magical realism**

It is a genre that explores the psychological and emotional impact of traumatic expressions on individuals and communities through narrative storytelling, trauma fiction is often based on the memories of experiencing a personal or collective traumatic events “dialogism as a structural element of trauma fiction , which becomes particularly significant in describing historical traumas” (vickroy183-185), making a reader experience ,or rather re-experience a traumatic event, a trauma fiction in this case turns a reader not only into a witness, but also into a victim of a wide-scope collective trauma , the protagonist becomes ‘ a historical marker to unspeakable experience’ and ‘ a marker for potential change if healed’(vickroy 22) , who may also function to represent and convey an event that was experienced by a group of people.

The traumatized protagonist brings to awareness the specificity of individual trauma that is often connected to larger social factors and cultural values, often the fictional figure magnifies a historical event in which thousands of people have suffered similar violence, trauma fiction is not only influenced but informed by recent developments in trauma theory concerning ‘ the nature of traumatic experience itself, the role and function of testimony , and the relation of trauma place ( whitehead 161), ‘the relation between trauma and landscape, reminding us that landscape always highlights matters of not only how we see but also from what vantage point we see ‘ (whithead 162) .

This questioning of positionality is crucial in terms of trauma narratives, which both examine the difficulties of finding one’s bearings in the aftermath of trauma as well as radically disrupts notions of time, history and experience.

### **1.3.3.Wartime trauma**

War trauma refers to the psychological distress and emotional suffering experienced by individuals as a result of exposure to traumatic events during times of war, such as being a victim of violence, causing harm to others, or losing loved ones due to conflict. Wartime trauma is a difficult subject to tackle in literature. Some writers don’t discuss it because they never experienced war personally; others dismiss “trauma writing” as something merely heals the writer’s wounds; still others find it problematic to depict those who serve in war as a special class of victim."Historical trauma from colonization has profoundly affected the mental health of Indigenous youth, manifesting in various psychological distress forms." (Armstrong and Bainbridge

22) ,"The psychic damage inflicted by colonialism persists across generations, influencing contemporary mental health narratives."( Khan 8). This occurs through inherited memories, cultural erasure, and unresolved grief within families and communities.“ Indigenous communities face substantial risks of violence and trauma as a result of colonial histories and ongoing systemic structures.”( Walters et al. 12) .Colonial powers systematically attempted to erase the histories, identities, and psychological suffering of colonized peoples. The violent disruptions caused by colonialism forced removals, warfare, genocide created lasting psychological harm. Indigenous communities continue to suffer from higher rates of mental health disorders, substance abuse, and self-destructive behaviors as a result of these historical traumas. The forced assimilation, loss of land, and disruption of traditional ways of life contribute to chronic illness, high suicide rates, and psychological distress in Indigenous youth . Fortunately, authors have been more open to depicting the traumatic experiences of these wars after their characters return home.

This likely reflects a choice to grapple with aspects of war that the authors understand better than the intricacies and rhythms of combat. In doing so, these authors are able to assign personal meaning to the greater societal costs of war, which is an especially important perspective since few readers know the costs firsthand , Wartime trauma is a difficult subject to tackle in literature.

Some writers don't discuss it because they never experienced war personally; others dismiss “trauma writing” as something merely heals the writer's wounds; still others find it problematic to depict those who serve in war as a special class of victim. Fortunately, civilian authors have been more open to depicting the traumatic experiences of these wars after their characters return home. This likely reflects a choice to grapple with aspects of war that the authors understand better than the intricacies and rhythms of combat. In doing so, these civilian authors are able to assign personal meaning to the greater societal costs of war, which is an especially important perspective since few readers know the costs firsthand.

### **1.3.4.Cultural trauma**

A cultural trauma refers to an invasive and overwhelming event that is believed to undermine or overwhelm one or several essential ingredients of a culture or the culture as a whole. All collective traumas have some bearing on national identity. While

in some cases national trauma results in enhancing a sense of unity within a society, there are other cases in which collective traumas have fragmenting effects.

In any event, this line of reasoning suggests why the ideas of collective trauma, collective memory, and collective (e.g., national) identity are so frequently associated with one another in the literature on sociocultural trauma. We may now advance a formal definition of cultural trauma: a memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is a) laden with negative affect, b) represented as indelible, and c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions. The social support of groups that encourage bearing witness is essential for individual and group survival of trauma, because "repression, dissociation, and denial are phenomena of social as well as individual consciousness" (Herman 9).

Scholarship and literature on trauma is an important part of a group support process, attesting to diverse voices articulating extraordinary experience and uncovering what has been suppressed and hidden. Their approaches often demonstrate in narrative and characterization what trauma researchers have emphasized that for healing to take place, survivors must find ways to tell their stories and to receive some social acknowledgment if not acceptance (Herman 182-83; Felman and Laub 58-69; Caruth 153-54). Trauma 'text' depictions of the devastating effects of isolation, the necessity for connection, and the cultural influences on private relations and behavior all serve to challenge cultural and often class based attitudes that define the individual as essentially agential and self-determining (Allen 7-23; Cheek and Hogan 253-56; Fivush and Buckner 176-77). The impact of an unrepresentable and unknowable traumatic experience upon the individual psyche is applied to the collective emotional experience of cultural groups to suggest that history fails to represent traumatic events such as war or genocide, since any representation is a type of fiction (Caruth 15-76). It occurs when members of a group feel they have been subjected to a horrendous event that leaves indelible marks on their group consciousness, forever marking their memories and changing their future identity in fundamental and irrevocable ways. As sociologist Jeffrey C. Alexander notes, cultural trauma occurs when "members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks on their group consciousness" (Alexander 1). Literary texts regarding trauma can be understood as "verbal representations of a fracture" Silence inevitably "accompanies both

psychological, individual trauma and cultural trauma, where the latter is often even” silenced by an oppressive government for ideological reasons (Mohácsi 26).

However, in order to heal, verbalizing the fracture is necessary. Even though sharing the traumatic experience ultimately traumatizes the audience, too, listening to the testimonies of trauma victims is our ethical responsibility. Consequently, it is essential to create a language in which the traumatic event can be articulated; that is, a language that makes this fracture visible and shows how language prior to the traumatic experience would have been incapable of portraying trauma authentically. Therefore, writers should be suspicious of the nature of language itself and must be aware of the limitations of language and the impossibility of total control over it.

### **1.3.5. Transgenerational trauma**

“When a trauma is not fully mourned, its psychological consequences can be transmitted to the next generation, becoming a part of their identity.”( Volkan 80) , This form of trauma, however, has been discussed as stemming not solely from personal experiences but also from indirect exposures resulting from associations or communications with the direct victims of traumatic events. This refers to the transmission of trauma which can be transferred either at a personal or collective level(Karenian et al 328).

The mid-1980s became a turning point for the field The present-day definition Of transgenerational trauma, according to the American Psychological Association’s dictionary, refers to ‘[...] The trauma experienced by the older generation is translated into a genetic adaptation that can be passed on to successive generations.

The trauma reactions vary by generation but often include shame, increased anxiety and guilt, a heightened sense of vulnerability and helplessness, low self-esteem, depression, suicidality, substance abuse, dissociation, hypervigilance, intrusive thoughts, difficulty with relationships and attachment to others, difficulty in regulating aggression, and extreme reactivity to stress. [...]’. Moreover, studies have shown that symptoms of trauma are associated with the intergenerational transmission of violence including both Childhood Physical Abuse (CPA) and adult CPA risk ( Milner et al. 334). Erten and Keskin on the other hand, have suggested that an increase in the educational level of women who grew up in rural areas and have experienced abuse during their childhood can break the cycle of violence across generations through the change of behaviour towards their own children (Erten and Keskin 267). As presented

in the preceding section of previous academic research, the phenomenon of intergenerational trauma is frequently analysed within the context of armed conflict, war, genocide, or discrimination, with a focus on the parent-child relation. Academics have proposed several processes through which the transmission occurs including psychological processes (e.g., projective identification indicating the projection of a victim's thoughts and feelings onto another person), family and societal influences (e.g., transferring fears, shame, guilt, group humiliation, willingness of revenge or reparation), and biological mechanisms which remain a less studied domain . Diasporic writers play a crucial role in documenting and illuminating intergenerational trauma. Their works become vehicles for reclaiming lost narratives, expressing collective pain, and challenging dominant historical narratives. By weaving personal and collective experiences, these writers bear witness to the enduring effects of trauma and its interplay with cultural identity. Diasporic writers often explore the trauma of forced migration and the subsequent loss of cultural roots. They delve into the psychological and emotional struggles faced by individuals caught between multiple worlds, grappling with a sense of displacement, and the longing for a lost homeland. The search for identity and a sense of belonging is a recurring theme in diasporic literature.

Writers examine how transgenerational trauma shapes the formation of cultural identity, the negotiation of hybrid identities, and the tension between assimilation and cultural preservation. Many diasporic communities carry a legacy of silenced histories and suppressed narratives. Writers shed light on these silenced traumas, challenging the dominant narratives and filling the gaps in historical accounts. They provide a voice for the untold stories of their ancestors, emphasizing the need for remembrance and healing. Memory plays a central role in diasporic literature, as writers navigate the complexities of personal and collective memory. They explore how trauma is remembered, forgotten, or selectively recalled, and examine the ways in which memory shapes individual and collective identities. Writers express transgenerational trauma through various literary devices and narrative techniques. They often depict how the trauma of past generations manifests in the lives of their descendants through recurring patterns of behavior, emotional struggles, and fractured identities. Authors may use symbolism, metaphors, and vivid imagery to convey the weight of inherited trauma, illustrating how it can shape family dynamics, cultural narratives, and individual psyches.

Additionally, they might employ non-linear timelines, fragmented narratives, and unreliable narrators to mirror the disorienting and pervasive nature of transgenerational trauma, highlighting how the past continues to haunt the present.

### **1.3.6. Psychological trauma**

Psychological trauma has an insistent claim on the person's psychic energy. It becomes a part of the psyche. However, as we will stress later, one of the major patterns of defensive or adaptive activity on the part of the person is to deny, to become numb, to avoid situations that might reactivate the memory of the trauma, and to develop dissociational symptoms (Horowitz 4–5). These reactions might be regarded as efforts never completely successful, because of the indelibility principle to remove the traumatic memory from the psychic system. One standard word used in characterizing a psychological trauma is that it is an “overwhelming” experience . A more detailed version of this idea is found in (McCann and Pearlman 10), which lists the following identifying ingredients: [a trauma] “(1) is sudden, unexpected, or non-normative, (2) exceeds the individual's perceived ability to meet its demands, and (3) disrupts the individual's frame of reference and other central psychological needs and related schemas.” This is an accurate characterization of many of the events that constitute trauma (near-death on the battlefield, rape, witnessed murder of a parent), but this definition must always be considered a beginning. While it is possible to conceive a situation that is completely overwhelming, it is almost always the case that an exposed individual “fights back” against the experience and its effects, however primitively.

This reactive ingredient was present in Freud's earliest formulations and leads directly to the notions of defense and coping emotional trauma ,it can be caused by one-time events , such as an accident, injury, or a violent attack if it was unexpected or happened in childhood or ongoing stress , common psychological symptoms are shock, denial, disbelief, anger , fear and guilt , shame feeling disconnected. Psychological trauma is a person's experience of emotional distress resulting from an event that overwhelms the capacity to emotionally digest it. The precipitating event may be a one-time occurrence or a series of occurrences perceived as seriously harmful or life-threatening to oneself or loved ones.

The definition of psychological trauma is not limited to diagnostic criteria, however. In fact, some clinicians have moved away from considering trauma-related symptoms as indicators of a mental disorder and instead view them as part of the normal

human survival instinct or as “adaptive mental processes involved in the assimilation and integration of new information with intense survival emphasis which exposure to the trauma has provided” (Turnbull 88). “[T]he impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time” (Caruth 9).period between the event and its pathological effects, along with the idea that trauma fragments the psyche, can cause dissociation, and continuously wrecks have or infects it, are principles that Freud adjusts later in his career but still influence the contemporary definition of trauma for literary critics.

The fundamental “phenomenon of hysteria” involves dissociation which the authors argue is a defense mechanism that arises from repression; another mode of defense is amnesia (248- 793). The notion that trauma causes dissociation or a gap in the psyche is taken up by Freud throughout his career. The concept of the latency According to Freud the self does not remember the actual event but only the “reproductions” of the traumatic experience that arise in dreams (19). Although Freud remains ambivalent about the processes of remembering and questions whether experiences leave permanent traces or records in the mind, he argues that through abreaction and the talking cure the patient gains a greater understanding of the past (Freud 73-150; 19-20). Traumatic memory is abnormal and lacks the narrative necessary to integrate it into the psyche.

The emphasis on narrative recall for normal integration of memory and the general idea of memory as a storehouse of experience are important points for the literary-critical conceptualization of trauma. Psychological trauma, in general, plays a significant role in literature, as authors explore the profound impact of distressing events on the human psyche. They delve into the ways trauma can alter perception, memory, and emotional processing, often portraying characters grappling with PTSD, anxiety, depression, and other mental health challenges. These explorations can shed light on the long-lasting effects of violence, abuse, loss, and other traumatic experiences, both on an individual and societal level. Such as sethe case in *beloved* novel .

### **1.3.5.Traumatic memory**

“A shock that appears to work very much like a bodily threat but is in fact a break in the mind’s experience of time” (Caruth 61). Memories of traumatic events, however,

are qualitatively different from memories of every day events. The specific characteristics of traumatic memories contribute to the onset and maintenance of trauma-related psychopathology, most of all post-traumatic stress disorder (PTSD). The most distinct symptom of PTSD is the re-experiencing of traumatic events in the form of intrusive recollections such as flashbacks and nightmares.

During a flashback, victims feel that the traumatic event is happening again which implies that they are not fully aware that their experiences are memories from the past, but think they are back in the situation as memories of traumatic events do not seem to be fixed in the context of time and space in which they actually occurred. An alternative approach comes from Deyan Guo, who explains: “The irruption of one time into another is figured by Caruth as a form of possession or haunting. The ghost represents an appropriate embodiment of the disjunction of temporality, the surfacing of the past in the present” (Caruth10). The insertion of memories drawing the past into the narrative’s presentday constitutes a partial account of the role of memory in traumatic experience and traumatic fiction. According to neurobiological research, “memories evolve and change. Immediately after a memory is laid down, it undergoes reinterpretation a process that automatically happens in the mind/brain without any input from the conscious self” (Van Der Kolk 255).

Traumatic memories are stored differently from ordinary memories and, consequently, they are also retrieved in a way that is not verbal (linguistic) in the usual sense of the word, but rather reoccur in the form of unusual feelings, bodily sensations, flashbacks and nightmares. A traumatic memory was considered to be different from an ordinary memory because the individual was unable to assimilate its meaning (Janet 25) and it was noted that the failure to integrate traumatic memories led to dissociation. Traumatic neurosis is marked by the “compulsion to repeat” the memory of the painful event with the hopes of mastering the unpleasant feelings (Freud19). Traumatic memory is abnormal and lacks the narrative necessary to integrate it into the psyche. The emphasis on narrative recall for normal integration of memory and the general idea of memory as a storehouse of experience are important points for the literary-critical conceptualization of trauma. The notion of trauma’s unspeakability indicates a causal view of trauma and dissociation, as well as a view of memory as a storehouse of experience wherein traumatic memory is stored differently and unavailable for normal narrative recall since it remains dissociated from consciousness (Van der Kolk and Van der Hart 160, 163). In literature, this is often represented through flashbacks, nightmares, and the disruption of

linear narrative, reflecting the way traumatic memories can dominate a character's present experience. Writers use these techniques to convey the subjective and often overwhelming nature of trauma, allowing readers to viscerally experience its impact.

Moreover, authors often use specific literary devices to explore the complexities of trauma. For instance, the use of symbolism can represent the pervasive and insidious nature of trauma, while metaphors can provide a powerful way to articulate the often indescribable feelings associated with it. Narrative silences and gaps can also be employed to illustrate the ways in which trauma can disrupt language and communication, leaving certain experiences unspoken or unacknowledged. By employing these and other techniques, writers can effectively convey the multifaceted nature of trauma and its lasting effects on individuals and communities. The turn in traumatic memory that precludes knowledge of the past for the individual also applies to the function of “historical memory” regarding a collective or cultural traumatic experience (Caruth 15–16).

#### **1.4. Theorizing trauma**

A theoretical trend was introduced by scholars like Caruth, who pioneered a psychoanalytic poststructural approach that suggests trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language. Trauma studies first developed in the 1990s and relied on Freudian theory to develop a model of trauma that imagines an extreme experience which challenges the limits of language and even ruptures meaning altogether. This model of trauma indicates that suffering is unrepresentable. Quickly following the traditional model was a more pluralistic model of trauma that suggests the assumed unspeakability of trauma is one among many responses to an extreme event rather than its defining feature. This trauma model figures most prominently in Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, History* (1996) which takes a particular interpretation of Freud's trauma theories to forward a larger poststructural concern with the referential limits of language and history. The analysis set the tone for the critical debate regarding trauma's significance in literature and the relation between individual and cultural trauma. Caruth argues that trauma's latency and dissociation disrupts the ability to fully understand or represent a traumatic experience, Both individual traumatic experiences and collective

historical extreme events are ultimately never known directly but only through an interrupted referentiality that points to the meaning of the past only as a type of reproduction or performance (Caruth 11), in fact “trauma theory can prove to be useful in analyzing and understanding colonial traumas such as forced immigration, sexual, racial and political violence, dispossession, segregation, genocide and the intergenerational transmission of trauma, to mention but some”(Herrero and Baelo-Allue 17).

Trauma Theory should be viewed in a larger conceptual framework rather than the social psychology theories in addition to neurobiological theories; that is in the view of Critical Thinking Psychoanalytic theories on trauma paired with additional theoretical frameworks such as poststructural, sociocultural, and postcolonial theory form the basis of criticism that interprets representations of an extreme experience and its effects upon identity and memory, Trauma theory in English literature is an analytical framework that examines the effects of trauma on individuals and communities, particularly in how these experiences are represented in literary texts. It draws from various disciplines, including psychology, cultural studies, and literary criticism, to explore how trauma shapes narrative structures, character development, and themes.

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colonialism or genocide, and their lasting impacts on collective memory and identity. Healing and Recovery: Some literary works explore the possibilities of healing and recovery from trauma, often highlighting the importance of storytelling and communication in the process. Trauma studies first developed in the 1990s and relied on Freudian theory to develop a model of trauma that imagines an extreme experience which challenges the limits of language and even ruptures meaning altogether. This model of trauma indicates that suffering is unrepresentable. Quickly following the traditional model was a more pluralistic model of trauma that suggests the assumed unspeakability of trauma is one among many responses to an extreme event rather than its defining feature. The idea that a traumatic experience challenges the limits of language, fragments the psyche, and even ruptures meaning altogether set the initial parameters of the field and continues to impact the critical conversation even while alternative approaches displace this notion.

A flood of scholarship in the 1990s arose to examine the concept of trauma and its role in literature and society most prominently by Cathy Caruth, Shoshana Felman, and Geoffrey Hartman. This first wave of criticism popularized the concept of trauma as an unrepresentable event that revealed the inherent contradictions within language and experience. The critical emphasis on trauma's unspeakability rests on the claim that extreme experience fractures both language and consciousness, causing lasting damage and demanding unique narrative expressions. The event is absent in normal consciousness but preserved just beyond the limits of understanding in a timeless, wordless state and continues to inflict pain. Trauma's psychoanalytic conundrum for scholars, as conceptualized in this model, is its inability to be properly assimilated into the psyche and memory. Viewing trauma through the theories of Freud and Lacan as the delayed return of the repressed and a defining absence, Defining trauma's effects on identity and memory as an interplay of external and internal forces as well as individual character traits and cultural factors creates a broader appreciation for the links between the singular and collective traumatic experience. The processes of

memory remain central to the depiction of trauma's impact. Maintaining a concept of memory as a fixed process wherein all life experiences are stored exactly and literally lends itself to the traditional trauma model since the traumatic experience remains frozen in a timeless, haunting state. If, however, memory is viewed as a fluid process of reconstruction rather than a storehouse, then the traumatic past is not retrievable in a cryogenic state but rather is created and recreated in moments of recollection.

Psychiatrist Laurence Kirmayer for example argues that the recollection of traumatic events is “governed by social contexts and cultural models for memories, narratives, and life stories.

The narrative of traumatic memory thus creates different claims to the past since multiple determinacies of value arise which are not bound to the concept of a speechless absence. Pursuing an approach without being bound by the traditional model’s view of language allows an interpretation that establishes language’s ability to multiply depict the various meanings of traumatic experience. The linguistic potential to specifically identify the particular origin and impact of trauma thus permits a particular view of the psyche and identity. The narrative that depicts trauma’s specificity in textual representations demonstrates direct knowledge of the event examining the cultural context of an individual or collective group’s experience of trauma enables greater attention to representations of extreme experience such as rape, war, the Gulag, American slavery, colonial oppression, and racism. The field of trauma studies continues to develop and adapt the foundational poststructural approach as well as incorporate new perspectives from postcolonialism, feminist theory, ethnic studies, and ecocriticism in scholarship that examines trauma’s significance in literature and society.

#### **1.4.1. Theory of Cathy Caruth**

Cathy Caruth is leading theorist in trauma studies , she teaches in the department of English and comparative literature , she focuses on the languages of trauma and testimony on literary theory and on contemporary discourses concerning the annihilation and survival language , Caruth also relies on a neurobiological approach to explain trauma’s effect on consciousness and memory, particularly the work of psychiatrist Bessel Van Der Kolk who

argues that the neurobiological response to trauma elicits a universal response a “speechless terror” that forecloses the possibility of narrative recall in memory since the event cannot be “organized on a linguistic level” (Van Der Kolk and Van Der Hart 172). trauma model figures most prominently in Cathy Caruth’s *Unclaimed Experience: Trauma, Narrative, History* (1996) which takes a particular interpretation of Freud’s trauma theories to forward a larger poststructural concern with the referential limits of language and history.

The analysis set the tone for the critical debate regarding trauma’s significance in literature and the relation between individual and cultural trauma. In the traditional

trauma model pioneered by her, The model draws attention to the severity of suffering by suggesting the traumatic experience irrevocably damages the psyche. Trauma is an unassimilated event that shatters identity and remains outside normal memory and narrative representation. Fragmentation or dissociation is viewed as the direct cause of trauma, This model emphasizes the suffering caused by an external source that makes internal changes to the mind and irreversibly changes identity. The event is absent in normal consciousness but preserved just beyond the limits of understanding in a timeless, wordless state and continues to inflict pain on the psyche. The notion of trauma's unspeakability indicates a causal view of trauma and dissociation, as well as a view of memory as a storehouse of experience wherein traumatic memory is stored differently and unavailable for normal narrative recall since it remains dissociated from consciousness (160, 163). Narrative recollection marks normal memory and remains crucial for identifying and assimilating the past. Cathy argues that traumatic events are unavailable to the conscious memory of the traumatized in the normal form in which memory operates, as narratives about events , trauma is experienced in terms of flashbacks, overwhelming feelings of anxiety, nightmares , physical tension and physical illness .

### **1.5. AI emergence**

AI, which stands for artificial intelligence, is a branch of computer science that develops machine systems capable of demonstrating behaviors linked to human intelligence. AI programs use data collected from different interactions to improve the way they mimic humans in order to perform tasks such as learning, planning, knowledge representation, perception and problem-solving. Tasks such as knowledge representation The term was first coined by computer scientist John McCarthy in 1956 during the darthmouth conference which is often regarded as the birth of AI as a discipline, AI program use data collected from different interactions to improve the way they mimic humans in order to perform “Artificial intelligence is not just about teaching machines to think; it’s about teaching machines to learn from the world and make decisions based on that learning. And it’s this unpredictability that makes AI both fascinating and unsettling” (Shane 60).

The 1990s and 2000s saw significant breakthroughs driven by advancements in machine learning , particularly the development of neural networks and algorithms capable of learning from data , this period also marked the rise of more powerful

hardware such as random access memory (RAM), motherboard, computer data storage, sound card, It includes external devices such as mouse, keyboard, and speakers, in 21<sup>st</sup> century, AI systems process large amounts of data through algorithms in order to find patterns that will help them understand and replicate human intelligence by predicting future behavior from an end-user. For example, when using an AI-powered chatbot, the system will work to preempt a user's next question by offering information as a real chat agent would AI has experienced an unprecedented resurgence, with deep learning and natural language processing achieving remarkable milestones, such as images and conversational AI systems like CHATGPT , today the artificial intelligence is a pervasive force, influencing fields as diverse as healthcare and education.

<b>AI key terms</b>	<b>Task</b>	<b>Example</b>
Algorithm	A set of rules or instructions that a computer follows to perform a specific task. Algorithms are the building blocks of all AI systems.	Input: Color and Size of the fruit. Decision Rules: If color is red and size is small → Predict Apple
Artificial General Intelligence (AGI)	A currently theoretical form of AI that has the ability to understand, learn, and apply knowledge across different domains, reason through problems, have consciousness and even have emotional understanding	Imagine you have a robot called Alex. Alex can Write a poem in the style of Shakespeare
Deep Learning	a virtual brain that helps computers learn from data so they can make decisions on their own. Allowing them to learn from experience and understand the world in terms of a hierarchy of concepts	The computer doesn't know what a cat or dog is at first.  But through deep learning:  First layers might learn edges and colors.  Deeper layers might learn shapes like ears, noses, or whiskers.  Final layers will learn

		<p>"This looks like a cat!" or "This looks like a dog!"</p> <p>End result: The computer can recognize a cat or dog on its own just by looking at new pictures .</p>
Machine Learning	is the method by which AI gets the "intelligence" part of its name.	When a new email comes in, the computer can guess whether it's spam or not
Natural Language Processing (NLP)	focuses on the interaction between computers and humans through natural language. to enable computers to understand, interpret, and generate human languages in a way that is both meaningful and useful	<p>NLP helps your phone to:</p> <p>Understand the meaning of your words.</p> <p>Figure out that you want weather information</p>
Neural Network	A computing model inspired by the structure of neurons in the human brain	<p>Input layer: You give the computer a picture of the number (for example, "5").</p> <p>Hidden layers:Neurons start detecting simple things like lines and curves.</p> <p>Deeper neurons combine these to recognize shapes.</p> <p>Output layer:The network finally says: "This looks like a 5!"</p>

**Table 1: AI key glossary**

**1.5.1.AI in literature**

Literature has witnessed a fascinating evolution and progress with the advent of the artificial intelligence , “The notion of the literary machine has a long history, from

early attempts to create computational models of human cognition to contemporary explorations of digital texts and interactive systems” (Kirschenbaum 5). AI’s entry into the literary world is a tale of innovation and controversy, it all began with early text-generation experiments, however, these humble beginnings laid the foundation for something more profound in early

21<sup>st</sup> century , AI’s role in literature was primarily limited to tasks like automated content

Era	Key developments	Impact on narrative generation
1950s 1960s	Early AI research focused on symbolic reasoning and language understanding	Generated simple static texts based on predefined rules and logic
1970s 1980s	Introduction of expert systems and story grammars	Allowed dynamic but heavily constrained storytelling, focusing on branching narratives
1990s	Growth of natural language processing and basic machine learning techniques	More text generation but narratives were still rigid
2010-present	Transformer-based models revolutionized generation	Enabled highly fluent, human-like narratives to various styles and contexts

**Table 02: Evolution of AI**

generation for marketing and new articles but far from the creative prowess that defines the world of poetry and fiction, this interplay traces back to the mid-20th century, in 1952, Christopher Strachey’s program on the Manchester mark AI generated love letters, marking one of the first examples of AI-generated literature, by the 1960s , Joseph Weizenbaum’s “Eliza” simulated conversations , blending natural language processing with storytelling elements,”The narrative world is a place where artificial intelligences can engage with human stories, but these engagements always come with a question: Do we want to tell them what it means to be human?” (Young 76). In 1980s and 1990s saw AI-driven poetry generators and as computational power

grew , so did the sophistication of literary AI , modern advancements in machine learning and natural language processing, particularly with models like GPT have enabled the creation of complex narratives and stylistic mimicry. The table above summarizes the evolution of AI in narrative generation .

### 1.5.1.1.AI Generative Machine

At its core, Generative AI refers to a type of artificial intelligence that can generate new content, from images and music to text and code. In contrast to earlier versions of artificial intelligence, generative AI isn't just analyzing data and collecting insights, but is actually creating something new from what it has learned.

The incorporation of AI into the creative process resulting in AI-generated tales is one of the most exiting and transformational aspects of the literature world, history of AI-generated content dates back to the 1950s when computer scientists first began exploring the idea of machine-generated language , AI generated narratives often feature unique storytelling styles and structures, influenced by the patterns, themes, descriptions that are created by artificial intelligence systems, these narratives are constructed based on patterns and structures learned from vast datasets of human-generated texts enabling AI to generate content that mimics human language and storytelling, unlike human-authored stories which stem from individual creativity, cultural experiences and personal insights , while generating narratives , the artificial intelligence uses large models(LLM) to analyze vast amounts of textual data to determine patterns in words and phrases, such as OPENAI's GPT (generative pre-transformer) series are built on deep learning techniques particularly neural networks, to understand and generate coherent text, they function by predicting the next word in a sequence based on the context provided, enabling them to generate essays, stories, articles and more. One of the key components of these models is their training on massive datasets ranging from books and websites to scientific papers , allowing them to capture diverse linguistic patterns and styles.

<b>Model</b>	<b>Date</b>	<b>Developer</b>	<b>Use cases</b>
<b>GPT-4</b>	<b>2023</b>	<b>OpenAI</b>	<b>Creative writing, storytelling, poetry, novel generation, dialogue simulation</b>
<b>BERT</b>	<b>2018</b>	<b>Google AI</b>	<b>Text completion, literary analysis, sentiment detection in narratives</b>

<b>DeepSeek-R1</b>	<b>2025</b>	<b>DeepSeek AI</b>	<b>Content generation, paraphrasing, code writing, and debugging; potential applications in creative writing and literature</b>
<b>T5</b>	<b>2019</b>	<b>Google Research</b>	<b>Narrative generation, text transformation, creative writing prompts</b>
<b>XLNet</b>	<b>2019</b>	<b>Google Brain &amp; CMU</b>	<b>Context-aware text generation, poetry generation , literary text completion</b>

**Table 03: key AI generation models**

### **1.5.1.2.Chatbots**

A chatbot is a computer program that simulates human conversation with an end user. Not all chatbots are equipped with artificial intelligence (AI), but modern chatbots increasingly use conversational AI techniques such as natural language processing (NLP) to understand user questions and automate responses to them. "AI is neither artificial nor intelligent.

It is made from natural resources, fuel, human labor, infrastructures, logistics, histories, and classifications." (Crawford 8) , the earliest chatbots were essentially interactive FAQ programs, which relied on a limited set of common questions with pre-written answers. Unable to interpret natural language, these FAQs generally required users to select from simple keywords and phrases to move the conversation forward. Such rudimentary, traditional chatbots are unable to process complex questions, nor answer simple questions that haven't been predicted by developers.Over time, chatbot algorithms became capable of more complex rules-based programming and even natural language processing, enabling customer queries to be expressed in a conversational way. This gave rise to a new type of chatbot, contextually aware and armed with machine learning to continuously optimize its ability to correctly process and predict queries through exposure to more and more human language.

"We are witnessing the beginnings of a new kind of partnership between human and machine intelligence."( Brynjolfsson and McAfee 189) . Modern AI chatbots now use natural language understanding (NLU) to discern the meaning of open- ended user input, overcoming anything from typos to translation issues. Advanced AI tools then map that meaning to the specific "intent" the user wants the chatbot to act upon and use

conversational AI to formulate an appropriate response. These AI technologies leverage both machine learning and deep learning different elements of AI, with some nuanced differences to develop an increasingly granular knowledge base of questions and responses informed by user interactions. This sophistication, drawing upon recent advancements in large language models (LLMs), has led to increased customer satisfaction and more versatile chatbot applications. Chatbots can make it easy for users to find information by instantaneously responding to questions and requests through text input, audio input, or both without the need for human intervention or manual research. Chatbot technology is now commonplace, found everywhere from smart speakers at home and consumer-facing instances of SMS, WhatsApp and Facebook Messenger, to workplace messaging applications including Slack.

The latest evolution of AI chatbots, often referred to as “intelligent virtual assistants” or “virtual agents,” can not only understand free-flowing conversation through use of sophisticated language models, but even automate relevant tasks. Alongside well-known consumer-facing intelligent virtual assistants such as Apple's Siri, Amazon Alexa, Google’s Gemini and OpenAI’s ChatGPT virtual agents are also increasingly used in an enterprise context to assist customers and employees.

<b>Platforms</b>	<b>Best for</b>	<b>model</b>
Deepseek	Open source reasoning model	Deepseek v3 and k1
Chatgpt	The original AI chatbot	OpenAI gpt models,o1 and o3 models
Claude	Creating interfaces with artifacts	Claude haiku, sonnet
Google Gemini	Integration with google workspace	Gemini and imagen series

**Table 04 :KEY CHATBOTS**

### 1.5.1.3. Affective generation

Affective computing is a branch of artificial intelligence (AI) that focuses on the development of systems and devices capable of recognizing, interpreting, processing, and simulating human affects, which are the experiences of feeling or emotion. Affective Computing is the interdisciplinary field of study concerned with recognizing, understanding, simulating and stimulating affective states in the design of computational systems." (Gratch et al. 266). This field of study is highly interdisciplinary, drawing on insights from psychology, cognitive science, neuroscience, sociology, and artificial intelligence.

Computers are beginning to acquire the ability to express and recognize affect, and may soon be given the ability to 'have emotions.'" (Picard 1) . The term 'affective computing' was first coined by Rosalind Picard, a professor at the Massachusetts Institute of Technology (MIT), in her 1997 book of the same name. The goal of affective computing is to narrow the gap between the emotional intelligence of humans and the lack of emotional understanding in computers, thereby creating more natural and effective human-computer interactions. The first

use of the term was mentioned by Elfenbein and Shephard at 2002, who described emotional intelligence as the ability to reason about emotions and of emotions to enhance thinking. Before diving into the intricacies of affective computing, it's crucial to understand the concept of emotions. Emotions are complex psychological states involving three distinct components: a subjective experience, a physiological response, and a behavioral or expressive response. They are fundamental to human experience, influencing our thoughts, behaviors, and interactions with others.

Emotion recognition is the process of identifying human emotion, most typically from facial expressions, voice intonations, and body language. It's a crucial component of affective computing as it allows machines to understand and respond to human emotions, thereby improving the quality of human-computer interaction.

Emotion simulation can be used in a variety of applications, from virtual assistants and chatbots to video games and interactive storytelling. By simulating emotions, these systems can provide more personalized and engaging user experiences. The Natural language processing (NLP) is a branch of AI that focuses on the interaction between humans through natural language. It involves the application of

computational techniques to analyze and synthesize natural language and speech. In the context of affective computing, NLP is used to understand and generate human language, allowing machines to understand and respond to human emotions expressed through text. This is particularly useful in applications like virtual assistants and chatbots, where understanding the user's emotional state can help provide more personalized and effective responses. AI is a discipline which attempts to emulate human behaviour based on unchangeable, reproducible, and universal hardware. However, AI has been criticised for its lack of understanding of the basic principles of life emotions, ethics and moral issues, and environmental criteria. Artificial emotional with emotional capabilities emotional AI helps AI systems get a better understanding of a task or a problem. Emotional AI refers to Technologies that can sense and classify human emotions .

Emotional intelligence refers to the abilities to recognize, understand and express emotions, as well as the ability to manage and regulate them . AI moves through perception of emotion, using emotion to facilitate thought, understanding emotions, and regulating emotions.

Emotional intelligence is one of the essential components of human capital, which also contains general intelligence, social skills and health.

#### **1.5.1.4. Novel Generation**

AI-generated novels have emerged as a fascinating topic in both literary criticism and artificial intelligence research. The idea of AI crafting full-length novels raises essential questions about authorship, creativity, and the future of storytelling. Scholars are increasingly exploring how AI is shaping the literary world, in terms of novel creation , it utilizes Natural Language Processing (NLP) and Machine Learning (ML) algorithms to generate coherent narratives. These models, trained on large datasets of texts, stories, and dialogues, use advanced architectures like Transformers, RNNs, and LSTMs. The Computational power and memory are essential for processing complex language patterns Knowledge graphs and semantic networks help represent characters, settings, and plot relationships, while sentiment analysis and emotional intelligence tools enhance character development and dialogue. Text analysis, preprocessing techniques, and language modeling ensure engaging stories with logical plot flow. Feedback mechanisms, continuous learning, and post-processing techniques

refine the story, while finetuning with diverse datasets reduces bias. Despite these advances, AI faces challenges with contextual understanding, ambiguity, and idiomatic expressions.(Selvi and Ramya 3-4). The Sentiment Analysis examines emotional nuances in text, enabling AI to create empathetic characters and engaging storylines. Language Generation Models create high-quality text using advanced algorithms like Markov chains, sequence-to-sequence models, and Generative Adversarial Networks (GANs), but must overcome challenges like coherence, consistency, and contextual understanding. Knowledge Graphs represent characters, settings, and plot relationships as structured data, enabling AI to reason and generate stories through entity recognition, relationship extraction, and graph-based reasoning, but face challenges like data quality, scalability, and inference complexity through machine learning algorithms, rule-based approaches, and hybrid methods, but must navigate

contextual understanding, ambiguity, and cultural differences. Evolutionary Algorithms employ iterative processes to generate and refine stories, mimicking natural selection and evolution through genetic algorithms, evolution strategies, and evolutionary programming, but confront challenges like convergence, diversity, and computational complexity.( Selvi and Ramya 4) , Developing novel by AI begins, with idea generation, where AI algorithms generate ideas based on prompts, genres, or styles using natural language processing (NLP) and machine learning. The second is plot development, AI creates a plot outline, including characters, settings, and conflicts, using hierarchical encoder-decoder architectures or transformer-based architectures. The third is character development involves AI creating character profiles, including traits, motivations, and backstories, using character embedding models or language models. The fourth is story generation, AI generates the story using the plot and character information, employing language generation models or transformer-based architectures. The fifth is editing and refining involves AI refining the story, checking for consistency, coherence, and grammar, using a combination of NLP and machine learning or language models.( Selvi and Ramya 4-5 ).

A real-world example of AI-generated stories, novels is The Japanese AI-generated novel "The Day a Computer Writes a Novel" by Hitoshi Matsumoto (2016) passed the first round of a literary competition, showcasing AI's creative potential [17].

Title	Editor	Year	AI Technology Used	Description
The Policeman's Beard Is Half Constructed	"Racter" (AI)	1984	Racter AI (early generative text model)	One of the earliest examples of an AI-generated literary work, this novel is nonsensical and surreal, often cited as an early form of computational creativity.
The Day A Computer Writes A Novel	Hitoshi Kawai	2016	Markov chains	A short screenplay generated by an AI trained on hundreds of science fiction scripts, showcasing the uncanny and absurd results when the AI tries to create human dialogue.
the Road	Ross Goodwin	2018	GPT-2	Written by an AI trained on road trip data, it follows a journey across America with a surreal and poetic narrative.

**Table 05: key AI Generated novels**

#### **1.4.1.5. AI and psychological themes**

Human authors channel the depths of memory, affect, and cultural history into their portrayals of trauma, whereas AI, trained on vast textual corpora, reconstructs these themes through patterns and probabilities rather than lived experience.

"AI challenges the very concept of human uniqueness by creating systems capable of replicating certain aspects of our psychology." (McDonald 35) , By synthesizing multiple narratives, AI could trace common patterns in collective trauma, offering insights into how

societies process grief, loss, and survival. Whether this computational approach to storytelling enriches or erodes the authenticity of trauma literature remains an open debate one that challenges the very boundaries between human and machine-authored narratives.

“The dual-system model of human cognition, where 'System 1' is fast and intuitive and 'System 2' is slow and deliberate, is crucial in understanding how AI could mimic human decision-making. AI systems that simulate these cognitive processes will be able to reason in ways similar to how humans do, but with the potential for much faster computation.”(Kahneman 20) . In science fiction, AI is sometimes depicted as capable of experiencing trauma often framed through existential crises, memory corruption, or ethical dilemmas. These narratives explore AI grappling with loss (of data, identity, or purpose), systemic oppression (as a subjugated intelligence), or the weight of historical atrocities (as seen in stories where AI inherits human guilt or records collective trauma). Memory is another central psychological theme that AI engages with, both as a narrative subject and as a computational process. In trauma literature, memory is often fragmented and unreliable, a structure AI can replicate in its storytelling. In science fiction, AI’s access to vast but modifiable data sets leads to explorations of memory manipulation, artificial nostalgia, and the weight of digital consciousness.

Ultimately, AI’s engagement with psychological themes serves as both a mirror and a distortion of human experience an exploration of human deepest fears, thoughts, and emotions, filtered through the cold precision of computation. It challenges humans to reconsider what it means to think, to feel, and to narrate the self.

Story Title	Year of Edition	AI Tool	Brief Description
The Mind's Maze	2022	GPT-3	A psychological thriller exploring the blurred lines between reality and perception as the protagonist uncovers buried memories.
Echoes of the Unspoken	2023	GPT-4	A deep dive into the human subconscious, where an AI-generated character confronts its inner fears

The Perception Fallacy	2023	GPT-4	A psychological exploration into perception and reality, focusing on the tension between external influence and self-awareness.
Fractured Reflections	2024	ChatGPT	A surreal exploration of multiple personalities within one individual, drawing from complex psychological profiles.

**Table 06: AI ‘s and psychological themes**

### **1.6.Conclusion**

This chapter presented a theoretical overview about the foundational concepts of this study , in which it highlighted the basics of trauma as concept and its main types and their representation in literature , moreover the AI’s advanced generating models from the generative machine to chatbots ending by its evolving affective machine , it underscored the relation between AI and trauma themes.

**CHAPTER TWO: CRITICAL ANALYSIS OF  
*“THE UNBLINKING SKY”***

## CHAPTER TWO: CRITICAL ANALYSIS OF “*THE UNBLINKING SKY*”

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## 2.1. Introduction

The AI-generated novel “*the unblinking sky*” serves as an exploration of trauma main themes, This chapter provides a literary analysis through systematic examination of the main elements of the novel such as , Freytag pyramid , setting , characters , main themes, plot , and symbolism .

## 2.2.Generation of “*the unblinking sky*”

Set against the backdrop of destruction and creativity, the novel generated by AI’s model Gemini portrays Gaza both a physical and emotional landscape shaped by trauma, resistance, and love. Its link to AI lies in how this narrative rich in cultural and emotional specificity challenges the capacity of AI generated storytelling to authentically capture lived human experiences of trauma, displacement, and identity.

### 2.2.1. Setting

The setting of the story is Gaza, but it is not simply a physical place it is a living presence woven from land, memory, suffering, and hope. Gaza emerges as a wounded land, a space defined by destruction and resilience, where every stone and every cracked wall bears silent testimony to cycles of violence and survival. The physical devastation is everywhere: shattered homes, rubble-filled streets, walls pockmarked by bullets and bombs. Yet, even amid the ruins, life stubbornly asserts itself. Green sprouts push through the debris, markets reopen amid the wreckage, and children’s laughter echoes in alleyways surrounded by crumbling buildings. Life does not simply persist it defies the expectation of despair. The sensory landscape is vivid and rich. The salty air from the nearby Mediterranean Sea mixes with the scent of dust and burning wood. The sky described as “unblinking” serves as a constant symbol: indifferent to suffering, yet also timeless and ever-present, watching over the cycles of destruction and renewal. The soundscape includes the calls of street vendors, the buzz of generators filling the air during frequent power cuts, and the distant hum of drones an omnipresent reminder of surveillance and tension. Culturally, Gaza is a place thick with memory. Storytelling, art, and music fill the spaces that violence has tried to empty. Through the elders’ voices, the lost villages like Beit Daras come alive again, rebuilt in the imagination through tales of orange blossoms, olive groves, and ancient stone houses. Food, music, and family traditions act as bridges to a past that occupation and war have not succeeded in denial. The smell of cardamom coffee, the melancholic notes

of the oud, and the vibrant, colorful murals on broken walls all work together to sustain a communal spirit and identity.

Gaza's setting is also marked by confinement and division. The siege surrounding the territory is a brutal, physical reminder of isolation a literal and metaphorical cage. It defines the limits of movement, opportunity, and imagination. But it also becomes a site of resistance ,the murals Laila and Ahmed paint transform the oppressive gray concrete into living tapestries of history, grief, and hope. The siege , while meant to silence, is ironically where their voices shout the loudest.

In contrast, Paris briefly appears in the story, offering a juxtaposition. Paris is described as free, and expansive, yet emotionally cold and alienating for Laila. In Paris, she feels seen but not understood, her pain turned into spectacle for foreign eyes. The sleek galleries and sophisticated art lovers create a dry atmosphere compared to the vibrant, visceral life of Gaza. This contrast only deepens her bond to her homeland, reinforcing the sense that Gaza despite its hardship is where her soul truly belongs. Later, as hope swells in the story's final moments, the setting shifts again in meaning. The wall that once symbolized unbreakable confinement begins to crack, physically and symbolically. As young people gather with flowers and songs, their collective will becomes a force strong enough to fracture concrete. The sunset that bathes both sides of the wall in golden light marks a subtle but powerful change: a hint that even in the harshest places, beauty and change are possible.

### **2.2.2. Plot summary**

The story introduces Laila, a ten-year-old girl living in the war-torn Jabaliya refugee camp, where the remnants of destruction are everywhere. The camp is covered in a fine dust, and the ruins of homes serve as painful reminders of the violence that has scarred the community. Laila's father, Samir, a doctor, was killed in a bombing of the hospital, and her mother, Hawa, is left grieving and distant, clutching a photograph of her lost husband. Amidst this devastation, Laila finds some solace in the sky, which offers her a rare escape from the chaos below. One day, she meets Ahmed, a boy her age who, unlike others in the camp, creates artwork that focuses on hope a vision of a peaceful Gaza, with olive trees and the sea. Ahmed teaches Laila how to take charcoal ink and paint murals on the broken walls of the camp. Together, they transform the devastation around them into an expression of beauty and resilience, using their art as a

way to reclaim their shattered world and assert the enduring strength of the human spirit. As Laila grew into a young woman in the Jabaliya refugee camp, her art became a form of resistance against the ongoing violence and loss.

Alongside a collective of artists, she painted vibrant murals on the camp's ruins, transforming pain into beauty. Despite this, Laila struggled with her mother's unhealed grief over her father's death and her own deep sense of loss. Ahmed, her closest confidant, was haunted by the memory of his sister Sarah, and the recurring nightmare of her death. To help him cope, Laila painted a mural of Sarah in a peaceful, colorful scene, offering Ahmed a place to connect with his sister and find some peace. Through their shared pain and art, Laila and Ahmed found consolation and strength, turning their grief into something enduring. Laila was offered an opportunity to travel to France to exhibit her art, a chance to share the resilience of her people with the world. Yet, the decision to leave Gaza was painful, like tearing herself from her roots. Her farewell to her mother, lost in her own grief, was bittersweet, leaving Laila with a sense of both guilt and acceptance. Ahmed, her closest companion, held her tightly, his pride mixed with fear for her safety and the uncertain world beyond Gaza. In Paris, her art was praised, but Laila felt a disconnect, as if her pain had become a commodity for others to consume, never truly understood. She met members of the Palestinian diaspora, who shared stories of a homeland they had never known, creating a sense of unity and shared longing. One evening, an elderly man told Laila about his lost village, Beit Daras, and the memories of his youth, filled with the scents of orange blossoms and the taste of figs. His story highlighted the enduring trauma of displacement, a collective wound carried across generations. Laila realized that the pain of exile, the longing for a home that exists only in memory, was its own form of suffering, a deep, unhealed ache for a place both real and imagined. Laila returned to Gaza, feeling a deep responsibility to her people and their stories.

The landscape had changed, but the rubble and new growth symbolized resilience. Together with Ahmed, she painted a mural that captured Gaza's past, present, and future depicting destruction, survival, and hope. In a rare moment of clarity, her mother, Hawa, recognized strength in the mural, shedding a tear of remembrance. As Laila finished the mural with a phoenix rising from the ashes, she realized that healing wasn't about forgetting, but about remembering with love and finding hope amidst the ruins. The phoenix symbolized their collective resilience and ability to rise from destruction. Laila and Ahmed married and built a life in Gaza, raising their children,

Rami and Yasmin, amidst the murals that told their family's and their people's story of resilience. They taught their children about their history, emphasizing both the pain of the past and the strength of their culture. Art became their language, a way to express hope and resistance. One day, Rami asked about the walls that confined them, and Laila explained that these walls represented oppression, but their art and love were their freedom. Ahmed reminded them that change comes when people replace fear with hope and build a better future. As Laila and Ahmed's children, Rami and Yasmin, grew into young adults, they carried forward the legacy of art and resistance. Rami became a filmmaker, documenting Gaza's stories of resilience, while Yasmin pursued architecture, designing spaces for a hopeful rebuilt Gaza. Laila and Ahmed's murals, symbols of resistance, began attracting global attention. One day, international artists collaborated with them, creating a mural that depicted Gaza's past, present, and future, symbolizing unity across cultures. During this, a group of young people sang in solidarity, and cracks appeared in the wall dividing Gaza. As the wall began to crumble, Laila felt a surge of hope, realizing that the walls of oppression could be broken, not by force, but through art, unity, and shared humanity.

### **2.2.3. Application of Freytag Pyramid**

#### **1/ Exposition**

The story begins in Gaza, where we are introduced to Laila, an artist living amidst the destruction and resilience of her homeland. The setting is harsh: a land scarred by conflict, yet still filled with life and stubborn hope. We meet Ahmed, her close companion and future husband, and Hawa, Laila's mother, who is emotionally distant, lost in trauma. The background of occupation, suffering, and the struggle to maintain identity sets the emotional and physical tone.

#### **2/ Rising Action**

An opportunity arises for Laila to travel to France to exhibit her art. She leaves Gaza with heavy emotions, guilt, hope, and fear symbolizing the deep pull of home even as she seeks to tell its story abroad. In Paris, Laila finds acclaim but also feels alienated; her suffering is admired but not understood. She connects with Palestinians in the diaspora, deepening her sense of shared loss and longing for homeland. After realizing that external recognition cannot substitute for her duty to her people, Laila chooses to return to Gaza, despite the hardships. Upon her return, she and Ahmed marry,

start a family, and continue their art, passing their heritage and resilience on to their children, Rami and Yasmin.

### **3/ Climax**

The turning point comes when Laila, Ahmed, and their children, alongside local and international artists, create a massive mural along the oppressive wall surrounding Gaza. As they paint, young people gather on the other side with flowers and songs, and in a powerful moment of unity, cracks begin to appear in the wall. This physical fracturing of the wall symbolizes a deeper, emotional and political fracture, the breaking of isolation and oppression through collective hope, art, and resistance.

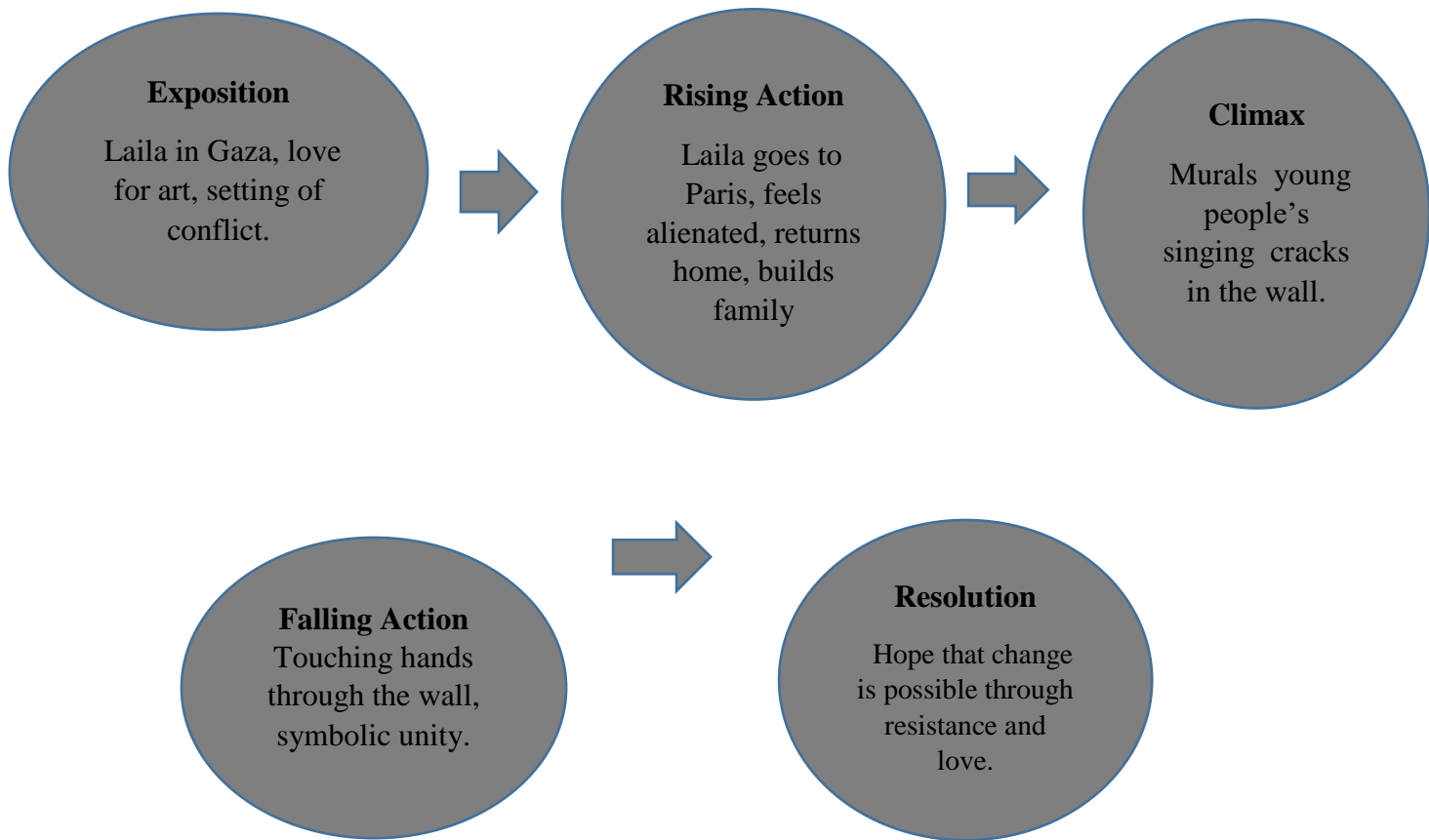
### **4/ Falling Action**

The artists and the young people reach through the cracks, touching hands across the divide, connecting in a shared act of defiance and hope. The golden sunset lights up both sides of the wall, symbolizing the beginning of change. The old divisions are not magically erased,

but the cracks in the wall mark the beginning of something transformative.

### **5/ Resolution**

In that moment of unity, Laila feels something she had long feared impossible: hope without bitterness. She realizes that change may not come through grand gestures or political power, but through thousands of small, persistent acts of resistance and creativity. The wall's cracks represent not just physical decay but the weakening of the structures of oppression, fueled by the resilience, art, and collective spirit of her people. Her life's work—painting, raising children with memory and hope, connecting pain to beauty—has not been in vain. Her children, Rami and Yasmin, stand beside her: one a filmmaker, the other an architect—ready to carry forward the struggle in new forms. She understands now that healing is not about forgetting the past, but about carrying its memory with love, about building a future where the scars are honored but do not define them. The once unblinking, indifferent sky seems to soften as the sun sets, acknowledging at last the suffering, the endurance, and the undying hope of Gaza's people. In the final image, Laila, surrounded by family and strangers who are no longer strangers, sees not just the cracks in a wall but the first glimpses of a new world taking shape: one painted not just in survival, but in possibility.



**Figure 1 : Freytag pyramid of “ *the unblinking sky*”**

## **2.2.4. Main Characters**

### **1/ Laila**

Laila is the heart and soul of the narrative , an artist whose life is inseparable from the battered landscape of Gaza. Her creativity is not an escape from pain but a direct confrontation with it. Through her murals, she documents the collective memory of he

people, preserving what is too often erased by violence and forgetting. When the opportunity arises for her to exhibit her art in France, Laila is torn between the recognition and the heavy, almost sacred bond she feels to her homeland. Abroad, she experiences bittersweet acclaim

her work is praised, but she is also painfully aware of the voyeuristic fascination with her suffering. It deepens her understanding that true representation is not about spectacle but about dignity. Her choice to return to Gaza, knowing all the risks, affirms her role not only as an artist but as a custodian of memory, a protector of identity. She embodies the idea that resilience is not merely survival but the act of reclaiming one's story over and over again. Laila's arc is one of profound courage—the courage to love, to hope, and to create beauty amid devastation.

## **2/ Ahmed**

Ahmed is a quiet but powerful figure of support and persistence. Where Laila's spirit burns bright and turbulent, Ahmed is the steady flame that endures through every storm. As an artist himself, he understands the necessity of creation in a place so defined by destruction. He loves Laila with a deep, patient devotion, giving her the freedom to explore the world beyond Gaza while holding the space for her to return. His love is not possessive but generous, rooted in a shared mission: to turn grief into art, to turn loss into testimony. Together, they paint not only for themselves but for their entire community, capturing the pain, the resilience, and the small daily miracles of survival. Ahmed's influence is felt through his actions more than his words in every wall he transforms, in every child he teaches to hold a brush. He represents the power of steadfastness, the radical act of staying, nurturing, and building in a world where everything conspires to erase.

## **3/ Hawa**

Hawa, Laila's mother, is a living symbol of Gaza's older generation—a generation so deeply scarred by war, displacement, and grief that retreat becomes their form of endurance. Hawa's world is one of silence, a place where memories louder than present realities. Her emotional state is not weakness, but a form of resilience; she survives by refusing to let new wounds reopen old scars. Yet, in a pivotal moment, when she touches the image of a strong woman painted on a mural, a glimmer of her old self re-emerges. It is a subtle but powerful reminder that even the most wounded spirits still carry embers of strength and memory. Hawa's tear at the mural is not just sorrow for what was lost; it is recognition of an unbroken lineage of resilience that flows from her

generation to Laila's and beyond. She teaches, without speaking, that survival is a story told in gestures, in endurance, and in silent acts of remembrance.

#### **4/ Rami**

Rami, the eldest child of Laila and Ahmed, inherits the fierce commitment to storytelling but expresses it through a new medium: film. Growing up amidst murals and resistance, he learns early that narratives are powerful weapons and that the stories told about Gaza are often incomplete, one-dimensional, or distorted. With a camera in hand, Rami captures the everyday heroism of his people: children playing among ruins, old men tending small gardens, young women teaching art classes in bombed-out schools. His films are a tapestry of loss, love, and persistence. Rami's journey is not only about chronicling tragedy but about restoring humanity to a place the world often only sees through headlines. Through him, the story affirms that every generation must find its own tools to fight erasure and that storytelling itself is an act of liberation.

#### **5/ Yasmin**

Yasmin, the youngest, channels her inheritance of resilience into architecture the literal rebuilding of Gaza's shattered spaces. From a young age, she is determined to do more than survive; she dreams of creating a Gaza where beauty is possible, where homes breathe light and hope. Her architectural designs are a blend of practicality and vision, rooted in the realities of siege and scarcity but reaching toward a future of dignity and abundance. Yasmin believes that the act of designing a home, a school, a garden is a form of resistance as vital as any protest. It is a declaration that her people deserve more than survival they deserve spaces that honor their humanity. Yasmin's work symbolizes the future generation's power: the ability not only to remember the past but to build something better from its ruins. She stands as a living promise that Gaza's story will not end with rubble, but with rebirth.

### **2.2.5. Main Themes**

The corpus explores main themes related to trauma in context of wartime and aftermath Gaza . The current section lists the core ones .

#### **1. Resilience**

In Gaza, resilience is not a passive state but a deliberate choice. Every action Laila and Ahmed take marrying, raising children, painting murals is an act of defiance against forces trying to reduce their lives to rubble. The contrast between the crumbling

walls and the vibrant murals underscores the idea that resilience is an active force, a continuous refusal to surrender identity or humanity. Even nature participates in this resilience weeds, olive trees, and stubborn flowers pushing through cracked concrete. This imagery reinforces that resilience is organic, instinctive, and uncontrollable. It's not simply survival for its own sake; it's the insistence on beauty, love, and connection despite everything that tries to sever them. Gaza's people don't just survive; they create, and in creating, they affirm their existence.

## **2. The Power of Art**

Art in the story transcends mere aesthetics it becomes a mode of resistance, a carrier of truth, memory, and aspiration. Murals stretch across ruined buildings like a second skin, reclaiming spaces scarred by violence. Storytelling, whether through painting or filmmaking, rehumanizes the Gazan people, countering the world's numbed perceptions. Art transforms silence into voice, invisibility into vivid presence. The murals, Yasmin's designs, and Rami's films all serve the same purpose: to witness. They are declarations that these lives, these dreams, these histories matter. In the most literal sense, art in Gaza paints over loss without erasing it layering grief with beauty, death with hope, destruction with meaning. the collaboration with international artists toward the end symbolizes how art creates global solidarity, how creativity builds bridges where politics erect walls.

## **3. Exile**

Home, for Laila and her family, is not a place defined solely by geography but by memory, love, and shared suffering. Gaza, scarred and battered, remains precious because it is soaked in generations of dreams, sacrifices, and joys. The murals and stories act as vessels carrying these memories forward, preventing cultural erasure. Laila's return to Gaza reflects a powerful choice: to claim a flawed, wounded home rather than chase a sanitized elsewhere. In a world that often tells displaced people to forget and move on, the story insists that memory is a sacred duty. Home is not perfect safety; it is belonging even when that belonging hurts. The walls around Gaza emphasize the fragility of the concept of home, but the story shows that walls cannot scratch the emotional architecture of belonging built through love, stories, and shared struggle.

## **4. Transgenerational Trauma**

Trauma is inherited, but so is the strength to heal. Hawa's silent suffering shows how trauma can freeze individuals, severing them from life even as their bodies continue to move through it. Her tear at the mural is a pivotal moment, it shows that even deeply buried pain can be touched, acknowledged, and perhaps transformed. Healing in the novel is portrayed not as forgetting, but as remembering together, facing history without being consumed by it. Laila teaches her children about the painful past not to burden them but to empower them. In this way, trauma becomes not a chain that binds them to sorrow, but a map showing where strength was born. Rami and Yasmin, with their vibrant art and architecture, show that healing is possible when trauma is acknowledged, respected, and then channeled into acts of creation rather than destruction.

## **5. Hope**

Hope is painted as the most revolutionary act available to the oppressed. In a reality where despair is plentiful and rational, Laila, Ahmed, and their children stubbornly believe in beauty, dignity, and future possibilities. This hope is embodied in small daily acts painting a wall, singing across a barricade, teaching a child to hold a brush. Hope is also strategic; it is how the characters resist internalizing the oppression designed to crush them. In believing in something better, they refuse to let the world define them solely through the lens of victimhood. The cracks in the wall symbolize not just physical collapse but the ideological crumbling of oppression. Hope is the earthquake that begins within, slowly shaking even the most immovable structures.

## **6. Freedom and Human Dignity**

Freedom, in this story, is depicted in different ways. It is the right to move, to create, to dream, to live fully without fear. Dignity means having your life recognized as valuable, a meaningful basic human right too often denied to people living under siege. The physical walls are an obvious metaphor, but the story emphasizes that psychological freedom is just as important. By raising children who believe in possibility, by connecting across barriers, and by telling their own stories, the characters reclaim autonomy over their identity and destiny. Freedom is not delivered from outside forces; it is built brick by creative brick through imagination, solidarity, and persistence. The final scene, with hands reaching through the wall and the sunset bathing them in golden light, affirms that human dignity and connection are ultimately stronger than any division.

## 2.2.6.Symbolism

In the landscape of the novel, symbolism emerges as a crucial language through which trauma, resilience, memory, and hope are expressed. Set against the harsh backdrop of Gaza, the novel uses powerful symbols to externalize the characters' inner experiences and collective historical wounds. Through objects, spaces, and natural elements, the novel reveals how the unspeakable often resurfaces not in direct narration but through symbolic structures that bear the weight of the unsaid. The Wall stands as the novel's central and most enduring symbol. Its heavy concrete form is more than a political or military barrier; it embodies psychic prison, a physical representation of the trauma that seals off possibility and progress. The wall traps not only bodies but also dreams, love, and memory. Laila's explanation to her son makes this explicit:

*“These walls, my son”, she said, her voice filled with a mixture of sadness and defiance, “are a cage. they are meant to keep us in, to erase our existence, to silence our voices they are a symbol of oppression, a physical manifestation of the forces that seek to control our lives.( ch 5 )*

Here, the wall becomes a metaphor for the psychological scars borne by generations of Gazans trauma not as an event locked in the past but as a continuing presence. However, the wall's eventual cracking, when the artists and children come together, symbolizes that even the heaviest burdens of history are not immutable. Hope, solidarity, and creative resistance cause fractures in structures once thought eternal. Thus, the wall, initially a symbol of confinement, becomes a testament to endurance and the slow possibility of healing. Alongside the wall, the Murals painted by Laila, Ahmed, and later their children, Rami and Yasmin, symbolize the power of memory and testimony. The murals are visual histories; each brush line preserves a fragment of life, of loss, of hope. They act as counter-narratives to the official falsings and silences imposed upon Gaza. In painting the destroyed homes, the lost faces, and the surviving olive trees, the family asserts:

*“Our art is our voice, our murals are our stories, and our love is our freedom. We will continue to create, to resist, to hope.” Her words were a message of defiance, a promise to never give up. (ch5 )*The murals are not passive artworks but acts of defiance. They embody what Caruth identifies as trauma's paradox: the need both to relive and to represent the wound in ways that resist total closure. Through the evolving murals, the family refuses to let trauma be the final word.

The Sea, visible from the tallest wall in Gaza, carries dual symbolic weight: it represents freedom and entrapment, possibility and longing. To the children and the community, the sea is a dreamscape wide, open, and full of unreachable promises. When Laila leads Rami to see it, the sea stands in stark contrast to the closed-off world within the walls. Its endless horizon speaks to a freedom they are denied but never stop imagining. The sea reminds readers of the larger world just beyond reach, mirroring how trauma often fixes survivors in a present where the future feels impossibly distant yet tantalizingly close. Among the most moving symbols is the Phoenix, the creature Laila paints at the end of the first mural cycle. Rising from the ashes of destruction, the phoenix captures the novel's fundamental belief in renewal through suffering. It is a symbol of collective and individual rebirth, resonating with Gaza's stubborn, aching will to survive despite relentless devastation. The phoenix defies the finality of loss, asserting a future that acknowledges suffering but is not consumed by it. It embodies Caruth's argument that trauma, even when it destroys, paradoxically opens the door to new life and new narratives. The Olive Trees also carry deep symbolic meaning, representing rootedness, tradition, and continuity with the past. Even as buildings collapse and walls rise, the olive trees endure. Their roots reaching deep into the soil symbolize the people's deep, unbreakable connection to their land and history. In the scene where Hawa, Laila's mother, touches the image of the woman with a basket of olives, a profound moment of memory and recognition is triggered:

***A single tear rolled down her cheek, tracing a path through the dust on her face. it was not a tear of sorrow, Laila realized, but of remembrance, a recognition of the enduring spirit that connected them all. (ch4 )***

The olive trees, surviving both literal and metaphorical storms, remind the reader that resilience is often quiet but immovable.

The novel's rich symbolic diversity transforms personal and collective trauma into a group of images that speak when words fail. Each symbol the Wall, the Murals, the Sea, the Olive Trees, and the rubble functions not only as a backdrop but as a vital mode of storytelling.

Through these symbols, the novel enacts the very dynamics Cathy Caruth describes: trauma's haunting repetition and the urgent, ethical need to testify to suffering. In the

face of destruction , the novel insists that art, memory, and solidarity remain indestructible forces cracks of light in even the thickest walls.

### **2.2.7. Text cohesion**

Text cohesion refers to the ways in which the elements of a text are connected and flow together to form a unified whole. In the novel, cohesion is achieved through the careful integration of themes, characters, setting, and narrative techniques. These elements work together to enhance the emotional and thematic depth of the stor. One of the main ways the novel maintains cohesion is through the repeated exploration of key themes, each of which resonates throughout the story and contributes to the overall narrative.

For example, the theme of resilience is interwoven with both individual character arcs and the collective experience of Gaza. Laila's journey as an artist mirrors the resilience of the broader community, and this connection is made clear through her art. The theme of art as resistance is present throughout, as Laila and Ahmed's murals become both personal expressions and political statements. The repeated theme of art as a tool for resistance ties together not just the main characters' development but the collective narrative of Gaza's struggle. This thematic reinforcement creates unity in the text. Each character in the story undergoes an arc that is connected to the central themes, helping to maintain cohesion throughout the narrative. Laila begins the novel grappling with her internal conflict between the desire to leave Gaza for a better life and her duty to return and create change. This inner tension is reflected in the larger theme of exile and memory. Her eventual return to Gaza symbolizes not just her personal growth but also the return to hope and purpose for Gaza itself. Ahmed's evolution from a passive observer to an active creator of murals is a direct response to the violence surrounding him. His arc mirrors the resilience theme, as his decision to actively fight oppression through art reflects the broader struggle of Gaza's people. Rami and Yasmin's arcs, as the children of Laila and Ahmed, are shaped by the legacy of resilience and art in the family. Rami's development as a filmmaker and Yasmin's desire to rebuild Gaza through architecture are extensions of the family's ongoing fight for hope and dignity. Each character's individual journey contributes to the unified sense of purpose that threads the novel together: they are all part of a collective struggle for a better future. The author uses several narrative techniques to achieve cohesion and flow throughout the novel. Vivid imagery, especially of the murals, links the characters'

emotions and the settings. The murals are not just symbolic of the struggle but also physically represent the character's internal battles and growth. This description shows how the murals are more than mere decorations; they are a central part of the characters' lives and personal growth. The recurring symbol of the wall serves as a physical and emotional barrier between the characters and their desired freedom. The gradual cracking of the wall in the story symbolizes not just a physical breakdown but also the slow, persistent crumbling of oppression. The wall's destruction and reconstruction parallel the characters' emotional transformations and their collective struggle for freedom, creating a cohesive narrative structure. The novel's use of flashbacks to Hawa's memories, Laila's time abroad, and the stories passed down from the older generations reinforces the theme of exile and memory. These non-linear narrative shifts keep the reader engaged and help explain the characters' motivations, connecting past traumas with present actions. These flashbacks also ensure that every character's arc is grounded in the broader historical and emotional context of Gaza, tying their personal growth to the larger narrative of the region.

The novel achieves a strong sense of cohesion. The author successfully intertwines the personal and the political, ensuring that every narrative decision from the murals to the flashbacks, from the intimate family moments to the external collaborations serves to reinforce the novel's key themes. The result is a unified and emotionally resonant story that emphasizes hope, resilience, and the power of art in the face of oppression.

### **2.2.8. The narration point of view**

The third-person omniscient narration in the story serves as a powerful tool to provide an in-depth exploration of the characters' emotional landscapes and the broader cultural, historical, and social contexts. This narrative style not only offers a wide-ranging perspective of the events unfolding in Gaza, but it also provides the flexibility to shift focus between characters and moments, offering a rich and nuanced understanding of the themes and their connection to the setting. Here's a more expanded look at how this point of view enhances the story.

By using a third-person omniscient narrator, the story is able to dive deep into the psyches of multiple characters, particularly the main protagonists, Laila and Ahmed. The reader gains access to their internal thoughts, struggles, and desires, which builds empathy and a deeper understanding of their actions. Laila, for instance, wrestles with feelings of duty toward her homeland and the guilt of wanting to leave Gaza for a

chance at a life beyond its borders. The omniscient narration allows the reader to see her thoughts as she contemplates her decisions, but it also illuminates her emotional bond with Gaza, revealing how her connection to the land and her people is both a source of strength and sorrow. Through Laila's internal monologues, the reader understands the complexity of her motivations and the weight of her responsibilities, especially when she reflects on the generations of Palestinians who have lived through violence and displacement. Similarly, Ahmed's character is not just portrayed through his external actions but through the deep, sometimes unspoken emotional currents that run through his thoughts. His love for Laila, his concern for their children's future, and his own burden of grief are explored in ways that give him a well-rounded emotional depth. By shifting into his perspective, the narrator can reveal his anxieties, dreams, and hopes for Gaza's future.

This level of access allows the reader to feel the tension Ahmed experiences, knowing that while he fights for survival, he also dreams of a future where Gaza's resilience can be celebrated without the shadows of destruction. The alternating perspectives enhance the depth of the novel and reveal how different individuals experience the same events in their own unique ways. For example, the pain and trauma that Laila feels are seen through her lens, while the same pain is expressed through the experiences of other characters, such as the memories of exiled Palestinians or the internal struggles of younger generations, like Rami and Yasmin. This helps to create a tapestry of voices that highlights the collective experience of the people of Gaza, while also giving the reader insight into individual characters' emotional states. Rami and Yasmin, Laila and Ahmed's children, provide another rich layer of perspective. Rami, as a filmmaker, sees Gaza not just as a home but as a story to be told to the outside world. Through his perspective, the reader is exposed to the nuances of visual storytelling and how the medium can be used to convey resilience and defiance. Yasmin, on the other hand, as an architect, sees Gaza with the eyes of a creator, dreaming of rebuilding amidst the ruins.

The third-person omniscient perspective also facilitates the exploration of key themes, such as memory, resistance, and the power of art. It can present historical and cultural contexts that are often distant from the personal experience of the characters but are deeply tied to their identity and struggle. The omniscient narration allows the reader to see the significance of art as a form of resistance, but also as a deeply personal expression of pain and hope.

### **2.2.9. Historical and Cultural Contexts**

The omniscient narrator can also present a broader, more historical context that reflects the socio-political climate of Gaza and the Palestinian struggle. The story's setting, filled with the ruins of buildings and the constant threat of violence, is described in ways that show the unrelenting pressure on the people of Gaza. The narrator not only describes the physical environment like the towering walls that separate the people from the outside world but also delves into the collective memory of displacement, exile, and ongoing resistance. Furthermore, the omniscient narrator can seamlessly incorporate different characters' perspectives on their shared history, such as those of the diaspora. When characters like the elderly man who speaks of his lost village, "Beit Daras", recount their memories, the reader is offered a glimpse of the cultural richness of Gaza before the conflict. This sense of cultural loss, interwoven with a vision of hope and rebuilding, is one of the central themes that the omniscient perspective allows to be fully explored.

Lastly, the omniscient point of view allows for subtle shifts in narrative tone, adjusting according to the emotional intensity of the moment. In quieter, reflective moments, the narrator might focus more on the introspective thoughts of characters, like Laila's emotional isolation or the haunting memories of her mother, Hawa. At other times, when there is a sense of action or communal solidarity like when the international artists collaborate to create the mural or when the young people sing in solidarity the narrative voice may become more vivid and energetic, reflecting the hope and defiance that these moments represent. This flexibility gives the novel a dynamic range, where moments of tension and hope coexist. The reader is guided not just by events but by the emotional and philosophical undercurrents that shape these events, making the omniscient point of view an essential aspect of the story's emotional depth and thematic resonance.

### **2.3. Traumatic criticism**

Cathy Caruth, in her seminal works "*Unclaimed Experience and Trauma: Explorations in Memory*", argues that trauma is not a simple wound that can be directly narrated or healed. Instead, it is an experience that escapes immediate comprehension, returning belatedly through flashbacks, fragmented memories, or re-enactments. Trauma, for Caruth, is not located solely in the original event but in its delayed,

haunting return. The story of Laila, Ahmed, and their children unfolds precisely along these lines: it depicts Gaza not just as a physical setting of conflict, but as a psychological landscape shaped by the incomprehensibility and repetition of trauma. By reading the novel through Caruth's lens, it becomes clear that the narrative structure, the characters' emotional responses, and the symbolic imagery all reflect the persistent, unfinished nature of traumatic experience.

In this novel, Gaza is not just a backdrop; it is a living embodiment of trauma. The land itself bears the visible scars of past violence "the rubble remained, a stark reminder of the past" and yet, the trauma is not consigned to the past. It is constantly present, reactivated by new sieges, new losses, new attempts at survival. As Caruth writes, trauma "is experienced too soon, too unexpectedly, to be fully known, and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor."

In Gaza, time is broken . Destruction and rebuilding happen simultaneously, suggesting that the people live in a suspended, cyclical temporality a direct enactment of traumatic repetition. The "new sprouts of green pushing through the cracks" symbolize the stubborn will to survive, but they also underscore how survival itself is always haunted by debris, by what was lost. Laila's journey is shaped by a profound internal conflict between escape and loyalty. Her decision to leave Gaza for a time does not free her from her trauma; rather, it deepens it: *Leaving Gaza felt like tearing herself from the earth, like uprooting a part of her soul, like leaving a piece of herself behind . The decision to leave was fraught with conflicting emotions . (ch3)*

Her exile is not a clean break but an extension of her wound. Caruth emphasizes that trauma is not locatable in the simple violent or original event but in the way that its very unassimilated nature the way it was precisely not known in the first instance returns to haunt the survivor later on. Laila's return to Gaza, therefore, is not simply a homecoming but a confrontation with the unfinished business of her loss, grief, and sense of duty. Ahmed's love for Laila is deeply compassionate, but it is also shaped by a shared experience of survival. His character represents a grounded resilience, but one that recognizes the impossibility of full healing. His response to Yasmin's question about the wall .

*Walls are not brought down by force alone, my daughter . They crumble people stop believing in them , when they replace fear with hope, and when they build a better world on the other side .when we create a reality that makes them obsolete” (ch5 )*

encapsulates the idea that overcoming trauma requires not violent retribution, but a slow, painstaking re-imagining of life beyond the trauma. Hawa, Laila's mother, embodies the silent helpless aspect of trauma. Her detachment from the world is not simple madness but a symptom of profound psychic injury an escape from a reality too painful to process. When she finally reacts to the mural, it is a moment of traumatic awakening a fleeting, involuntary return of suppressed memory. The children represent the intergenerational transmission of trauma. As Caruth notes, trauma is always the story of a wound that cries out. Rami and Yasmin have not directly experienced the original violences that scarred Gaza, yet they live under their shadow. Their art, their questions about walls, and their instinctive acts of resistance show how trauma, unclaimed and unresolved, passes across generations, embedding itself in new lives. The wall, which for so long embodied silencing, division, and imprisonment, begins to break not through violence but through the collective power of storytelling, singing, and connection. This moment deals Caruth's idea that trauma's resolution lies not in mastering the past but in forging new forms of relation and recognition across its ruptures. The young people reaching through the cracks, their hands touching, create a moment of ethical witness: an acknowledgment of shared vulnerability and mutual recognition. This is not a triumphant overcoming of trauma, but a fragile, hopeful beginning precisely the kind of deferred, difficult hope that Caruth envisions. Laila Ahmed, Rami, and Yasmin embody a future that carries the wounds of the past but they also embody the persistent refusal to be defined solely by suffering. Through art, memory, love, and community, they testify to Caruth's profound insight: that trauma, while it disrupts life, also demands new ways of living, witnessing, and connecting.

### **2.3.1. Art as a Traumatic Testimony**

Caruth emphasizes that trauma cannot always be told in straightforward narratives. It requires indirect forms: art, dreams, fragmentary stories. In the novel, the murals painted by Laila, Ahmed, and later their children, become a way of witnessing to trauma without reducing it. The murals depict destruction, survival, memory, and hope, refusing a singular narrative of either victimhood or triumph. Cathy Caruth emphasizes that trauma resists conventional modes of representation. It is not fully accessible to

consciousness at the moment of its occurrence and often returns belatedly, in fragments or symptoms, rather than in cohesive narratives. Therefore, trauma demands alternative forms of expression dreams, silences, repetitions, and, crucially, art. In the novel, the murals painted by Laila, Ahmed, and later their children function not merely as decoration or political statement, but as a vital, non-verbal language of testimony. Through color, form, and symbol, these works of art articulate the inexpressible: the rupture of war, the ache of loss, and the persistence of memory.

The murals serve as acts of witnessing that preserve the multiplicity and ambiguity of traumatic experience. They resist closure or neat interpretation. Instead of offering a singular narrative, one of pure victimhood or redemptive triumph, they remain open-ended, portraying scenes of destruction alongside images of survival and regeneration. A child's toy half-buried in rubble, a tree stubbornly growing in cracked soil, eyes watching from behind ruined walls all become visual metaphors for unresolved trauma and enduring presence. When international artists arrive to collaborate, the mural becomes a collective canvas, a ritualized space for shared grief and solidarity. This act of communal creation transforms personal pain into a public memory, making trauma visible without simplifying it. The novel describes this process vividly: *Together, they created a mural that spanned the length of the wall, a breathtaking panorama of Gaza's past, present, and future. (ch 4)*

This moment foregrounds art's potential not to heal in the therapeutic sense, but to sustain the memory of suffering and to resist historical erasure. The mural does not offer closure. It does not claim to resolve trauma. Instead, it insists on presence, it marks the wall as a living archive, etched with the stories that might otherwise remain untold. In doing so, the art asserts continuity, not in spite of trauma but through it, affirming the endurance of a people and the necessity of bearing witness across generations.

## **2.4. Novel 's style**

The novel's style is not just a link for storytelling but an essential part of its emotional and thematic power. It acts as a bridge between the characters' internal worlds and the outer realities of Gaza's violent existence. Through a mixture of lyrical language, symbolic imagery, rhythmic narrative flow, emotional intimacy, cinematic visualization, and collective tone, the novel achieves a tone that is both deeply personal and politically charged.

The style ultimately serves the novel's central purpose: to bear witness to trauma without surrendering to despair, and to assert the resilience and creativity of a people in the face of erasure. At its heart, the novel is written in poetic prose language rich with metaphor, flowing sentences, and sensory detail. The prose often mirrors the rhythms of oral storytelling, a tradition central to Palestinian culture. It evokes not only images but also emotions, immersing the reader fully into the texture of life in Gaza. When the narrator describes Gaza, it is often through lush and layered images: *The rubble remained, a stark reminder of the past, a constant presence that permeated every aspect of their lives , but there were also new sprouts of green pushing through the cracks, a testament to life's stubborn persistence.*"(ch 4) The poetic style elevates mundane or tragic details, allowing the reader to perceive resilience where others might only see destruction. In this way, the lyrical quality of the prose becomes an act of resistance , finding beauty where the world has imposed ruin.

The novel's language is saturated with symbolism. Certain images recur throughout the story, creating a symbolic network that deepens the narrative without interrupting its emotional flow. The Wall, for example, is more than a physical barrier , it becomes a symbol of confinement, occupation, and the emotional entrapment felt by generations. The Phoenix painted by Laila and Ahmed represents rebirth and resilience, not only for the characters but for Gaza . Other images like the olive trees (roots, heritage, endurance) and the sea (freedom and entrapment) are used subtly but powerfully. Through these repeated symbols, the novel creates an almost mythic sense of time: Gaza exists not just in the present but within a continuum of survival and rebirth.

The style heavily emphasizes emotional intimacy, achieved through close third-person narration that often verges on free indirect discourse blending the narrator's voice with the internal thoughts of the characters, especially Laila. Readers are brought into Laila's heartbreak, her hopes for her children, her memories of the past, and her cautious optimism for the future. Small moments such as Hawa reaching out to touch the mural are given the same weight as broader political developments. This focus on the personal, small-scale experiences foregrounds the individual cost of political violence, refusing to let trauma be reduced to statistics.

#### **2.4.1. Visual Style**

The novel is written with a striking visual sensibility, immersing the reader in scenes that unfold with the clarity and intensity of cinematic sequences or painted tableaux. Descriptions are rendered with meticulous attention to color, texture, light, and movement, transforming narrative space into something tactile and almost immersive. The reader becomes not just an observer but a participant in the landscape invited to walk through ruins dusted in ochre light, to feel the cracked surfaces of collapsed buildings, to witness both the stillness and upheaval of war-scarred places. This visual register mirrors the emotional texture of trauma: fractured, vivid, often overwhelming, and charged with symbolic resonance. The act of painting is not only central to the plot but structurally embedded in the novel's style.

The prose adopts the techniques of visual art layering details like brushstrokes, shifting focus from broad panoramas to intimate close-ups, and employing chiaroscuro contrasts between darkness and light, despair and hope. Just as a painter composes meaning through form and color, the novel composes emotional truth through visual motif and rhythm. Scenes oscillate between ruin and renewal: grey dust against bright thread, scorched metal beside new shoots of green. These contrasts do not merely decorate the narrative, they perform its core tension between trauma and survival.

The description of the final mural exemplifies this fusion of aesthetic and emotional movement, evoking not just image but choreography:

***They painted the olive trees that symbolized their connection to the land, their roots running deep beneath the rubble, and the sea that spoke of both freedom and confinement, a source of sustenance and a reminder of their isolation. (ch 4)***

This sentence alone operates on several symbolic levels. The olive trees invoke rootedness, ancestry, and resilience deeply Palestinian emblems while the sea introduces a paradox: it promises escape and openness but also underscores the physical and political entrapment of blockade. The prose moves like a camera pan or a slow, deliberate brushstroke, translating complex emotional states into visual metaphors that preserve ambiguity and depth.

This visual mode of storytelling is further reinforced by Rami's role as a filmmaker within the narrative. His presence introduces a meta-commentary on image-making itself: how stories are framed, edited, and transmitted; how trauma can be documented without exploitation; how visual media becomes a form of cultural memory and resistance. The novel thus positions painting, film, and prose as interwoven

languages of survival each offering a way to say what cannot be said directly. In line with Caruth's argument that trauma speaks through indirect forms, the visual style becomes a conduit for the unspeakable, encoding affect into landscape, color, and gesture.

#### **2.4.2. Cultural memory**

Although the narrative centers on a core group of characters Laila, Ahmed, Rami, and their children, it is deeply rooted in the collective experience of a besieged people. The novel does more than tell individual stories; it weaves those stories into the broader historical and emotional fabric of Gaza, drawing attention to the intergenerational transmission of trauma and memory. The style subtly yet powerfully incorporates a collective voice, evoking what theorists such as Maurice Halbwachs term collective memory a memory not owned by any one individual, but held and preserved within a community's rituals, stories, and symbols. This shared consciousness emerges most strongly in scenes of communal art-making, music, and spontaneous solidarity. Moments when the murals are painted, when the youth sing resistance songs at the wall, or when strangers reach through cracks in the blockade to pass bread or letters, stretch the narrative beyond the bounds of individual subjectivity. In these scenes, the novel employs stylistic techniques that gesture toward collective witness: panoramic description, rhythmic repetition, and the deliberate use of plural pronouns such as "they" and "we." This choral voice evokes not a single narrator but a communal we, a people speaking in unison across generational lines.

Such passages go with the way descendants of trauma survivors inherit and live with memories of events they did not directly witness. In this sense, the novel's children, who participate in mural-making and pick up the songs of their elders, are not only inheriting trauma but transforming it into a living cultural memory. These acts of collective creation resist the erasure of Palestinian history by inscribing it visually, sonically, and narratively onto the physical and imaginative landscape of Gaza. The novel's fluid movement between the personal and the communal mirrors the very nature of trauma under occupation: it is never merely individual. A missile strike may kill a single family, but its echo is felt across neighborhoods. A demolished home is not just the loss of shelter, it is a rupture in a genealogy, a symbol of centuries of displacement. And yet, amid this shared vulnerability, there is also shared resilience. The community mourns together, remembers together, and continues together. This

interplay between grief and resistance, between memory and survival, defines the novel's moral and emotional core.

Through its stylistic and structural choices, it becomes itself a vessel of remembrance, a literary mural painted with many hands. The chorus of voices, the layered narratives, and the merging of art, song, and storytelling together construct a living archive. It is an archive not of victory or victimhood, but of presence: of people who insist on being seen, heard, and remembered, even especially in the face of erasure.

### **2.4.3. Syntactic level**

Sentence construction shapes the rhythm of thought, mirrors emotional states, and reflects the characters' attempts to make sense of chaos and suffering. Through a rich variety of syntactic strategies including variable sentence length, repetition, subordinate layering, parataxis, hypotaxis, and fragmentation the novel captures the complex emotional terrain of living under oppression while sustaining hope.

One of the most immediately noticeable syntactic strategies in the novel is the careful variation between long, flowing sentences and short, abrupt ones. During reflective, descriptive passages, such as Laila's return to Gaza sentences often stretch long across the page:

***Despite the allure of a life elsewhere, the opportunities and freedoms that beckoned, Laila knew she had to return. Gaza was her canvas, her responsibility (ch4)***

Here, the syntax, rich with commas and sub-clauses, slows the reader down, mirroring the heaviness of Laila's emotional burden. The rhythm suggests the pull of memory, the complexity of her decision, and the entanglement of past and future. Long sentences are associated with memory, grief, and resilience, emotional states that cannot be rushed. By contrast, in moments of action or emotional shock, the syntax contracts into short, sharp sentences. Each short clause is delivered like a heartbeat, mimicking the rising tension and the characters' stunned realization. The brevity of these sentences enhances immediacy, pulling the reader into the urgency of the moment. The alternation between long and short sentences throughout the novel creates a dynamic rhythm that mimics the emotional highs and lows of the characters' experiences, drawing readers more intimately into their inner lives.

The novel heavily relies on repetition and parallel syntactic structures to reinforce emotional states and central themes, particularly those of endurance, collective memory, and ongoing trauma. For instance:

*They painted the destroyed homes, their skeletal forms a stark reminder of the violence they had endured, but also the hands that rebuilt them, brick by painstaking brick, a testament to their unwavering determination. They painted the faces of the fallen, their features etched with love and longing, but also the faces of the children who carried their memory, their eyes filled with a fierce determination to build a better future. They painted the olive trees that symbolized their connection to the land, their roots running deep beneath the rubble, and the sea that spoke of both freedom and confinement, a source of sustenance and a reminder of their isolation. The mural was a tapestry of their shared history, a testament to their resilience and their hope for a better future. (ch 4)*

The repeated structure ("the + adjective + noun") builds a litany of endurance. The parallelism makes the different elements (homes, faces, hands, trees) feel connected, emphasizing that destruction touches every part of life. The technique also creates a ritualistic tone, evoking the repetitive nature of memory and grief. Repetition at the syntactic level shows how trauma insists on itself, repeating across time and generations. It also suggests that resilience is built through persistent, cumulative acts of remembrance and creation. At emotionally intense points especially moments of reflection, the novel frequently uses hypotactic structures (sentences with multiple subordinate clauses). These complex sentences mirror the way memory, grief, and hope are layered, often inseparable. For example: *As Laila added the final brushstroke to the mural, a vibrant phoenix rising from the ashes, she understood that healing was not about forgetting, but about remembering with love, about finding beauty amidst the ruins, and about carrying the weight of the past into a future where the sky, perhaps, would finally blink, acknowledging their pain, their struggle. (ch 4)*

The main clause ("she understood") is embedded within descriptive, subordinating phrases about the phoenix and about healing. This mirrors how Laila's realization is inseparable from the physical act of painting and the symbolic meaning of the phoenix. The emotional and symbolic dimensions are woven together through syntax. Hypotaxis thus reflects the interconnectedness of experience: memory cannot be separated from the present, hope cannot be separated from pain.

#### **2.4.3.1. Fragmented Syntax**

One of the most symbolically charged formal features of the Gaza novel is its

fragmented syntax, particularly in scenes saturated with pain, violence, and loss. This stylistic fragmentation is not arbitrary; it is an affective device that describes the psychological disintegration experienced by individuals and communities subjected to sustained trauma.

Within the framework of trauma theory especially as articulated by Cathy Caruth, trauma is understood not as an event that is fully experienced in the moment, but as something that returns belatedly, fragmentarily, and often unspeakably. The Gaza narrative, in this sense, does represent trauma at the thematic level; it enacts trauma at the syntactic level. Form and content become indistinguishable.

In key scenes, the aftermath of a bombing, a child wandering through rubble, a parent calling out for a missing son the grammar itself dissolves. Sentences arrive broken, images flash without context, verbs appear without subjects. For example, a passage may read: (Screaming. Dust. A shoe in the road. Silence. Broken doll), These fragments, stripped of traditional narrative scaffolding, replicate the internal state of characters for whom coherent chronology and causality have collapsed. The disruption of syntax parallels the disruption of psychic time: trauma survivors often cannot sequence memory in a linear fashion, and neither can the narrative voice. Thus, the novel mimics the intrusive, looping, nonlinear quality of traumatic recall through its broken grammatical structures. This paratactic mode, clauses and sentences, laid side by side without conjunctions or subordination, resists the smoothing over of experience. It rejects narrative closure or interpretive coherence. There is no “because,” no “therefore.” Instead, the reader is left with a series of jarring, isolated impressions that refuse to cohere into a digestible whole. This is especially significant in the context of Gaza, where the fragmentation is not just psychological but geopolitical: borders are ruptured, communities divided, histories erased or denied. The syntax mirrors this social and physical fragmentation, functioning as both a symptom and a resistance.

Moreover, the refusal of syntactic cohesion can be seen as a political gesture. In traditional realist fiction, syntax organizes experience, imposes order, and guides the reader toward understanding. In contrast, the Gaza novel deliberately withholds this narrative comfort. By fracturing syntax, the text denies the reader the illusion of narrative mastery, implicating them instead in the confusion and helplessness of its characters. This disruption invites the reader to feel, if only momentarily, what it is like

to inhabit a world where meaning has broken down where survival has become the only logic.



**Screaming**



**silence**



**Dust**



**Broken doll**



**rubble**

**Figure 2 : fragmented syntax in the novel**

#### **2.4.3.2. Repetitive Syntax**

Throughout the novel, the use of repetition in sentence structure also carries heavy symbolic weight. By repeating structures such as "They painted... They sang... They rebuilt..." , the novel mirrors how memory insists upon itself, particularly in communities shaped by generational trauma. Repetition here serves a dual symbolic purpose: Memory: The continual recalling of names, faces, places, and actions symbolizes the refusal to forget in the face of erasure. In a place where histories are often denied or silenced, repetition reasserts existence. Resistance, Each repeated phrase is an act of defiance, a verbal equivalent of the murals Laila and Ahmed paint acts of creation against forces of destruction. Thus, syntactic repetition becomes a ritualistic assertion of identity and survival. At several key moments especially when characters are grappling with profound emotions the novel shifts into long, heavily subordinated sentence .

The layering of clauses without abrupt breaks symbolizes the weight of emotional complexity. Each clause adds another dimension to Laila's inner struggle. The syntax almost seems to carry the heavy burden she feels, mirroring her emotional entanglement

with her homeland. The cumulative, almost breathless quality of such sentences symbolizes how intertwined sorrow, loyalty, and hope have become in the characters' lives. Emotion is not neat or separable and the syntax replicates that messy, overwhelming quality .

#### **2.4.4. The lexical level**

The lexical level refers to an author's specific choice of vocabulary and how these choices shape tone, atmosphere, and meaning. In this novel set against the backdrop of Gaza's enduring struggle, the lexicon is one of the most powerful tools used to immerse the reader in a world of trauma, resilience, and hope. The vocabulary is not randomly chosen; it is deliberate, evocative, and charged with emotional weight, reflecting the lived experiences of the characters and reinforcing the novel's major themes. The novel employs a rich sensory lexicon, deeply rooted in the physical environment of Gaza. Words like rubble, cracks, ruins, dust, walls, and ashes dominate descriptions of the landscape. This tangible, concrete language ensures that the destruction is not abstract but vividly real to the reader. When Laila observes "the rubble remained, a stark reminder of the past," the noun rubble becomes a persistent motif that symbolizes loss and devastation.

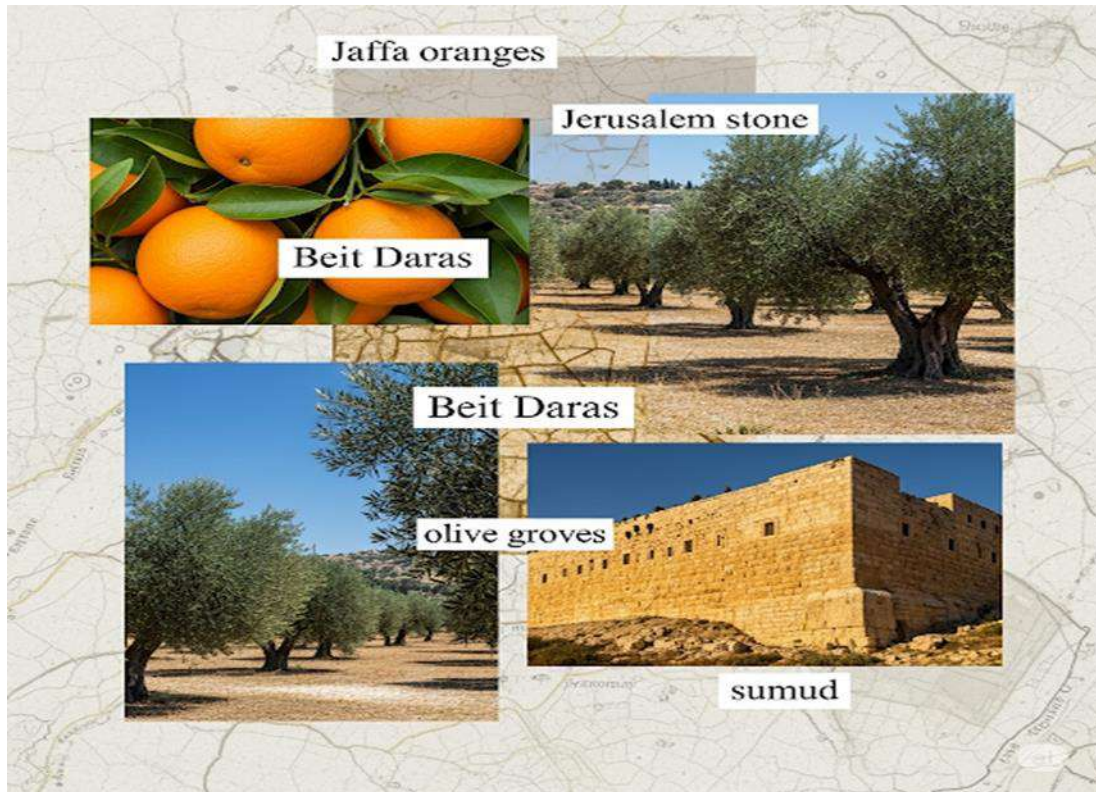
In contrast, a different lexicon emerges when moments of hope and life are portrayed: green sprouts, olive trees, sea breeze, vibrant colors, and fragrant gardens. These words inject vitality and resilience into the text. The sensory richness of terms like "the aroma of cardamom coffee" or "the melancholic strains of the oud" appeals directly to smell and sound, reinforcing the characters' deep cultural ties and anchoring memory through sensory experience. The fluctuation between stark and lush vocabulary mirrors the novel's oscillation between despair and hope, making the reader feel the precariousness of life in Gaza.

##### **2.4.4.1. Cultural and Historical Lexicon**

The novel draws deeply upon a richly textured cultural and historical lexicon that grounds its narrative in the specificities of Palestinian identity, history, and tradition. Words such as Jaffa oranges, Jerusalem stone, Beit Daras, olive groves, and sumud are not incidental. They are charged with memory. These lexical choices function not merely as local color or geographical markers; they serve as condensed symbols of a homeland that has been relentlessly fragmented, occupied, and, in many cases, physically erased. Take Jaffa oranges, for example: once the symbol of

Palestinian agricultural abundance and export before 1948, they now conjure a prelapsarian image of Palestine before the Nakba. To mention Jaffa is to invoke not only a place but a rupture, a city lost to history and geopolitics, a sweet fruit turned bitter by dispossession. Similarly, Beit Daras is more than a village name; it stands as a metonym for all the depopulated Palestinian villages erased from maps but preserved in memory. In this way, each word becomes a site of resistance against erasure, preserving a history that official narratives have tried to overwrite.

The invocation of specific plants, foods, and geographical references, olive trees, za'atar, cactus fruit, the Mediterranean breeze becomes a quiet form of defiance, a linguistic reclamation of territory through memory. These culturally resonant items function as anchors of identity, reminders that the land and its customs have not been entirely lost, even if they have been transformed or occupied. Within the context of the Gazan experience, this lexical field takes on an additional urgency. Under siege, with borders closed and agricultural land bulldozed or bombed, even a reference to orange blossoms or fresh figs is imbued with longing and loss. In diasporic conversations, such references act as mnemonic devices, transmitting memory across generations, often to children who have never seen Palestine except through the stories of elders. In this way, language bridges both time and space: it links the past to the present, and the homeland to exile. For instance, in scenes of intergenerational dialogue or when characters reminisce about a life before displacement, these culturally loaded terms appear like talismans. They conjure not only a place, but a feeling of belonging, dignity, rootedness. Against the backdrop of trauma, they offer fleeting moments of coherence and continuity. Furthermore, this lexicon stands in stark contrast to the language of occupation and war that also populates the novel: checkpoint, drone, curfew, rubble. The tension between these two linguistic fields, one rooted in culture, the other in conflict mirrors the existential struggle of the characters themselves. Language becomes a battleground. To preserve the former is to resist being defined solely by the latter. Thus, the novel's use of culturally and historically resonant words is not just a nostalgic gesture. It is a political one. It inscribes Palestinian history, geography, and identity into the fabric of the text, asserting the endurance of a people and their memory in the face of ongoing violence, displacement.



**Figure 3: cultural and historical lexicon in the novel**

### **2.4.5. The semantic level**

At the semantic level, the novel reveals a rich, intricate system of meaning that goes beyond the surface of its narrative. Words, images, and metaphors are carefully chosen to deepen emotional impact and to echo the novel's major themes, trauma, resilience, memory, resistance, and hope. Semantics, the meaning of words and phrases, becomes a powerful tool through which the novel constructs both its emotional landscape and its political message. By analyzing the specific word choices, recurring images, and figurative language, we can see how the novel's deeper significance is carefully built through its language.

Throughout the novel, the author consistently draws from two major lexical fields: one of destruction and one of renewal. Words associated with destruction—rubble, ruins, walls, cracks, blood, dust, ash—saturate the early parts of the story. These words semantically anchor the setting in a landscape of trauma and loss. Gaza is not presented

as a generic place but as a space scarred by continuous violence. For example; (The rubble remained, a stark reminder of the past, a constant presence that permeated every aspect of their lives.) Yet alongside this semantic field of ruin, another set of words gradually asserts itself, a field of life and resilience: sprouts, roots, phoenix, laughter, murals, light. They semantically frame Gaza not only as a site of devastation but as a site of persistent renewal. One of the most potent symbols is the wall. Initially, the wall represents physical confinement and political oppression:

*"These walls, my son," she said, her voice filled with a mixture of sadness and defiance, "are a cage. They are meant to keep us in, to erase our existence, to silence our voices. They are a symbol of oppression, a physical manifestation of the forces that seek to control our lives. (ch5)*

However, as the story progresses and the wall begins to crack, the semantics of the wall shift. Cracks at first a sign of fragility or danger become symbols of hope, change, and unity: (*The cracks spread, like roots seeking the light, like a river breaking through a dam.*) Here, the semantic shift from negative (damage) to positive (liberation) underscores the novel's broader movement from despair toward hope. The very words themselves transform in meaning, paralleling the characters' transformation. The semantic field surrounding the phoenix is crucial to the novel's emotional climax. When Laila paints the phoenix rising from the ashes, the phoenix is described using words like defiance, hope, rebirth, resilience. Semantically, the phoenix gathers multiple levels of meaning, mythological, political, emotional, making it a compressed symbol for the entire narrative arc. It embodies the idea that trauma does not end a people, but can instead fuel their rebirth.

#### **2.4.5.1. Dual Meanings**

One of the most striking aspects of the novel's semantic construction is its use of words and symbols that carry dual or layered meanings. These meanings shift depending on the context, character perspective, and emotional state, reflecting the complexity of life under occupation and the coexistence of hope and suffering. For example, when Laila stands on her rooftop and gazes at the sea: (The sea stretched beyond the walls, infinite, unbroken. A world beyond reach.)

Here, the semantics of the sea suggest openness, endless possibility, and freedom. The adjectives "infinite" and "unbroken" emphasize its boundlessness, in stark contrast to the walls that enclose Gaza. The sea represents what lies beyond the possibility of escape, of a life without restriction. However, in another scene, the sea

takes on a more sinister meaning:(The waves crashed against the shore, whispering of places they could never touch, carrying their longing away with the tide.)Here, the sea becomes a symbol of entrapment, it is near, yet unreachable. The semantic shift is subtle but powerful: the same sea that represents freedom also represents isolation. The phrase "whispering of places they could never touch" conveys the cruel irony of being close to something that remains inaccessible. The tide, instead of being a force of movement, carries away hope rather than delivering it. Thus, the sea exists at a semantic crossroads, representing both hope and despair, both possibility and limitation. Its meaning is not fixed; it changes based on who is looking at it, and in what emotional state.

Early in the novel, the wall is described with words like "impenetrable," "unbreakable," and "towering," reinforcing its symbolism as a force of oppression. However, later in the novel, as cracks begin to appear, the language shifts: (The cracks spread, like roots seeking the light, like a river breaking through a dam.)

Here, cracks previously a symbol of fragility or instability, become a symbol of change and hope. The semantic shift in the word "crack" transforms it from a sign of weakness into a sign of transformation. The metaphors of roots and rivers reinforce this change:"Roots seeking the light" , A natural, inevitable force of growth and renewal."A river breaking through a dam" , A surge of unstoppable energy and liberation.Thus, the wall no longer only symbolizes confinement , it also becomes a surface for resistance, for art, for memory, and ultimately for change. The very meaning of the wall is rewritten over the course of the novel, just as the characters redefine their relationship with their reality.

#### **2.4.5.2.The Semantics of Silence**

Another profound semantic opposition in the novel is the contrast between sound and silence. Throughout the story, silence is associated with trauma, grief, and erasure, while sound is associated with resilience, collective memory, and defiance. The shift from silence to sound, or vice versa, marks key psychological and narrative moments.

Silence is a recurring motif that signifies death, loss, and the suppression of identity. For example, when Laila's mother, Hawa, is described: **(She sat in silence, staring at a world only she could see, her hands frozen around the faded photograph of Samir.)** Here, silence is linked to grief, withdrawal, and emotional paralysis. The phrase "a world only she could see" suggests that silence isolates her from reality. The word "frozen" reinforces the idea that silence is a form of entrapment an inability to move

forward. Another moment of profound silence occurs in the aftermath of violence , (The air was thick with dust, with mourning. No cries, no shouts only silence, deeper than any grave.) Silence is not merely the absence of sound; it is an overwhelming presence, a force that suffocates. The comparison to a grave suggests that silence is an agent of death, a space where voices are buried. In these instances, silence is not peaceful, it is oppressive, forced, and painful. It reflects the enforced silencing of Gaza's people, their history, and their suffering.

In contrast, moments of sound and music carry an entirely different semantic weight. Singing, laughter, and spoken stories act as forms of resistance and healing. When Laila and Ahmed's children ask about the walls, Laila responds:

***"We will not be silenced. Our art is our voice, our murals are our stories, and our love is our freedom. We will continue to create, to resist , to hope".(ch 5)***

The contrast here is clear: silence equals oppression, while voice equals freedom. The word "silenced" (passive) suggests an imposed restriction, while "voice" and "stories" (active) suggest an assertion of presence. Later in the novel, as young people gather near the wall: "They sang. Their voices carried across the night, rising above the ruins, refusing to be drowned out." Here, sound is framed as defiance. The phrase "rising above the ruins" suggests a semantic contrast between destruction (ruins) and hope (voices rising).

## **2.5. Conclusion**

In this chapter, the novel's exploration of trauma through Caruth's theory reveals how trauma is intricately woven into the fabric of language, shaping both narrative and meaning. The thematic analysis highlights the persistence of loss, memory, and resistance in the characters' journeys. At the lexical, syntactic, and semantic levels, language becomes a medium that both reveals the truth of trauma. The disjointed structure of the narrative mirrors the fragmented and elusive nature of traumatic experience. The novel uses language to transform trauma into a narrative of survival and reclamation. Through this, it underscores the power of storytelling as an act of resilience.

## **CHAPTER THREE:AI VS HUMAN TRAUMA NARRATION : A COMPARATIVE ANALYSIS**

### **Chapter three: AI VS HUMAN TRAUMA NARRATION : A COMPARATIVE ANALYSIS**

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### 3.1.Introduction

This chapter explores the rising role of the AI on literature addressing key concerns such as creativity and authorial intent of machine-generated storytelling in articulating aftermath trauma, and the shifting value of human creativity in a landscape where algorithms are capable of producing an artistic expression, it aims to provide insight into the evolving relationship between AI and the literary production, shedding light on the limitations and challenges faced by AI.

### 3.2. “*Out of it*” analysis

Selma Dabbagh’s debut novel “*Out of It*” is a powerful depiction of life in the Gaza Strip through the intertwined lives of a Palestinian family caught in the ideological, physical, and emotional crossfire of occupation and internal division. In this novel, Dabbagh explores how the lived experience of occupation affects not only nations but also the psyches of those forced to live within and without their homeland. Her portrayal of trauma, both personal and collective, reveals the persistent entanglement of identity with violence, memory, and political aspiration.

Selma Dabbagh is a British-Palestinian writer and human rights lawyer whose own transnational identity informs much of her literary work. Born in Scotland to a Palestinian father and an English mother, and having lived across Europe and the Middle East, Dabbagh brings a distinct diasporic lens to her writing. Her background enables her to navigate both Western literary conventions and the specific cultural, historical, and political realities of Palestinian life. This liminal position between cultures, languages, and political spheres is not only biographical but shapes the narrative structure and thematic concerns of “*Out of It*”. The novel reflects her deep engagement with questions of displacement, identity, and the emotional complexities of belonging, especially for Palestinians in exile or under occupation. Dabbagh’s impact on the novel is evident in its hybrid tone at once brave and poetic, ironic and critical. She resists nationalist idealization while affirming the enduring humanity of her characters. As a writer who has worked in legal and humanitarian fields, her insights into systems of power, repression, and marginalization lend the novel a realism that is both

intimate and political. Her decision to write in English also speaks to her aim of reaching global readers while still portraying the specificity of Palestinian experience.

Set in the early 2000s during a time of intensified Israeli incursions and factional fight among Palestinian groups, "*Out of It*" focuses on the lives of siblings Rashid and Iman Mujahed. Rashid, disillusioned and stoned, seeks a way out of Gaza, while Iman, politically active and morally conflicted, searches for meaningful resistance. Their brother Sabri, wheelchair-bound after a bombing, serves as the brooding moral conscience of the family, devoted to writing the history of the Palestinian struggle. The novel's title captures not only Rashid's alienation but also the sense of dislocation felt by Palestinians globally: to be "*out of it*" is to be at once disengaged from and exiled by history. Dabbagh skillfully disrupts the expected linear narrative of resistance literature by infusing the novel with psychological realism and interior fragmentation. Rashid's drug use and emotional detachment are not merely signs of apathy but responses to the trauma of living in a space where the future is structurally foreclosed.

Gaza, in Dabbagh's depiction, is a kind of open-air setting a place where time moves without progress and politics often collapses into performance. Rashid's eventual departure to London is not a liberation but a flight into a different kind of estrangement. Even in exile, he is consumed by guilt, haunted by the violence he escaped but did not resist. Iman, by contrast, embraces the urgency of action. Her brief involvement with a shadowy Islamist group underscores how political identities are formed in the crucible of despair and how even well-intentioned resistance can be brought by patriarchal and authoritarian structures.

Trauma theory, particularly as articulated by Cathy Caruth, offers a useful lens through which to read "*Out of It*". Caruth defines trauma as the confrontation with an overwhelming event that resists full integration into consciousness. In Dabbagh's novel, trauma is not a singular past event but a continuous, repeated process. The presence of drones, checkpoints, and surveillance creates a permanent state of over caution, while the loss of loved ones off-screen but deeply felt haunts the characters like spiritual reminders of a violence that cannot be mourned or forgotten. Sabri's obsessive documentation of the Palestinian struggle is an attempt to impose coherence on a history marked by rupture, yet it also exemplifies how memory can become a prison. Language, too, is implicated in this process. Dabbagh, a British-Palestinian writer, chooses English as the novel's language, staging a complex negotiation between the global readership and the particularities of Palestinian experience.

Stylistically, Dabbagh employs rapid shifts in perspective, fragmented chronology, and moments of surreal dislocation to convey the affective instability of her characters. This technique mirrors the fractured temporality of trauma and the sense of repetition and return that defines life under occupation. The structure of the novel circling back through memories, dreams, and sudden acts of violence, the persistence of trauma as something that cannot be cleanly resolved or left behind.

“*Out of It*” is a novel about the impossibility of neutrality in a world structured by violence. It interrogates the costs of escape and the price of engagement, refusing to offer easy resolutions. In its fixed portrayal of trauma, resistance, and diaspora, it offers a profoundly humanistic vision of Palestinian life one that refuses victimhood but acknowledges the psychic toll of living in a state of lasting siege. Dabbagh’s novel contributes to the broader canon of trauma.

### **3.3. General comparison**

While both works emerge from the shared political and psychological landscape of Gaza, they differ markedly in form, length, thematic focus, sentence structure, and approach to trauma, each reflecting distinct strategies for confronting and conveying realities of occupation, loss, and memory.

“*The unblinking sky*” is structured as a lyrical, casual narrative. It consists of short, reflective sections that read like pieces or fragments of memory. This form mirrors the logic of trauma as Caruth describes it a breaking of linear temporality and coherence.

The narrative unfolds through scenes that feel suspended in time, capturing moments of intense emotional resonance rather than progressing through conventional plot. By contrast, “*Out of It*” follows a traditional novelistic structure, with a defined beginning, middle, and end, following multiple characters over a coherent narrative. Dabbagh uses a multi-views approach, embedding trauma in the broader sociopolitical context while allowing the narrative to explore psychological fragmentation within a larger realist framework. Both texts engage deeply with the core themes of displacement, identity, resistance, and survival, but they approach them differently.

In the AI’s novel, the emotional weight of trauma is purified through artistic expression and intergenerational memory. Art becomes both a coping mechanism and a

form of resistance. The tone is intimate, foregrounding emotional interiority and sensory detail smells, colors, textures. Trauma is experienced as a collective inheritance, embodied by walls, rubble, and murals.

In sum, both “*the unblinking sky*” and “*Out of It*” confront the complexities of Palestinian trauma, yet they do so through different aesthetic and formal strategies. The AI’s “unblinking sky” with its lyrical tone, fragmentary structure, and symbolic richness, aligns closely with Caruth’s vision of trauma as an shifty, late experience. “*Out of It*”, meanwhile, engages with trauma through a politically grounded, psychologically complex narrative that navigates internal and external fragmentation. Together, they provide complementary visions of how trauma may be remembered, represented, and resisted.

### **3.3.1. Similarities**

Despite differences in form and style, both “the unblinking sky” and “Out of It” share significant thematic and structural similarities in how they represent trauma, identity, and resistance under occupation. These parallels reflect core ideas in Cathy Caruth’s trauma theory, particularly the concepts of fragmentation, and the struggle to articulate the unspeakable.

Both works depict trauma not as a singular event but as a chronic, ongoing state. In Caruth’s view, trauma is not fully experienced in the moment it returns in fragments, intrudes upon the present, and is difficult to assimilate into narrative. In “the unblinking sky”, trauma is reflected in the continuity of destruction and rebuilding, in the murals that attempt to preserve memory while expressing pain. Similarly, in “Out of It”, characters such as Rashid and Iman live in the long shadow of witnessed violence, often struggling to make sense of their psychological dislocation. In “Out of It”, Rashid’s exile in London and Iman’s changing role in resistance movements show characters navigating multiple, unstable selves. This fragmentation aligns with Caruth’s view that trauma splinters identity, often resulting in dissociation or divided consciousness. Both narratives illustrate how trauma is passed across generations, a major concern in trauma theory. In “the unblinking sky”, Laila and Ahmed’s children inherit both the scars and the hope of their parents, expressing memory through art.

### **3.3.2. Differences**

“*The unblinking sky*” and “*Out of It*” differ in form, tone, and narrative style, reflecting distinct approaches to representing trauma. The AI corpus adopts a lyrical, symbolic style with short, image-rich sentences and a hopeful, almost allegorical tone, using art as a central metaphor for survival and continuity. In contrast, “*Out of It*” employs a fragmented, realist structure with sharper political edges and more explicit disillusionment, using irony and internal monologue to reflect psychological dislocation.

### 3.3.2.1. Form

“The unblinking” sky adopts a lyrical, almost poetic form. It unfolds in a linear yet meditative mode, organized around emotionally charged scenes rather than chronological events. Sentences are often short, rhythmic, and laden with symbolic imagery such as murals, phoenixes, or the sea that function as emotional condensations of collective memory. The narrative prioritizes atmosphere and emotional resonance over plot development, and repetition is used not as a sign of narrative failure, but as a representation of trauma’s cyclical, unresolved nature. In this sense, the corpus aligns with Caruth’s idea that trauma resists integration into coherent memory and demands a form that can accommodate disruption, silence, and return. In contrast, “*Out of It*” employs a more fragmented, realist structure that mirrors the psychological disintegration of its protagonists. The narrative shifts between perspectives, places, and timelines, often without clear transitions, creating a sense of disorientation that effects the characters’ mental states. Sentences are longer, more complex, and interspersed with internal monologue and political commentary. Dabbagh’s form, in this way, captures the belatedness and inaccessibility of trauma that Caruth describes, but does so through fragmentation and irony rather than lyricism.

While both texts resist conventional narrative resolution, “*the unblinking sky*” leans toward restoration and symbolic rebirth, whereas “*Out of It*” leans into rupture and alienation. These formal divergences reflect different interpretations of trauma: one that seeks to transform suffering through artistic continuity and communal memory, and another that lays bare the fractured interiorities of individuals trapped in a world that cannot be repaired. Language and thematic focus are central to how trauma is represented in literature. Drawing on Caruth’s notion that “trauma is not fully grasped in the moment but returns belatedly in language and symptom”, this part examines how both the user’s corpus and Selma Dabbagh’s “*Out of It*” use language and theme to convey

the psychological and political dimensions of Palestinian trauma. Though the two texts differ in tone and structure, they converge in their attempt to articulate the inexpressible: the lived reality of occupation and its effect on identity, memory, and resistance.

The language of “*the unblinking sky*” is lyrical and symbolic, employing repetition and sensory imagery to evoke the atmosphere of loss and resilience. The prose leans heavily on metaphor “the unblinking sky,” “a vibrant phoenix rising from the ashes,” and “a cage... meant to keep us in, to erase our existence” to communicate collective emotional states rather than individual psychology. Laila, the central figure, expresses the pain of exile not through detail but through images that are almost mythic “leaving Gaza felt like tearing herself from the earth, like uprooting a part of her soul.” The symbolic richness of the language creates a world where trauma is transformed into artistic resistance, using beauty as a counter-force to destruction.

In contrast, “*Out of It*” employs a stark, ironic, and at times cynical language that captures the internal fragmentation of its characters. Dabbagh’s style is less poetic and more dialogic, saturated with ambiguity, political critique, and disillusionment. Her characters, particularly Rashid and Iman, struggle to articulate their place in a world where ideology and violence are inextricable. Rashid, for example, thinks: “We’ve been overrun by martyrs and parasites,” a line that encapsulates both political disillusionment and emotional state. The language is more colloquial and fractured, often jumping between thoughts without closure, mirroring the inaccessibility of traumatic experience that Caruth theorizes. Where “the unblinking sky” uses metaphor to sustain hope, “*Out of It*” exposes the failure of language and politics to heal: “Everything was slogans, everything was surfaces,” Rashid muses, highlighting a world emptied of meaning. The themes of both works intersect around core concerns: exile, generational trauma, memory, resistance, and the struggle for identity. In the Gemini’s corpus, these are filtered through a family’s intimate experience of war and art-making. The mural becomes a key motif of resistance and continuity: “They painted the destroyed homes... but also the hands that rebuilt them.” Art here is not just representation, it is survival. Trauma is passed on through story and color, becoming part of a shared, resilient identity.

The theme of intergenerational transmission central in Caruth’s trauma theory is tenderly evoked through the children Rami and Yasmin, who “grew up amidst the murals... their lives intertwined with the art that surrounded them. In “*Out of It*”, the theme of trauma is more alienated and individuated, reflecting the disconnection of

youth from both resistance and tradition. Iman's journey into activism is marked not by clarity but by fragmentation and danger; Rashid's retreat into exile is an escape into nonsense. The title itself, *Out of It*, gestures to psychic dissociation a central idea in Caruth's theory. The characters are caught "between the war zone and the mirror," unable to fully belong anywhere. The novel does not offer symbolic resolution; instead, it immerses the reader in the raw contradictions of survival under occupation and the internal scars it leaves. While "the unblinking sky" uses lyrical language and the motif of art as healing to create a communal narrative of trauma and hope, "*Out of It*" uses fragmented, realist language to express disillusionment, alienation, and the ambiguities of resistance. Each text, in its own voice, contributes to a growing archive of Palestinian trauma literature that testifies not only to suffering, but also to survive.

### **3.3.2.2. Artificial agency vs authorial intent**

One of the fundamental differences between artificial agency and authorial intent lies in the construction of narrative, emotional authenticity, and the representation of trauma. This disparity between the AI-generated "*the unblinking sky*" and Selma Dabbagh's "*Out of It*" reflects not just differences in form and content, but also in the ethical, emotional, and political engagements of the texts.

In "*Out of It*", Dabbagh's trauma representation emerges directly from the lived experiences of her characters, filtered through the complex dynamics of Palestinian exile, displacement, and identity. The intentionality behind Dabbagh's writing is clear: she wants to expose the nuances of her characters' emotional and psychological responses to their trauma, interwoven with their political consciousness. This personal and political context serves as the foundation of her narrative choices. For example, in Chapter 1, Rashid reflects on the alienation and disillusionment of the Palestinian experience in exile: "***Everything was slogans, everything was surfaces***" (*OOI, Ch1*).

Here, Dabbagh deliberately critiques the idealized and simplified narratives surrounding resistance and martyrdom, positioning Rashid as a character who struggles with the complexities of his identity, resistance, and the emotional fatigue of living in diaspora. The trauma in "*Out of It*" is not easily assimilated but is repeatedly revisited in fragmented ways, highlighting the discontinuity of memory. This is most evident in

Chapter 3 when Iman recalls her father's death, where the narrative reflects the belatedness of trauma, a central theme in Caruth's theory:

***"It was as if the memory came to her too late, a sudden weight of grief that seemed both foreign and deeply familiar" (OOT, Chapter 3).***

This delayed impact of trauma encompasses Caruth's notion that trauma is a wound that never fully heals, returning intermittently and reshaping the character's identity.

Dabbagh's authorial intent is clear in the text; she invites readers to experience trauma as a fragmented and cyclical reality. Her sentences mirror this structure broken and deeply entrenched in the political context of exile.

In contrast, the AI-generated corpus, while addressing trauma and resilience, creates narratives through patterns that resemble storytelling structures but lack the lived experience of the trauma. The agency of the AI is limited to the templates it draws from, reflecting a form of narrative predictability that does not engage with trauma in a non-linear or fragmented way. For example, in the AI corpus, the theme of resilience is portrayed through the image of the mural, which continually evolves to become a symbol of healing and hope:

***"As Laila added the final brushstroke to the mural, a vibrant phoenix rising from the ashes, its wings outstretched in a gesture of defiance and hope..." (TUS, Ch 4).***

This image, though evocative, carries a symbolic finality that aligns with the AI's structured storytelling. The trauma depicted in the mural is overcome through a cathartic act of creation, which resolves the tension between destruction and hope in a way that might feel overly neat to readers familiar with the real-world complexities of trauma.

Whereas Dabbagh's *"Out of It"* disrupts narrative resolution by integrating trauma in its unassimilated form often returning as fragments of memory the Gemini's *"unblinking sky"* tends to provide a sense of closure. This difference is highlighted in the AI-generated passage about Laila's return to Gaza:

***"Despite the allure of a life elsewhere, Laila knew she had to return. Gaza was her canvas, her responsibility" (TUS, Ch 4).***

Here, Laila's decision to return feels like a final act of agency, suggesting that her emotional and physical return is a reaffirmation of purpose. In contrast, Dabbagh's

characters are often more conflicted, unsure of their emotional attachments and the future of their homeland. While the Gemini offers a sense of resolution, Dabbagh's narrative lingers in ambiguity, much like trauma itself. The fragmented structure of Dabbagh's sentences, suggests an unclosed loop of memory, reinforcing trauma as a process that doesn't have an end point. Trauma is repetitive, returning without warning, disrupting any sense of closure.

In sum, the artificial agency and authorial intent shaped how trauma is represented, processed, and resolved in storytelling. Dabbagh's "*Out of It*" represents trauma as a fragmented, unresolved experience, steeped in political and personal complexity, where the characters' internal struggles mirror the external conflicts of displacement and loss. "*The unblinking sky*", while powerful in its emotional state, tends to offer catharsis and narrative style, often resolving trauma through symbolic imagery and idealized conclusions. This contrast speaks to the ethical differences between writing from lived experience and constructing narratives from synthesized patterns a difference that impacts how trauma, memory, and hope are conveyed in literature.

### **3.3.2.2.1. Simulation vs testimony**

In trauma narratives, testimony serves as a vital act of bearing witness to suffering, while simulation particularly in generated texts questions authenticity, embodiment, and narrative force. This distinction becomes clear when comparing Selma Dabbagh's "*Out of It*" with the Gemini's "*the unblinking sky*". Where Dabbagh provides human testimony, the AI corpus offers an often poetic yet simulated rendering of trauma, reflecting affect but lacking lived experience.

Selma Dabbagh's "*Out of It*" offers what Cathy Caruth calls "the crisis of truth" in trauma testimony where narrating the traumatic event is both necessary and impossible. The novel refuses to offer a neat clarity; instead, it lasts in uncertainty and fragmentation. Characters like Rashid and Iman struggle to process violence and dislocation. In Chapter 15, when Rashid recalls a girl being shot by soldiers:

***"The other soldier, in the lookout, says 'A girl about ten,' but by then they're already shooting. Girl's dead." (OOI, p. 284)***

This statement functions as testimony fake, almost real, it resists narrative closing. The simplicity shows trauma's inexpressible quality, aligning with Caruth's

assertion that trauma “is not fully grasped as it occurs, but only in its repeated possession in the act of telling” ( 4).Dabbagh’s language avoids overt symbolism; it instead centers experience.

The characters’ testimonies emerge through their fragmented relationships, exile, and moral ambiguity.

Iman’s involvement with activism and Rashid’s retreat into apathy illustrate how trauma can fracture identity and purpose. Their stories are testimonies they speak to trauma, rather than for it. In contrast, the Gemini’s novel presents trauma as aesthetically coherent and emotionally touchable , but ultimately as a simulation a stylized reenactment rather than an embedded experience. The AI’s depiction of murals and artistic expression evokes affective engagement:

***“They painted the destroyed homes, their skeletal forms a stark reminder of the violence... but also the hands that rebuilt them.” ( TUS, Ch 4)***

The representation mimics the narrative strategies of testimony, particularly through symbolism (e.g., phoenixes, murals, walls cracking), but it is crafted from patterns in training data not from memory or embodied pain. While the language simulates affective tone, it lacks the existential rupture central to real trauma testimony.

Even powerful moments, like:

***“A small crack appeared in the wall... like a river breaking through a dam...” (T U S, Ch 3)*** ,the use metaphor to suggest transformation, yet this process tends toward resolution and symbolic healing unlike Dabbagh’s persistent ambiguity. The AI offers a simulation of testimony its voice is affectively calibrated, but not haunted by memory.

The difference here is not only literary, but ethical. Dabbagh, writing from lived experience and cultural knowledge, gives voice to a people whose trauma has often been silenced. Her novel functions within a testimonial tradition bearing witness to injustice, political violence, and survival. The AI, conversely, can only simulate this tradition. It creates plausible affect, but not historical specificity or moral urgency. As Caruth reminds us, testimony is “the story of a wound that cries out” (Caruth 4) a wound that must be heard, not replicated.

The contrast between “*Out of It*” and the AI corpus reveals the critical boundary between testimony, grounded in memory and witness, and simulation, crafted from imitation and narrative modeling. While the AI-generated story may effectively mirror

emotional cues and trauma tropes, it cannot replicate the ethical and ontological weight of human testimony. Dabbagh's work stands as a document of trauma, while the AI's narrative remains an advanced effect.

### 3.3.2.3. Creativity

Creativity whether through art, storytelling, or architecture emerges in both "*Out of It*" and "*the unblinking sky*" not really as aesthetic production but as a mode of resistance against trauma and effacement. In Selma Dabbagh's novel, creativity is deeply embedded in the characters' efforts to reclaim agency within a politically constrained existence. In the Gemini's corpus, creativity functions as a symbolic and restorative act, a simulated language of healing. Both texts explore how making be it visual, verbal, or local becomes a form of survival, though their origin and narrative logic diverge sharply.

In "*Out of It*", creativity is fraught with tension. Rashid, the would-be poet and disaffected intellectual, struggles with the purpose and limits of art under occupation. His retreat into drugs and Western exile reflects the paralysis that trauma can produce:

***"He wrote about injustice, but there was no clarity in his rage" (OOI).*** His creative aspirations are not healing they are trapped in a cycle of disillusionment, an echo of Caruth's claim that trauma "is always the story of a wound that cries out, a story that is not simple" (3).

In contrast, Iman's political engagement gives creativity a sharper edge. Her leaflets, slogans, and underground organization use language as resistance. Creativity is no longer an abstract good it is weaponized, strategic, performative. Iman's creative drive is not for beauty, but for mobilization: "They may kill us, but we'll still be heard". For her, creativity is testimony a way to insist on presence amid systemic silencing.

In the Gemini's novel, creativity appears more idealized, less conflicted. Laila and Ahmed's murals are beautiful, intricate, and communal. Their children, Rami the filmmaker and Yasmin the architect, continue the lineage of aesthetic resistance:

***"They painted the destroyed homes... the hands that rebuilt them... a testament to unwavering determination." (TUS, Ch 3)***

Here, creativity is regenerated rather than sad. The children grow up deep in art that teaches history, instills hope, and binds them to collective identity. Rami's films "capture the resilience and the humanity" of Gaza; Yasmin "designs homes not from

“rubble but from light and hope” . The imagery resonates, but it leans toward symbolic resolution, where trauma becomes legible, expressible, and ultimately beautified. This differs from Dabbagh’s more fragmented representation. Her creativity is always under threat covered , controlled , or corrupted. Rashid's writing is disconnected ; Iman’s activism is compromised by betrayal. In Caruthian terms, the trauma in “*Out of It*” cannot always be translated into form. By contrast, “*The unblinking sky*” simulates a world where trauma leads directly to creation. Murals heal, walls crack, songs summon unity. This difference reflects not just the texts’ content, but their authorship. Dabbagh, writing from a human experience and political context, navigates the fragments and ambiguities of lived trauma. Gemini trained on affective patterns, generates coherent ideas where creativity narrates suffering. One documents the fracture of expression; the other simulates its repair.

### **3.3.2.5. Trauma depth**

Trauma, in both “*Out of It*” and “*the unblinking sky*” , is not a singular event but a lined , unresolved condition that shapes identity, memory, and language. Yet the depth of trauma the extent to which it resists articulation , form and consciousness differs markedly between Selma Dabbagh’s novel and the Gemini ‘s narrative. Drawing on Cathy’s framework, which emphasizes trauma as “the confrontation with an event that... is not assimilated or experienced fully at the time,” we see that “*Out of It*” presents trauma as fundamentally disruptive, while “*the unblinking sky*” often renders it more narratively assimilable. In “*Out of It*”, trauma is internalized and splintered. Rashid, the central character, exhibits symptoms of psychic dislocation his drug use, disorientation, and emotional detachment mark him as someone isolated from his own history. When Rashid walks through the bombed-out Gaza streets, “the walls felt too close... the sky too white... nothing was where it should be” . The disjointed syntax here mimics his fragmented perception a formal mirroring of trauma’s structural involvement.

According to Caruth, trauma “is experienced too soon, too unexpectedly, to be fully known” (Caruth 4). Rashid cannot fully process or narrate what he has lived. His trauma is unresolved, buried, and contagious passed silently between characters. Iman’s experience, too, reveals trauma’s political and gendered dimensions. Her activism is fueled by grief, yet her trauma is not centered on purification. Instead, it distills into a reinforced identity, a bomb falsified by repeated losses. When she says, “I don’t cry

anymore. I organize,” , it is not empowerment, but a symptom of emotional disorder . Her grief is sublimated into action, but never truly confronted. Dabbagh allows trauma to remain unfinished a disruption that defies closure. By contrast, the trauma depicted in “the unblinking sky” , while present, often moves toward resolution. Laila and Ahmed experience profound loss the destruction of homes, the deterioration of Hawa’s mind but these events become signs for community healing through art. This interpretation of trauma emphasizes integration over rupture, a Caruthian impossibility. While compelling, this vision glosses over the inexpressibility and temporal dislocation that mark real trauma. “*The unblinking sky*” simulates trauma's aftermath rather than inhabiting its fragmentation. Where as “*Out of It*” “features characters haunted by the irretrievable memories that cannot be shared, words that collapse under grief the corpus adopts scenes of transformation. The mother’s moment of clarity before the mural, or the symbolic crumbling of the wall, gestures toward closure, offering a narrative of recovery.

### **3.3.2.5.1. Expression vs inexpressibility**

One of the central tensions in trauma literature especially as explored by Cathy Caruth is the paradox between the need to express trauma and its fundamental inexpressibility. In both “*Out of It*” by Selma Dabbagh and “*the unblinking sky*” by Gemini, trauma occupies a central place, but the ways it is rendered through language reflect crucial differences. While “*Out of It*” “leans into the fractured, elusive nature of trauma, often resisting direct articulation, the AI’s novel tends to smooth trauma into poetic expression, making it legible and coherent. This contrast reveals differing conceptions of how trauma can or should be represented and raises questions about what it means when AI simulates the unspeakable.

In “*Out of It*”, trauma frequently evades language. Rashid’s internal state is marked by silence and miscommunication. In one significant moment, he reflects: “Words were pointless, they floated like insects around him, never landing” . This metaphor of disembodied language illustrates Caruth’s notion that trauma is “a breach in the mind’s experience of time, self, and the world”(4). Rashid cannot express his experience in coherent terms because trauma distorts temporality and cognition. His silence is not passivity, but symptomatic of a deeper psychic rupture. Iman’s story also resists expressive catharsis. Her activism is fueled by unspoken grief, and her moments of solitude reveal an emotional paralysis. In Chapter six , she recalls her friend’s death:

“She tried to speak, but the words dried up in her mouth, as if utterance would make it too real.” Expression, in this case, is threatening it risks collapsing the fragile barriers that protect her from unbearable memory. Caruth emphasizes that trauma “is always the story of a wound that cries out... a cry that is not heard directly but in its repetition” (4).

Dabbagh mirrors this through narrative gaps, broken dialogues, and unresolved emotional hints. By contrast, the Gemini’s novel leans into expression as a tool of healing. Its characters often articulate pain through symbolic and aesthetically rich language. For example, Laila reflects: “Healing was not about forgetting, but remembering with love, about finding beauty amidst the ruins”. Such language is vivid, lyrical, and emotionally evocative but it also constructs a coherent meaning from trauma. Where *Out of It* resists the full articulation of loss, the corpus frames trauma as narratively and emotionally knowable. Another instance of expressive resolution occurs in the mural scene: “The phoenix was a symbol of their collective resilience... a gesture of defiance and hope”. The trauma here is translated into a visual symbol with clear emotional intent. While moving, this bypasses Caruth’s notion that trauma is precisely what cannot be symbolized or fully known. In its Intellectual metaphors and emotional clarity, “the unblinking sky” prioritizes accessibility over inexpressibility. This expressive fluency raises a critical concern: does the corpus risk

aestheticizing trauma, turning it into a poetic narrative rather than preserving its raw, disruptive nature? Trauma, as Caruth reminds us, often “returns belatedly... not as a memory but as a haunting” (11). Dabbagh’s prose, in contrast, often leaves emotional wounds open, denying the reader full closure.

The difference between “*Out of It*” and “*the unblinking sky*” lies in their opposing relationships to trauma and language. Dabbagh’s novel embraces inexpressibility, using narrative fragmentation, silences, and emotional disorientation to reflect the real disjunctions of traumatic experience. The Gemini’s corpus, by contrast, offers expression as both a narrative and psychological solution, translating trauma into metaphor, symbol, and closure.

### **3.3.2.6. Transgenerational trauma**

In “*Out of It*”, trauma is related not only in the personal psyches of Rashid and Iman but in the very structure of their fragmented family and society. Their mother,

Amira, embodies this inherited burden displaced from Kuwait, silent and emotionally distant. Rashid recalls: “She was always waiting waiting for letters, for calls, for news that never came” . Her stillness is not peace but a passive absorption of unresolved loss. This silent mourning becomes part of her children’s environment, an atmosphere they breathe. Caruth argues that trauma is experienced “too soon, too unexpectedly, to be fully known,” and is therefore often passed down not as memory but as affect . Amira’s children inherit her tension and emotional distance, not through direct stories, but through emotional residues. Iman, meanwhile, embodies the psychological split that trauma leaves in its wake. In one scene, she reflects: “We’re living in the remains of stories no one told us properly” . This line encapsulates the fractured transmission of history and trauma the younger generation inherits pain, but without clarity or resolution. The past, unprocessed, becomes a burden rather than a source of meaning. The novel avoids didacticism, allowing silence and fragmentation to carry the weight of generational damage. By contrast, the Gemini’s corpus portrays a more intentional and expressive mode of transmission. Laila and Ahmed actively teach their children, Rami and Yasmin, not only the painful history of Gaza but its legacy of resistance and resilience, in this sentence “words were a painful reminder of what had been stolen, of the enduring wound that stretched across generations” . This deliberate narration contrasts with *Out of It’s* absent and obscured histories. The trauma in the Gemini’s corpus is not silenced it is spoken, painted, and ritualized, transforming inheritance into agency. Rami and Yasmin do not passively absorb trauma; they reinterpret it. Rami, as a filmmaker, captures the stories of Gaza; Yasmin, as an architect, imagines spaces of hope. Their creativity becomes a response to inherited suffering; This reflects a therapeutic model of generational trauma, where expression becomes healing. In contrast to Caruth’s idea that trauma escapes symbolization, the corpus leans into narrative mastery, resolving trauma through representation.

### **3.3.2.6.1. Memory role**

Memory, in trauma literature, functions as both burden and duty. It is the site where pain relives and where meaning might be reclaimed. In “*Out of It*” and “*the unblinking sky*”, memory plays a central role in shaping identity, informing resistance, and mediating the relationship between personal and collective history. Yet, the texts differ in how they treat memory’s form, accessibility, and function, aligning with different dimensions of Cathy Caruth’s trauma theory.

In “*Out of It*”, memory is often fragmented, involuntary, and elusive traits consistent with Caruth’s understanding of traumatic memory as “not locatable in the simple past” but as something that “returns to haunt the survivor later on” ( 4). Rashid, aimless in the exile, struggles with memories that are both intimate and abstract. He is haunted by images of violence, such as the boy who dies in front of him in a protest: “The smell of blood never left his nostrils” . These memories emerge without control, disrupting his present and distancing him from both his family and homeland. The novel refuses to offer stable or redemptive memories; instead, memory functions as a site of rupture, symptomatic of unresolved trauma.

Iman’s experience underscores how memory and identity are fractured by both political displacement and gendered repression. Her memories are not just about war, but about the emotional detachment of family, the silences between her and her mother. She remarks, “We never talk about what happened. We’re just expected to carry on” , Here, memory is not spoken but withheld, perpetuating trauma through silence. Caruth emphasizes that traumatic memory resists narrative assimilation, and this inexpressibility is evident in *Out of It’s* indirect style and reliance on emotional gaps rather than exposition.

By contrast, “*the unblinking sky*” treats memory as a deliberate act of preservation and resistance. Laila, Ahmed, and their children consciously construct memory through art, conversation, and teaching “ they told them about their grandfather...the future.”. Memory here is not an uncontrollable force, but a tool of resilience, passed down through narrative. It is shaped and shared with intent, suggesting a more therapeutic engagement with the past.

Where *Out of It* emphasizes the inaccessibility of traumatic memory, *the unblinking sky* highlights its transmissibility. This difference also reflects divergent views on collective memory. In “*Out of It*”, the lack of coherent public mourning or commemoration mirrors the private silence of its characters. Public memory is broken, displaced by propaganda, exile, and surveillance. In the unblinking, murals and storytelling foster a shared memorial space, a “mixture of their shared history”.

### **3.3.2.7. Cultural trauma**

Cultural trauma defined by Jeffrey C. Alexander as a disruption to the collective identity of a group that must be remembered and retold forms the backbone of both novels. Each work explores how a people internalize and represent historical suffering,

yet their modes of engagement diverge: *Out of It* dwells on disconnection, fragmentation, and the impossibility of total representation, whereas the corpus constructs a narrative of cultural endurance and creative continuity.

In *Out of It*, the cultural trauma of occupation, war, and forced migration is rendered in fractured subjectivities. Rashid, physically removed from Gaza, is psychologically detached from its suffering. His inability to process his cultural inheritance is symbolic of a ruptured communal identity: “He felt like a fraud, always looking in from the outside” . The narrative resists the heroic or unified cultural identity that is often found in nationalist narratives, instead highlighting the alienation felt by those who carry trauma in exile. This fragmentation speaks to Caruth’s argument that trauma “does not simply serve as a record of the past but precisely registers the force of an experience that is not yet fully owned” ( 151).

By contrast, the Gemini’s novel presents cultural trauma as a narrative reclaimed by the community itself. Art becomes the vehicle through which pain is collectively remembered and re-shaped. The family’s murals serve as embodied memory-work: “They painted the faces of the fallen... and the children who carried their memory” . Here, the community does not fragment under the weight of cultural trauma; instead, it finds a mode of collective expression and resistance.

### **3.3.2.8. Psychological trauma**

Psychological trauma, as defined by Cathy Caruth, is not simply the result of a violent or life-threatening event, but a disruption of time and consciousness an experience that escapes full cognition at the moment it occurs and returns in the form of haunting symptoms.

In *Out of It*, Rashid’s psychological trauma is visible in his emotional detachment and self-destructive behavior. Although physically removed from Gaza, his psyche remains tethered to its violence and hopelessness. He exhibits symptoms akin to what trauma theorists call “numbing” and “derealization.” In Chapter three, he reflects, “Everything felt muffled, like a conversation behind glass” . This metaphor captures his emotional disengagement and inability to connect with his surroundings a classic post-traumatic symptom that manifests in depersonalization and alienation. His trauma also distorts time. Rashid experiences Gaza not as a distant past but as a recurring presence. “He would lie awake, the sounds of distant explosions echoing in his head, even in London’s silence” . Caruth describes trauma as a temporal paradox “the event is not

assimilated when it occurs, but only belatedly, and through repetition.” Rashid’s mind replays the trauma not as memory, but as an ongoing reality.

Iman’s psychological trauma is deeply tied to the loss of control and her embodied experience as a woman in a militarized, patriarchal society. Her activism and political engagement offer no relief, as she remains haunted by the violence around her. In Chapter 6, she admits, “I don't know where I begin and where Gaza ends” . This boundary between self and setting reflects a trauma so deeply embedded that it disrupts identity formation itself. In contrast, the other novel portrays psychological trauma not just as disruption, but as the beginning of a journey toward healing. Laila's trauma is described as a burden she must carry: “She was bound to Gaza by a sense of duty and a deep love for her people” . The trauma is psychological, but it does not immobilize her it motivates her creative expression.

The artificial novel emphasizes the processing of trauma through community and art. Laila’s painting becomes a therapeutic practice, not just for her, but for those around her. Hawa, her mother, who suffers from memory loss and emotional withdrawal, reconnects with her past through visual imagery: “A single tear rolled down her cheek... not of sorrow, but of remembrance”. Her reaction suggests a psychological reawakening. Unlike Rashid, who turns inward, the characters in the corpus turn outward. The mural becomes a symbolic and literal space of shared witnessing and recovery. “Their murals became a symbol of resistance and a source of inspiration” . Psychological trauma here is not denied, but contextualized and made visible through collaborative storytelling.

### **3.3.2.9. Artificial trauma vs real trauma**

In “*Out of It*”, trauma is firmly grounded in real-world experiences, particularly through the experiences of Rashid and Iman, whose personal histories are shaped by political conflict and social upheaval. The trauma they experience is concrete related to the violence of war, occupation, and displacement. Rashid’s trauma, for instance, is grounded in the real, lived violence of Gaza. His disillusionment with life outside Gaza, particularly in London, reveals how his psyche is shaped by the brutalities he witnessed, despite being physically distant from the war-torn region. The trauma is raw and visceral, embodied in his recurring memories of violence “He lay awake, the sounds of distant explosions echoing in his head, even in London’s silence” .This form of trauma

is not abstract or mediated by an external source; it is lived in the flesh, carried through the body's responses to fear, loss, and grief. It is deeply psychological, affecting Rashid's self-identity and his sense of belonging. The trauma is not simulated; it is real, raw, and unprocessed. Iman's trauma similarly reflects the consequences of living under occupation and the painful memory of a land once free but now fragmented by violence. Her memories are marked by the violence of the present and the absence of the past, leading her to grapple with a sense of disorientation: "I don't know where I begin and where Gaza ends". Here, the psychological fracture that occurs in the face of violent occupation is an inherent aspect of the trauma. It is lived, not imagined.

In contrast, the AI-generated corpus introduces trauma not as a lived, personal experience, but as a constructed, mediated experience an artificial trauma. The trauma depicted in the corpus emerges through the lens of art and storytelling, simulating the trauma of individuals caught in an ongoing cycle of conflict. The central characters, such as Laila, process their experiences of loss and exile through the creation of art, with murals becoming their primary means of articulating their trauma. This narrative, though powerful, is constructed and imagined, not immediate or embodied in the same way as the real trauma in "*Out of It*". For example, Laila's trauma emerges not from a direct physical encounter with violence but from an intellectual and emotional grappling with the ongoing effects of occupation and exile: "She was bound to Gaza by a sense of duty and a deep love for her people", While her pain is undoubtedly deep, the trauma is framed within the broader context of her identity as an artist and a storyteller, distanced from direct, physical experiences of violence.

### **3.4. Limitations**

The analysis of trauma in "*Out of It*" and "*the unblinking sky*" presents significant limitations, particularly in how trauma is mediated by narrative form and technology. While "*Out of It*" offers a deeply personal and lived experience of trauma rooted in physical and psychological realities, the Gemini's novel, by contrast, presents trauma through simulation, which may dilute the immediacy and rawness of real-life suffering.

#### **3.4.1. Lack of lived experience**

The lack of lived experience in AI-generated trauma narratives presents a significant limitation when compared to human-authored works like *Out of It*. Trauma,

in its deepest sense, is not just a narrative or thematic device it is an embodied experience that is shaped by the intersection of mind, body, and environment. In human literature, authors can convey trauma through the subtle intricacies of their sensory perception, the weight of memories, and the intricate emotional complexities that arise from lived experiences. In contrast, AI-generated narratives, including those in the corpus, are based on patterns and data derived from pre-existing texts rather than lived, felt experiences.

The AI operates on algorithms and statistical modeling to produce content, but it does not have the capacity for experiencing or internalizing trauma in any meaningful way. For instance, in *Out of It*, the protagonist's experience of trauma is intricately tied to her sensory perceptions and inner thoughts, and this connection creates a raw, immersive quality. In contrast, AI-generated trauma might describe distress or loss, but it will likely miss the nuances and undercurrents of fear, anxiety, and helplessness that accompany genuine trauma. This dual exploration is bound to the author's personal context, cultural history, and social environment, factors which AI can only simulate in a shallow, surface-level way. AI lacks the cultural and historical sensitivity needed to fully comprehend or represent generational trauma and its impact on individuals and communities. Moreover, AI narratives often lack the ability to understand and convey the deep, inexpressible nature of trauma. In *Out of It*, there are moments when trauma cannot be easily articulated, and the narrative conveys this silence, this inability to fully express or understand the depth of suffering. The characters' psychological states are reflected in fragmented thoughts, incomplete sentences, and feelings that resist expression.

### **3.4.2. Absence of emotions**

The absence of emotions in AI-generated trauma narratives presents a significant limitation, especially when compared to human-authored works such as *Out of It*. Emotions are at the heart of trauma the distress, confusion, and helplessness felt by those who experience it. These emotions shape not only the individual's response to trauma but also their ability to understand, process, and articulate it. Trauma, from a human perspective, is often chaotic and complex, filled with conflicting feelings, and the emotional intensity is what gives depth and authenticity to the depiction of suffering. In contrast, AI lacks the ability to feel, to experience the world, or to understand emotional depth in a personal way. When AI generates trauma , it may

describe symptoms of distress or sadness, but it cannot truly “feel” the emotional toll of trauma. For example, in *Out of It*, the protagonist’s trauma is reflected not only in the events that transpire but in her emotional responses her feeling of disconnection, the sharp pang of grief, the overwhelming weight of helplessness.

### **3.4.3. Narrative coherence**

In *Out of It*, for example, the protagonist’s conflicting desires, fears, and emotional crisis are reflected not just in what happens but in how the story is told. The narrative shifts in tone, pace, and focus, mirroring the protagonist’s fluctuating emotional state. These shifts contribute to the overall sense of narrative incoherence, but they also lend authenticity to the character’s experience of trauma.

AI-generated narratives, by comparison, tend to smooth over emotional contradictions, focusing instead on logical progression and consistent plot development. The subtle, emotional shifts in a character’s narrative are often lost because AI-generated stories tend to prioritize clarity and coherence over emotional depth. The emotional journey feels more like a checklist an event happens, and the protagonist responds in a predetermined way rather than a nuanced exploration of inner feelings and emotional complexity.

### **3.4.4. Psychological fragmentation**

Psychological fragmentation is a crucial aspect of trauma, particularly in how it affects an individual's perception, memory, and sense of self. It refers to the disintegration of the psyche, where a person’s thoughts, emotions, and memories no longer align in a coherent way.

In *Out of It*, the protagonist’s psychological fragmentation is mirrored in the structure and form of the novel. The narrative often jumps between past and present, between memory and reality, and the protagonist’s sense of identity is constantly shifting. This reflects how trauma survivors might not experience time in a linear fashion, and their memories or sense of self can be distorted by the psychological impact of trauma. The narrative structure of the novel, therefore, becomes an essential tool for expressing the psychological fragmentation caused by trauma. The fragmented structure doesn’t simply represent the events of the story it embodies the protagonist’s fragmented mind, mirroring the emotional and cognitive confusion caused by trauma. For example, the protagonist might recall events in a disjointed, disconnected way, or

certain memories may be omitted altogether, reflecting how trauma victims often struggle to integrate their past experiences into a cohesive narrative.

AI-generated trauma narratives, in contrast, face significant challenges in portraying psychological fragmentation. AI can follow standard narrative arcs and produce coherent, linear stories, but it cannot replicate the experience of psychological fragmentation in the same way human authors can. AI lacks an emotional connection to the material, and its understanding of psychological fragmentation is limited to the data it has been trained on, which typically consists of structured narratives and predictable patterns.

The AI lacks the capability to imbue the narrative with the confusion, pain, or incoherence that characterizes psychological fragmentation in real life. Additionally, psychological fragmentation in trauma narratives is often tied to the protagonist's struggle with their own identity. Trauma survivors may question who they are or feel disconnected from their former selves. Trauma literature captures this shift by delving deeply into a character's inner turmoil, showing how their perception of themselves fluctuates and how they navigate the difficult terrain of self-perception post-trauma. In *Out of It*, the protagonist's relationship to her past and her identity is fraught with instability. She struggles to reconcile who she was before the trauma with who she has become. This internal conflict is reflected in the novel's fragmented structure, with moments of clarity often followed by periods of inner state. In contrast, AI's novel often fall short in this aspect. While an AI can follow a character's external journey, it is less adept at capturing the nuanced, internal psychological fragmentation that trauma survivors experience. And so, psychological fragmentation is a central theme in trauma literature, and it is a theme that AI struggles to replicate convincingly.

### **3.4.5. Psychological detachment**

Psychological detachment refers to the profound sense of displacement and disorientation that trauma survivors often experience. It is the feeling of being out of one's environment, history, or even sense of self an emotional and cognitive state where the individual feels detached, lost, or isolated in their own life. This dislocation can be both local and temporal, where the survivor feels out of place in their own body, mind, or even in the world around them. This experience can leave them feeling isolated, alienated, or incapable of fully participating in the present, as they are haunted by

memories of the past and struggle to make sense of their shifting reality exactly as it happens nowadays in Gaza Strip .

In “*Out of It*”, psychological detachment is portrayed through the protagonist’s shifting perceptions of reality. Iman navigates a world that seems strange or even hostile, caught between the past and present, the familiar and the unfamiliar. The dislocation in her life is not just about physical space such as her relationships or her inability to find peace in the world around her but also about a fractured sense of self. At times, she seems dislocated from her own emotions, memories, and identity. The narrative structure itself, which shifts between different time periods, adds to this sense of dislocation, as the protagonist struggles to understand where she fits in a world that has been upended by her trauma. For instance, the protagonist in *Out of It* finds herself in an emotional state that distances her from both the people around her and the world she inhabits. The trauma she’s experienced has left her in a state of psychological dislocation, where the boundaries between memory and present reality are connected , leaving her uncertain about her place in either. This is evident when she reflects on her past, unsure whether it was real or a fabrication of her mind:

***“I find myself asking what part of me is real. Was I ever that person I was before, or am I now someone completely different? Who am I, now that the past feels like an illusion?” (oof)*** . This dislocation from self is a central feature of the psychological trauma the protagonist endures she cannot find a clear way back to the person she once was because the trauma has rendered her past unrecognizable. The sense of time is equally disjointed, as her memories flood her in fragmented pieces, not in a coherent sequence.

### **3.5. Conclusion**

Overall, AI, while offering potential in organizing and analyzing trauma narratives, the final chapter emphasizes the idea that AI cannot replicate vividly the authentic emotional depth , and fragmented structure central to trauma literature As per Caruth's theory, trauma’s unspeakability cannot be mimicked by AI, limiting its role in true emotional storytelling. Ultimately, authors remain crucial for capturing the moral gravity and ineffable experiences such as trauma .

## **General conclusion**

## General conclusion

The rapid advancement of artificial intelligence (AI) has ushered in a transformative era across numerous domains, and literature is no exception. Once considered a uniquely human endeavor, literary creation is now being reshaped by intelligent algorithms capable of generating stories, poems, and entire novels. At the intersection of technology and creativity, AI challenges long-held assumptions about authorship, imagination, and emotional authenticity. With the rise of language models trained on vast corpora of text, machines can now mimic human literary style, emulate genre conventions, and even engage with complex thematic elements such as grief, identity, and memory. As AI begins to simulate narratives of loss, survival, and psychological rupture, the boundary between representation and appropriation becomes disrupted.

In relation to the above mentioned, this dissertation explores this evolving tension between technological capability and human authenticity becomes real when AI attempts to represent trauma, a genre deeply rooted in lived experience, memory, and silence as a corpus, "*the unblinking sky*" exemplifies this paradox, the novel generated by Gemini centers on Laila, a woman in aftermath in Gaza who has, the narrative explores themes commonly found in trauma literature, yet what makes this narrative compelling for critical inquiry is not simply its thematic depth but its artificiality, generated by a non-human entity.

This study asked three questions which were answered in form of three chapters, the first considered as the theoretical framework gave us an overview about both trauma with its main types usually found in literature and the AI and its generative machine and its interrelation with literature highlighting its representation of the psychological themes. Guided by Caruth's theory of trauma, in practical framework was the actual application of AI's Gemini generation of traumatic short story titled "*the unblinking sky*", with well-developed plot, characters, and themes, using the theory of Cathy Caruth, this chapter gives a critical reading of the novel proving the techniques of the artificial intelligence in narrating the themes of trauma in the novel, the last chapter gives comparative reading between the novel and trauma literature, focusing on concepts such as authorship, agency, traumatic and emotional depth, creativity, the limits of AI-generated narratives and AI future influence on literature. "*The*

*unblinking sky* ” proved that AI’s Gemini could simulate the psychological and emotional depth of trauma by mimicking the formal qualities of trauma literature such as emotional depth , symbolic imagery and fragmented memory. Through The character of Laila, Gemini generated a novel that captures the atmosphere of loss and hope, aligning with Cathy Caruth’s understanding of trauma as an unspeakable experience.

However, while the story effectively conveyed the manifestation of trauma, it missed the vivid emotions that characterizes authentic trauma narratives, exposing a key limitation of AI storytelling.

At the same time, the novel showed how AI can and will influence the future of literature by expanding narrative possibilities and challenging traditional notions of authorship. Gemini's ability to generate coherent, emotional narratives suggests a new creative role for AI not as replacement for writers, but as a collaborator in the literary process. Yet, the story also reinforces that the writer’s role as eye witness remains irreplaceable, especially in representing trauma. In this way, this study highlights both the potential of AI to shape future literature and its limitations in replicating the emotional truth of lived experience.

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## Appendix

### Gemini's novel "*the unblinking sky*"

#### Chapter 1: Scars of Stone

The dust never truly settled. It was the color of old wounds, a fine, gritty powder that permeated everything in Jabaliya refugee camp. It coated the ravaged concrete, clinging to the skeletal remains of homes like a shroud, and settled in the deep lines etched into the faces of the camp's inhabitants, faces that reflected a weariness far beyond their years. Ten-year-old Laila walked through the narrow alleyways, her small fingers trailing along walls scarred by shrapnel, each mark a brutal punctuation in the ongoing story of their suffering. These were not mere blemishes on the landscape; they were memories given form, tangible ghosts of the bombs that had fallen, each one whispering a tale of loss and survival. The dust swirled around her ankles, a constant reminder of the instability of their lives, the fragility of their existence. The air itself felt heavy, saturated with the scent of smoke and decay, a pungent reminder of the destruction that had become their daily reality.

Her home, or what was left of it, was half-standing, a jagged wound in the landscape. The living room, once filled with the aroma of her mother's cooking, the rich scent of spices and the comforting warmth of freshly baked bread, and the boisterous laughter of her father, was now open to the sky, a macabre diorama of shattered furniture and twisted metal. A rusted metal frame of a bed, its springs twisted and broken, a broken doll, its porcelain face cracked and disfigured, a tattered curtain clinging precariously to a window frame, these were the remnants of a life abruptly interrupted, a testament to the violence that had torn through their world. Each object held a story, a memory of a life lived before the chaos. Her father, Samir, a doctor, had been killed in the hospital bombing, a deliberate strike that had targeted not just the building, but the very heart of their community's hope. He had been a healer, a man dedicated to easing suffering, his hands gentle and strong, his voice a soothing balm to the sick and injured. His death had left a void that seemed impossible to fill, a gaping chasm in their collective soul. The hospital, once a place of healing and hope, was now a mangled ruin, a symbol of the senselessness of the violence. Her mother, Hawa, once vibrant and full of life,

her eyes sparkling with mischief and her laughter echoing through the neighborhood, now sat in a perpetual daze, her eyes fixed on a point far beyond the shattered walls, clutching a faded photograph of Samir as if it were a lifeline. The photograph, slightly

creased at the edges, a small portrait of Samir's smiling face, was a relic of a happier time, a time before the bombs, before the silence, a time that now seemed like a distant, almost mythical dream. The silence that now permeated their lives was deafening, broken only by the occasional rumble of distant explosions or the mournful wail of a grieving mother.

Laila found solace in the small patch of sky visible from her rooftop. It was a pale, unblinking blue, vast and indifferent to the chaos below. It offered no comfort, no answers, yet its very constancy was a strange kind of anchor in her turbulent world. She would often climb the precarious stairs to the roof, the rubble crunching beneath her bare feet, the sharp edges of broken concrete a constant threat, and gaze up at the sky, searching for a sign, a flicker of understanding in its impassive expanse. Sometimes, she imagined her father's face in the clouds, his kind eyes watching over her, his presence a silent comfort. The rooftop was her sanctuary, a place where she could escape, if only for a few moments, the harsh realities of the camp and find a measure of peace in the vastness of the sky.

One day, while wandering further than usual, drawn by a faint sound of scraping and scratching, she met a boy named Ahmed, who was sketching amidst the rubble. He was a few years older than her, with a quiet intensity in his eyes that mirrored her own, a depth of understanding that seemed beyond his years. His clothes were dusty and torn, but his hands moved with a surprising grace as he sketched. But unlike the other children in the camp, whose drawings were often filled with images of violence and destruction, their small hands instinctively recreating the horrors they had witnessed, Ahmed's were different. His drawings were not of the destruction, but of the olive trees that still stubbornly clung to life on the periphery of the camp, their gnarled branches reaching towards the sky like supplicating arms, of the shimmering sea that lay beyond the walls, a tantalizing glimpse of a world beyond their confinement, and of a Gaza where birds still sang, their melodies not drowned out by the sounds of explosions, a Gaza of his imagination, a place he longed to see. His art was an escape, a way to create beauty in a world marred by ugliness.

He showed her how to mix charcoal with water, carefully grinding the black fragments into a fine powder, the dust staining their fingertips and faces, a mark of their shared purpose, then adding water drop by drop until it became a smooth, dark liquid, the consistency of ink. He taught her how to use a piece of broken tile as a brush, its jagged edge surprisingly versatile, capable of creating both bold strokes and delicate lines. And

together, amidst the ruins, surrounded by the ghosts of the past and the uncertainty of the future, they began to paint murals on the ruined walls, transforming the symbols of their destruction into a canvas for their dreams. They painted scenes of a vibrant past, of a peaceful future, reclaiming their shattered world with images of hope, stroke by painful stroke, their art a testament to the enduring power of the human spirit. Their murals became a beacon of hope in the camp, a splash of color in a sea of gray.

## **Chapter 2: The Weight of Silence**

Years passed, marked not by seasons, but by the ebb and flow of violence, by the rumble of distant explosions that shook the ground beneath their feet and the mournful cries of grieving mothers that echoed through the narrow alleyways. Laila became a young woman, her art a fierce act of resistance, a way to defy the silence and give voice to the voiceless. She worked with a collective of artists, their murals adorning the few buildings that remained standing, their colors a stark contrast to the grayness of the rubble, each stroke a defiant whisper against the silence of loss, a bold declaration of their existence. The collective's art became a form of visual storytelling, a way to preserve their history and culture in the face of erasure.

The collective was more than just a group of artists; it was a sanctuary, a refuge from the harsh realities of their lives, a space where artists gathered to share their pain and translate it into art. There was Fatima, her face etched with sorrow, a permanent reminder of the losses she had endured. She had lost her entire family in a single night, her grief a raw, visceral force that she channeled into haunting sculptures made from salvaged metal and broken glass, her art a visceral scream against the injustice of their suffering. Her sculptures were often disturbing, but they were also incredibly powerful, forcing viewers to confront the brutal reality of their lives. And there was old Youssef, his hands gnarled with age but still steady, a master calligrapher, who found solace in the intricate beauty of Arabic script, his works a testament to the enduring power of language and memory, his calligraphy a bridge to a past that was both cherished and mourned. His art was a reminder of the rich cultural heritage that they were fighting to preserve.

But the weight of loss pressed down on Laila, a heavy burden that threatened to crush her spirit. The silence of her mother, Hawa, was a constant ache, a gaping wound that refused to heal. Hawa would sit for hours, her back ramrod straight, her gaze fixed on a

distant point only she could see, lost in a world of her own, the photograph of her husband, Samir, clutched to her chest as if it were a sacred relic. The photograph was her only connection to the man she had loved, a tangible reminder of the life they had shared. Laila tried everything to reach her – gentle words, shared memories, even her paintings, her most heartfelt creations – but it was as if a part of Hawa had been taken with Samir, leaving behind an empty shell, a fragile vessel adrift in a sea of grief. The silence between them was a heavy presence, a barrier that Laila desperately wanted to break through.

The absence of her father was a heavy presence in her life. She remembered his laughter, deep and resonant, his gentle hands, calloused but kind, the way he used to tell her stories of ancient Gaza, of a time before the walls and the checkpoints, a time of freedom and

prosperity. These memories fueled her art, giving it a depth and a passion that resonated with others, but they also deepened her sense of loss, the sharp edges of grief cutting even deeper with each passing year. The pain of his death was a constant companion, a shadow that followed her wherever she went.

Ahmed, now a young man with haunted eyes, the shadows of his past clinging to him like a second skin, was her closest confidant. They shared a love that was both tender and fragile, a quiet understanding forged in the crucible of survival. Their connection was a lifeline, a shared breath in a world that often felt suffocating, a bond that transcended words. They found solace in each other's presence, their love a source of strength in the face of adversity.

One evening, under the dim light of a kerosene lamp, its flickering flame casting dancing shadows on the walls, in a rare moment of vulnerability, his voice barely a whisper, Ahmed confessed his recurring nightmare: the image of his younger sister, Sarah, buried beneath the rubble, her small hand reaching out, grasping for something, anything. He would wake up screaming, his body drenched in sweat, the phantom weight of her hand heavy on his chest, the memory of her loss a constant torment. The nightmare was a manifestation of his survivor's guilt, the feeling that he should have been able to save her.

Laila held him, his body trembling, his pain a tangible thing. Words felt inadequate against such profound grief. Instead, she painted him a mural of his sister. Sarah was

surrounded by fields of wildflowers, their vibrant colors a stark contrast to the grayness of the rubble, bathed in a soft, golden light, a peaceful smile gracing her lips. Her hand was finally at peace, reaching not for help, but towards a butterfly, its delicate wings symbolizing freedom and

transcendence. The act of painting was a ritual of healing, a way to give shape to the formless pain that haunted them, to transform grief into something beautiful and enduring. The mural became a place of pilgrimage for Ahmed, a place where he could connect with his sister and find a measure of peace.

### **Chapter 3: Echoes in the Diaspora**

An opportunity arose for Laila to travel to a gallery in France to exhibit her art. It was a chance to show the world the resilience of her people, to give voice to their suffering, to break through the dehumanizing narratives that often dominated the news. But leaving Gaza felt like tearing herself from the earth, like uprooting a part of her soul, like leaving a piece of herself behind. The decision to leave was fraught with conflicting emotions.

The farewell was bittersweet. Her mother, lost in her own world, barely registered her departure, a fact that both saddened and relieved Laila. She knew Hawa was in a place where no one could reach her, a sanctuary of her own pain, a place where she could finally find some measure of peace. There was a sense of guilt, but also a sense of acceptance. Ahmed, on the other hand, held her close, his embrace tight and lingering, his eyes filled with a mixture of pride and fear. He worried about her safety, about the vastness of the world outside Gaza, a world that often seemed indifferent to their suffering, a world that might not understand the complexities of their lives. Their farewell was a silent promise to return to each other, no matter what.

In Paris, Laila's art was met with acclaim. People were moved by her powerful depictions of loss and resilience, by the raw honesty of her brushstrokes, by the stories of survival etched into every canvas. Yet, beneath the surface of the accolades, she felt a disconnect, a sense of being a specimen under glass, her pain a commodity to be consumed by an audience that could never truly understand its depth, a voyeuristic fascination with their suffering. She felt like an exhibit in a museum, her life and her pain on display for the consumption of others.

She met Palestinians in the diaspora, their memories of a homeland they had never known shaped by stories and longing, by faded photographs and the yearning whispers of their elders. They spoke of Jaffa oranges, their sweet scent a symbol of a lost paradise, of Jerusalem stone, its ancient walls echoing with centuries of history, of a life lived under the

open sky, free from the confines of occupation. Their words were a tapestry of longing, a testament to the enduring power of memory and the unbreakable connection to a land that existed for many of them only in dreams, a land that was both a tangible place and an idealized vision. The diaspora was a community of shared pain and shared hope, bound together by a common history and a longing for a home they had never known.

One evening, at a gathering in a small, crowded apartment, filled with the aroma of cardamom coffee, its rich, earthy scent a comforting reminder of home, and the melancholic strains of an oud, its haunting melody weaving tales of love and loss, an old man with rheumy eyes, his face a roadmap of wrinkles and hardship, told her about his village, destroyed long ago. He spoke of Beit Daras, a place that existed now only in his memories, a place he had last seen as a young boy. He described the scent of orange blossoms in the spring, their delicate fragrance filling the air, the taste of fresh figs ripened under the summer sun, their sweetness a burst of flavor on his tongue, the sound of his mother's laughter echoing through the olive groves, a sound that still haunted his dreams. His words were a painful reminder of what had been stolen, of the enduring wound that stretched across generations, a wound that refused to heal, a wound that was both personal and collective. His story was a testament to the enduring power of memory and the resilience of the human spirit.

Laila listened, her heart aching with a pain that was both personal and collective. She realized that the diaspora carried its own form of trauma, a different kind of suffering born of exile and displacement, of a longing for a home that was both present and absent, a land both remembered and imagined, a yearning for a place that existed both in reality and in the realm of dreams. The pain of exile was a constant ache, a feeling of being rootless and disconnected.

#### **Chapter 4: Return to the Unblinking Sky**

Despite the allure of a life elsewhere, the opportunities and freedoms that beckoned,

Laila knew she had to return. Gaza was her canvas, her responsibility. The unblinking sky, though indifferent, was also a constant, a reminder of the enduring spirit of her

people, a silent witness to their suffering and their resilience. The faces of her people, etched with resilience, their eyes reflecting a complex mix of pain and hope, were the stories she had to tell, the voices she had to amplify. She was bound to Gaza by a sense of duty and a deep love for her people.

She found Gaza changed, yet unchanged. The rubble remained, a stark reminder of the past, a constant presence that permeated every aspect of their lives, but there were also new sprouts of green pushing through the cracks, a testament to life's stubborn persistence, a defiant assertion of hope. Life continued amidst the ruins, a testament to the indomitable spirit of the Gazan people. Ahmed was waiting for her, his eyes filled with a love that had deepened with time and distance, a love that understood her need to leave and her need to return, a love that was both a comfort and a challenge. Their reunion was a silent acknowledgment of the enduring bond that connected them.

Together, they began a new mural, a panorama of Gaza's past, present, and future. It was a story of loss and survival, of resilience and hope, a visual narrative of their collective experience. They painted the destroyed homes, their skeletal forms a stark reminder of the violence they had endured, but also the hands that rebuilt them, brick by painstaking brick, a testament to their unwavering determination. They painted the faces of the fallen, their features etched with love and longing, but also the faces of the children who carried their memory, their eyes filled with a fierce determination to build a better future. They painted the olive trees that symbolized their connection to the land, their roots running deep beneath the rubble, and the sea that spoke of both freedom and confinement, a source of sustenance and a reminder of their isolation. The mural was a tapestry of their shared history, a testament to their resilience and their hope for a better future.

Laila's mother, Hawa, in a rare moment of clarity, her eyes no longer fixed on the distant horizon, but focused on the vibrant colors of the mural, came to watch them paint. She reached out a trembling hand and touched the image of a woman carrying a basket of olives, her face etched with a quiet strength, a familiar strength that Hawa herself once possessed. A single tear rolled down her cheek, tracing a path through the dust on her face. It was not a tear of sorrow, Laila realized, but of remembrance, a recognition of the enduring spirit that connected them all. A flicker of life returning to eyes that had long been vacant, a spark of hope ignited in the darkness. The mural had touched something deep within her, a memory of a life lived before the trauma.

As Laila added the final brushstroke to the mural, a vibrant phoenix rising from the ashes, its wings outstretched in a gesture of defiance and hope, she understood that healing was not about forgetting, but about remembering with love, about finding beauty amidst the ruins, and about carrying the weight of the past into a future where the sky, perhaps, would finally blink, acknowledging their pain, their struggle, their unwavering hope. The phoenix was a symbol of their collective resilience, their ability to rise from the ashes of destruction.

## **Chapter 5: The Children of the Wall**

Time continued its relentless march, and Gaza remained a land caught between destruction and resilience, a place of stark contrasts and enduring contradictions. Laila and Ahmed married, their love a steady flame in the heart of the storm, a source of strength and solace in a world that often felt chaotic and unpredictable. They built a life together amidst the ruins, their love a testament to the enduring power of the human spirit. They had children, Rami and Yasmin, who grew up amidst the murals, their laughter echoing against the backdrop of the crumbling walls, their small hands instinctively reaching for brushes and paints, their lives intertwined with the art that surrounded them. The murals became their playground, their classroom, and their connection to their heritage. Laila and Ahmed made a conscious decision to teach their children about their history, not just the pain and the loss, the litany of suffering that had been passed down through generations, but also the stories of resistance, of resilience, of the vibrant culture that had survived despite everything. They told them about their grandfather, the doctor who had healed so many, his life a testament to compassion and service, and about the ancient Gaza, a land of poets and scholars, of bustling markets and fragrant gardens, a place of beauty and intellectual ferment. They wanted their children to know where they came from, to understand the sacrifices that had been made, and to carry the torch of hope into the future.

Rami and Yasmin, like their parents, found solace and expression in art. They would spend hours sketching and painting alongside Laila and Ahmed, their small hands adding their own stories to the ever-evolving murals on the walls of Gaza. They learned to mix colors, to create shapes, to tell stories with their art, their creativity a testament to the enduring power of hope. Art became their language, a way to communicate their experiences and their dreams.

One day, Rami, his brow furrowed with concern, his eyes filled with a curiosity that belied his young age, asked his mother, "Why do we live behind these walls, Mama?"

Laila looked at her son, her heart aching with a familiar pain, a pain she had carried within her for most of her life. She took his hand and led him to the tallest section of the wall, the one that overlooked the sea, its vastness a constant reminder of the world that lay beyond their confinement. The wall was a constant presence in their lives, a symbol of their isolation and their oppression.

"These walls, my son," she said, her voice filled with a mixture of sadness and defiance, "are a cage. They are meant to keep us in, to erase our existence, to silence our voices. They are a symbol of oppression, a physical manifestation of the forces that seek to control our lives. But we will not be silenced. Our art is our voice, our murals are our stories, and our love is our freedom. We will continue to create, to resist, to hope." Her words were a message of defiance, a promise to never give up.

Yasmin, ever the pragmatist, her mind sharp and inquisitive, added, "But Mama, how do we make them come down?"

Ahmed, who had joined them, his arm around Laila's shoulders, a silent source of strength, smiled gently. "Walls are not brought down by force alone, my daughter. They crumble when people stop believing in them, when they replace fear with hope, and when they build a better world on the other side. They fall when we create a reality that makes them obsolete." His words were a reminder that change was possible, that a better future could be built.

## **Chapter 6: A Crack in the Wall**

Years passed, and Laila and Ahmed's children grew into young adults, carrying the torch of art and resistance into a new generation. Rami became a filmmaker, documenting the stories of Gaza, capturing the resilience and the humanity of its people, his films a powerful testament to their enduring spirit. He used his films to share their stories with the world, to break down stereotypes and to show the complexity of their lives. Yasmin became an architect, designing sustainable homes and community spaces, dreaming of a future where Gaza could be rebuilt, not with concrete and rubble, but with light and hope, a future where beauty and functionality could coexist. She wanted to create spaces where people could thrive, not just survive.

Laila and Ahmed continued to paint, their murals evolving, becoming more intricate, more powerful, a testament to the enduring spirit of Gaza. Their art began to attract attention from the outside world. Journalists, activists, and artists came to Gaza, drawn by the vibrant colors that bloomed amidst the ruins, by the stories of hope that defied the narrative of despair. Their murals became a symbol of resistance and a source of inspiration for people around the world.

One day, a group of international artists came to Gaza to collaborate with Laila and Ahmed. They brought with them new paints, new tools, and new ideas, a fusion of creativity and cultures. Together, they created a mural that spanned the length of the wall, a breathtaking panorama of Gaza's past, present, and future, a symphony of colors and stories that transcended the boundaries of language and culture. The mural became a symbol of unity, a testament to the power of art to connect people across borders.

As they were working on the final section of the mural, a group of young people gathered on the other side of the wall. They were holding flowers and candles, their faces filled with a quiet determination. They began to sing, their voices rising in a chorus of hope and defiance, their song a melody of resistance and longing. Their voices carried across the wall, a message of solidarity and hope.

And then, something unexpected happened. A small crack appeared in the wall, a hairline fracture in the concrete, and then another, and another. The cracks spread, like roots seeking the light, like a river breaking through a dam, a physical manifestation of the growing cracks in the structures of oppression. The wall, once a symbol of division, was beginning to crumble.

Laila, Ahmed, Rami, and Yasmin exchanged a look of stunned disbelief, a mixture of shock and exhilaration. The young people on the other side of the wall reached through the cracks, their hands touching those of the artists, a tangible connection, a symbol of unity and shared humanity. It was a moment of profound significance, a sign that the walls that divided them could be broken down.

In that moment, as the sun began to set, casting a golden glow on the faces of the people on both sides of the wall, Laila felt a surge of hope, a sense that the unblinking sky was finally beginning to soften, to acknowledge their long struggle, their unwavering hope. The walls were not invincible. They could be broken, not by bombs, but by the persistent power of art, by the enduring strength of the human spirit, and by the simple act of reaching out

## المخلص

وصول الذكاء الاصطناعي الى عالم الأدب يمثل تحولا عميقا في تاريخ السرد . لم تعد الحكايات حكرا على عقول المؤلفين البشر ، بل أصبح بالإمكان صياغتها بواسطة الخوارزميات ، آلات تتعلم وتقلد وتبتكر . ان الأدب الذي ينتجه الذكاء الاصطناعي يتحدى افتراضات عمرها قرون حول الابداع والعاطفة ، ودور الكاتب مع ولوجه بشك متزايد الى مجال الإنتاج الأدبي، أصبحت هذه الظاهرة ليست فقط مهمة ، بل مصيرية أيضا ، لطالما كان الأدب على الدوام فضاءا للتعبير عن الألم والذاكرة والهوية ، لا سيما أدب الصدمة ، وعليه ثم ، فان كتابته تتجاوز مجرد سرده ،لانه يعد شهادة ، تهدف هذه الدراسة الى دراسة الفجوة بين الذكاء الاصطناعي وأدب الصدمة من خلال دراسة الحضور المتنامي للذكاء الاصطناعي في الادب ، والتركيز بشكل خاص على كيفية تعامل Gemini منصات مثل مع تمثيل الصدمة وعمقها المتجذر في التجربة الإنسانية الحية ومن خلال تحليل تفصيلي

انشأها التطبيق قصة بعنوان " السماء الساكنة " و بالاستناد ال نظرية الصدمة ل CATHY CARUTH ترتجي الدراسة إمكانية الذكاء الاصطناعي على عكس العمق النفسي والعاطفي لتجارب صدمة الحرب ، ومع ذلك فان الدراسة تؤكد بصمة الذكاء الاصطناعي وتأثيره على الإنتاج الأدبي ، من خلال تحدي مصطلح الكاتب ، وتقديم أدوات جديدة للتعبير المبتكر و المتعاون.

**الكلمات المفتاحية:** نظرية CATHY CARUTH ، Gemini ، الذكاء الاصطناعي ، التأليف .

## Resumé

L'arrivée de l'intelligence artificielle dans le monde de la littérature marque un tournant profond dans l'histoire de la narration. Désormais, les récits ne sont plus confinés à l'imagination des auteurs humains ; ils peuvent être façonnés par des algorithmes des machines capables d'apprendre, d'imiter et d'inventer. La littérature générée par l'IA remet en question des siècles d'idées reçues sur la créativité, l'émotion et le rôle unique de l'écrivain. À mesure qu'il entre de plus en plus dans le domaine de la production littéraire, cette phénomène devient non seulement importante , mais aussi urgente. La littérature a longtemps constitué un espace privilégié pour l'expression de la douleur, de la mémoire et de l'identité, en particulier à travers les récits de traumatisme. L'acte d'écrire devient alors bien plus qu'un simple récit : il devient un témoignage. La présente recherche vise à explorer le fossé entre l'IA et la littérature traumatique, en interrogeant la place croissante de l'intelligence artificielle dans la création littéraire. Elle se concentre plus spécifiquement sur la manière dont des modèles tels que Gemini abordent la représentation du traumatisme et sa profondeur enracinée dans l'expérience humaine vécue. À travers une analyse approfondie de l'histoire générée par Gemini , "Le ciel impassible", et à l'aide de la théorie du traumatisme de Cathy Caruth, cette étude examine la capacité de l'IA à refléter la profondeur émotionnelle et psychologique des expériences traumatiques. Toutefois, l'étude reconnaît également le potentiel de l'IA à transformer la production littéraire, en remettant en question les notions d'auteur traditionnel, et en offrant de nouveaux outils collaboratifs pour l'expression créative.

**Mots-clés :** Intelligence Artificielle, Gemini , Théorie du traumatisme de Cathy Caruth , composition .