



## Narrating Trauma: Exploring Literary Strategies in Geetanjali Shree's *The Empty Space*

Shivangi Kumari

Research Scholar

Department of English and Foreign Languages  
Central University of South Bihar, Gaya, Bihar, India

Archana Kumari, Professor of English  
Department of English and Foreign Languages  
Central University of South Bihar, Gaya, Bihar, India.

Date of Submission: 12-02-2025  
2025

Date of Acceptance: 25-02-

### Abstract:

According to Cathy Caruth, traumatic events are so overwhelming that victims don't experience them as they occur. The 'un-experiencing' results in a traumatic lacuna that prevents historical and temporal referentiality, resisting narration or any form of portrayal. However, various literary works revolve around the theme of trauma and thus, are contrary to the notion of trauma. Such works are broadly categorised as trauma fiction. In Anne Whitehead's perspective, the term 'trauma fiction' appears paradoxical because trauma resists representation, while its fictionalization attempts to accomplish it. Further, she states that writers make it possible by mimicking its symptoms and forms, like fragmentations, foreshadowing, repetitions, flashbacks, etc. Such fictional works are full of these attributes and their literary representations depend entirely on the individual author and their innovative and creative use of these literary devices. Geetanjali Shree's acclaimed novel *The Empty Space* is centred around the theme of the post-bomb blast lives of survivors and the family of the deceased. The author creatively employs the aforementioned literary devices to bring trauma to the forefront in depicting post-catastrophe life. This paper explores the literary representation of trauma and the author's craft in narrating the un-narratable experiences in the novel, keeping in focus the discussion in *Trauma Fiction* by Anne Whitehead, thus contributing to the broader discourse on the intersection of trauma and narrative in the realm of literature.

**Keywords:** literary devices, trauma fiction, foreshadowing, repetitions, narrative techniques

### I. Introduction

Until the late 19<sup>th</sup> century, hysteria was believed to be the primary problem of psychological issues in women. The interest in comprehending the root cause of the problem escalated with time, which contributed to the emergence of psychoanalysis. However, similar symptoms were observed in soldiers returning from WWI and WWII, which questioned the previous notion of hysteria being exclusively associated with women. Further, exploration in this area led to the rejection of the previous perception and addressed the issue as the 'shell shock effect' caused as a result of experiencing violence in the war. In the meanwhile, medical professionals noted similar symptoms in people not directly experiencing the violence of war. All of these symptoms were results of psychological trauma that occurred due to a violent experience which breached the sense of being. Still, it was not until the 1980s, that these symptoms were recognized as psychological issues triggered by an unwanted event as post-traumatic stress disorder (PTSD) by the American Psychiatric Association in 1980 in the 3rd edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-III).

The medicalization of trauma initiated interdisciplinary studies, history law, literature, and even other school-incorporated trauma to study its dynamic impact in respective fields. However, in the second half of the 20<sup>th</sup> century, literary trauma studies started taking up its current form to evolve as a field of study. Fictional and non-fictional works centred around a traumatic event became a medium for victims to share their traumatic memories and past. Thus, this shifted the focus on trauma; theorists began to analyse and study literature, and ultimately,



at the end of the 20<sup>th</sup> century, emerged the contemporary trauma theory. In *Unclaimed Experiences*, Cathy Caruth's shares the central idea of the field, according to which, traumatic events are so overwhelming events that subjects don't experience the event as it occurs. This puts the text categorized under trauma fiction in question- if a traumatic event isn't experienced by the subject, how can it be portrayed in writing? Anne Whitehead book's *Trauma Fiction* opens up with the very question and its answer: writers fictionalize trauma by copying its symptoms and forms like fragmentations, foreshadowing, repetitions, flashbacks, etc. Close reading of such text shows the domination of these literary techniques. Nonetheless, their usages vary with the author due to their style and approach to handling the event. In her book, Anne Whitehead discusses key trauma narratives and their author's approach to portraying trauma. This paper uses her concepts and theorised ideas to examine and explore the literary representation of trauma in *The Empty Space* by Geetanjali Shree.

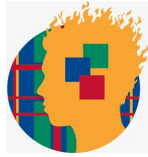
Geetanjali Shree, an eminent Hindi author, has written five novels including *Mai* (1993) - English translation: *Mai Silently Motherly* (2017), *Hamara Shahar Us Baras* (1998), *Tirohit* (2001) - English translation: *The Roof Beneath Her Feet* (2013), *Khali Jagah* (2006) - English translation: *The Empty Space* (2011), and the Internation Booker Prize 2022 Winner *Ret Samadhi* (2018) - English translation: *Tomb of Sand* (2022). Apart from that, she has penned five short story collections, which are *March, Ma Aur Sakura* (2008), *Pratinidhi Kahaniyan* (2015), *Yahan Hathi Rahte The* (2022), *Vairagya* (2022) and *Anugunj* (2022). Her writing centres around female agency in patriarchal households, ignorance of women's contribution in domestic setup, existential crisis post a catastrophe, detailed portrayal of the psyche of characters, bereaved characters dealing with grief, unconventional relationships, and so on.

Geetanjali Shree's *The Empty Space* traces the trauma caused by the bomb blast in the survivor and the family of the deceased, as well as the trauma occurring due to their interwoven lives. The narration of an unnamed male survivor seems to be like a testimony told to a person, whose identity is later revealed. The explosion happened in a crowded university café; a three-year-old child survived and went unclaimed, while an eighteen-year-old boy died, rendered unrecognizable. The family of the deceased adopts the unclaimed child, who is the narrator and protagonist of the novel. His adoption interweaves the life of the survivor and the family of

the dead. The parents of the dead son, became parents of the unclaimed child, who becomes the replacement of the dead son, the narrator wears his clothes, attends his school, dead son's favourite food becomes his favourite, and on dead son's birthday, his birthday is celebrated. Later, the narrator decides to study at the same university where the dead son had decided. This way the lives of the protagonist and the parents of deceased on are intricating interwoven, which further complicates their trauma

Just after the bomb explosion, the narrator, who is just a child loses his senses and forgets to speak, chew, and listen, which he gradually learns. However, it is after the arrival of an unnamed woman that he begins to speak, the novel seems to be narrated to her. On turning eighteen, like the dead son, he also decides to get admission to the same university, but his motive is to visit the site of trauma to connect with his life before the explosion. His visit to the site of trauma, the same university café, ends up with the unnamed woman's revelation that she and the dead boy were in love, she survived the explosion, which killed him. The shock doesn't last for long, as again bomb blasts reoccur, this time, the woman dies, and it is here the novel ends.

The main source of trauma in Shree's *The Empty Space* is the first explosion, but the narrator is further traumatized by living with the family of the deceased, which constantly reminds him of his survival, the death of the dead son, and the bomb blast itself. The novel depicts the dynamic and overwhelming temperament of trauma, which alters and influences the entire life of survivors long past the actual occurrence of the event. Trauma isn't experienced as it occurs, and narrating something, that isn't experienced is impossible. It is because traumatic event distorts temporal and spatial referentially, thus resisting a linear representation, which can be referred to as its un-narrating quality. *The Empty Space* is one such work, where the un-narratable quality of trauma is portrayed. However, it is possible because the author tries to portray the impact of trauma by mimicking its forms and symptoms. (Whitehead, 3). The textual analysis of the selected novel indicates Shree's efforts in copying the symptoms and form of trauma. Her novel isn't scattered with common literary techniques in trauma fiction like repetition and fragmentation, but her unique understanding of trauma's characteristics like fantastic, foreshadowing, etc. The paper is an effort in the same direction to address, explore, and highlight her unique use of literary devices for portraying the dynamic nature of trauma. The very first distinctive



use of one of such literary techniques is foreshadowing.

### Foreshadowing

Foreshadowing is a common literary device present in fictional works apart from the genre of trauma fiction. The author uses it to leave traces of the future events at different points in the narration. However, a close reading of Shree's novel presents a different explanation. Traumatic event destroys the sense of time, and place as well as the self-fragmenting the historical referentiality and prevent temporal access to memories. The subjects want to convey their experience in temporal sequences, but trauma destroys temporal sensibility and pre- and post-events jumble up into a unique mixture of events. Thus, testimony stands as a collection of fragmented remains in the form of a narration, which listeners need to put together to derive meaning. Narrating the traumatic event is challenging, as its overwhelming quality makes it leak through the narrative itself. In his book *Beyond The Pleasure Principle*, Freud provided the core reason, which is the desire of the subjects to receive the same stimuli as they received on its first occurrence. Thus, in the absence of memories in linearity, the glimpses of the future slip out metaphorically or literally, as they remain somewhere in the unconscious, as a result, text belonging to this genre, seems to foreshadow major and minor events. In *The Empty Space*, Geetanjali Shree showcases exclusive use of this literary technique depicting the loosening sense of time in the narrator due to the bomb blast.

The beginning paragraph of *The Empty Space* predicts the entire set-up of the novel, "Perhaps it was then. When the bomb exploded. When the bomb exploded and we scattered to pieces" (1). It foreshadows one death and the succeeding impact of the explosion. The 'scattering' here foreshadows both the scattering of the body of the dead son as well as the scattering psyche of the narrator, Ma, father, and the unnamed woman. In other words, the novel depicts the death of the son as well as the mental disruption or breakdown of the people related to him. Furthermore, the narrator refers to the story of Adam and Eve from the *Bible* to foreshadow the future plot, "A good story is one which when reflected in the mirror looks like something else. At the very least, Adam and Eve must become Edam and Ave!" (149). This intertextual reference hints at a future possibility, where the said metaphorical Adam, the dead son and Eve, the unnamed woman become themselves. The narrator thought he loved her, but after the

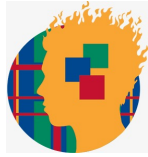
revelation that she was the dead son's lover, in the end, he realises, they become themselves, i.e. lovers, and the story was always about them, not him, even his love for him seems unnatural inclination, as he is the replacement of the dead son, he follows his footsteps, whether he likes, dislikes or his love. Moreover, in the same sentences, the initial letters of Adam and Eve interchange to become Edam and Ave, which depicts the interchanging position of survival. In the first bomb blast, the first lover dies and in the second, she dies. The protagonist further discloses his parting with his love interest, emotionally, as well as physically, foretelling her death, "She sits before me. Going on and on. The shadow beside her was burgeoning into a giant. She sits in front of me. I'm missing her so." (256). He even foretells his transformation into a bomb to swallow her:

Inside me began to spread my silent town, to one side of which lay something obscure, which was growing fuller and fuller with the desire to roll into the middle and explode with a bang and cover everything this time, leaving no empty space, no me, no nothing. Oh bomb, don't reject me! Kill her, kill him, but me too—consider me as worthy of killing too! (259)

The narrator's symbolic transformation into a 'bomb' and 'empty space' repeats multiple times in the narrative. The narrator uses the foreshadowing here to depict his survival guilt. He survived the first blast, where the son dies, whose family adopts him, and the second, where his lover dies. Surviving the same event as well as not being able to save them, intensifies his guilt unconsciously, henceforth he repeatedly addresses himself as a 'bomb' and 'empty space'. This observation highlights Shree's mastery of her craft and her insightful perspective on how trauma impacts the psyche, which resulted in a distinct yet in-depth depiction of survival guilt.

### Fantastic

In *The Empty Space*, the narrator discovers that the dead son is in his body, which appears delusional as well as paranormal, but the author, Geetanjali Shree, rather than clarifying its root cause, prefers ambiguity. At this point, the novel adheres to Tzvetan Todorov's definition of *fantastic*. "...it emerges when a person is confronted by a phenomenon that cannot readily be explained by the laws of his familiar world. The person who experiences such an event has two choices: either he must conclude that he is suffering from an illusion or fantasy, in which case the laws of the world remain intact, or he must decide that the event has



indeed taken place, in which case this reality is controlled by unknown laws”(Whitehead 25). This literary device remains for the duration until either of the positions isn't selected, which creates a haunting effect. *Ma* asks the protagonist to speak like the dead son on the other end of the phone, the words come out, but it isn't the narrator's voice:

The phone rang.

‘Will you speak like him, beta?’ she pleaded, hurrying me down the stairs, pressing the phone to my ears.

The voice came from some other world: ‘You have reached... we are not at home...please leave a message after the beep.’ The voice of the photograph. I left no message.(89)

At this point, the story appears horrifying, the ambiguity about the source of the voice is intensely opted to horrify the readers. In the last chapter, when the narrator and the unnamed woman return to the site of trauma, the university café, she reveals the truth about her relationship with the dead son, “She sat in front of me and the shadow beside her started to grow larger, would become eighteen, would experience with his beloved that moment in which everything comes together, all the senses would come alive in unison—smell, flavour, scene, skin, scream...”(250-251). The narrator sees a shadow growing into a giant, this shadow is of the dead son as the shadow turns eighteen, which again appears frightening. In various instances, fantastic takes over the narrative. In another instance, the protagonist says to *Ma* that he smells a big white flower, but she finds none while looking out the window. He points to that spot and says something is there and she reveals a flower used to be there, looks into his eyes and says he resembles the dead son. He even says that his dead son was smiling from his pictures on the walls.

Again and again, Shree resists taking a position, with no clarification of it being paranormal or psychological issue related, the vagueness adheres to Todorov's explanation. The fantastic occupies the duration of this uncertainty. Once we choose one answer or the other, we leave the fantastic for a neighbouring genre' (Todorov 25). However, Shree prefers to keep her position unclear, which is itself a position, i.e. rather than clarifying the source of the problem, she maintains the mystery and haunting quality of trauma. As Cathy Caruth discusses in her book *Unclaimed Experiences*, the collision between knowing and unknowing that results from not experiencing catastrophic experiences traumatises the subject, the

author uses this literary technique *fantastic* to specifically illustrate this feature of trauma.

### Fragmentation

Every fictional work encompasses a beginning, middle, and end, even if the plots don't adhere to linearity, one can mark the three out. Fragmentation, as the term suggests, fragments the narrative into pieces, which appear disconnected. In short, fragmentation distorts linearity of events, thus finding the beginning, middle, and end in a fragmented text would be impossible. It emerged with experimental works; modernist fiction observed it as result of existential crisis, whereas postmodernist works play its chaotic quality. In the literature produced during the period of the two World Wars, categorized specifically as the war narratives, fragmentation appeared as an appropriate technique to depict the loss of temporal sense. Traumatic event breaches the psyche the previous access to memory in temporal linearity, along with the distortion of self and place further contribute to the distortion of memory. As the writer mimics the symptoms and forms of trauma, so trauma fictions are fragmented.

In the novel, the narrative interweaves the life of the dead son and the narrator intermixing and distorting two different timeframes, which depicts the erased temporal sense of the narrator due to his traumatic experience. The dead son's life moves ahead along with the narrator in constant flashbacks, as well as the future events are foretold using metaphorical foreshadowing of the arrival of the woman and her death. Thus, not only temporal linearity is lost, but the beginning, middle, and end are unidentifiable due to the circular nature of trauma.

### Repetition

In trauma fiction, certain elements discover their way back to the narrative, they interrupt to gain recognition and meaning, but on failing to be addressed, they repeat, in the form of symbols, thoughts, nightmares, and flashbacks. To comprehend this quality of trauma, Whitehead quoted Freud, who suggests that traumatic experiences repeat in dreams to revert to the initial stimuli, which breaks through the victim's defences. In other words, it suggests the want to return to the event to access mobile energy bound to the anxiety. She further refers to Derrida's interpretation of 'Beyond the Pleasure Principle', which states that narratives are stuck in a relentless cycle devoid of progression, which risks paralysis of the movement



and can lead to endless compulsion to repeat. Repetition in literature may also act as a form of binding, which allows the reader to connect one textual moment to another in terms of similarity or substitution and so make sense of the narrative (Whitehead125). In other words, trauma fiction suffers from the same urge to access the stimuli of the traumatic event. Even the selected novel repeats various symbols and metaphors to approach mobile energy. The word 'bomb' repeats almost 136 times, while the description of the bomb blast and its residue takes over the narrator's present, which showcases the impact of the event. "Opening windows and cleaning the panes, pulling down curtains to shake them free of dust. A foot here, a hand there. Everything in pieces." (29) The image of balloons repeatedly haunts the narrator which portrays the explosion metaphorically:

I stare silently at the balloons going black. Slowly, the balloon lurking in my dark recesses begins to roll out. About to explode. Scattering everything. Ma, Father, me, friends, the party, pictures. All sewed with a single thread, all threaded into one anticipation. Of the explosion. Of the balloon (37).

The fear and chill felt by either the blowing of a balloon or its popping is similar to the fear and chill felt in the aftermath of the bomb blasts.

In another instance, when the father and the child narrator visit a *sarvdharm sabha*, people insist on buying something for child narrator, father responds that he would buy him a balloon from the market. While returning, the narrator prays not to find one, but he relaxes after knowing that the balloon would be packed, which won't pop or explode. He repeatedly mentions himself as a bomb or becoming one, as well as he is even the empty space developed after the blast or is becoming one.

The symbols like purple sun, white flower, and orange and black dotted butterfly are repeated further. While the narrator is painting, *Ma* inquires about the narrator a "purple sun" and tries to know why he painted a purple sun(99). The 'purple sun' may indicate the light during the explosion or a dent in the memory that is too bright to be seen. The protagonist says to *Ma*, "I can smell the scent of that big white flower" and *Ma* replies, "But there used to be one" and she continues that she used to water it (108). The 'white flower' represents the dead son, the narrator's ability to smell its fragrance indicates his unseen presence, whereas the mother's recollection of one being there signifies the absence of the dead son. The butterfly symbolises the dead son and his invisible presence, while they are going to leave the narrator to airport to enrol in the same

university, "So engrossed that nobody notices the butterfly that hovers over the bonnet," he further says "Rust-orange wings, black spots" and recalls who the butterfly actually was, "A flutter of rust and black, but as my eyes focus, it's not the butterfly. In my mind's eye that photograph surfaces, of him on his eighteenth birthday, in *Ma*'s lap, a mug of beer frothing in his hand, cheers. His shirt is rust-orange spotted with black" (226).

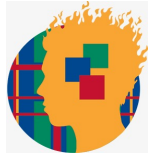
Repetition of the event or things associated with it, in the form of symbols, metaphors, or images, portrays the grasp of the traumatic event on the psyche of the subject. Moreover, their frequency of repetition indicates the intensity of the traumatic past as well. The repetition of the central event in Shree's *The Empty Space* highlights its stronghold on the narrator, or in other words, its frequent repetition by the author is devised to portray the stronghold of the event.

### Intertextuality

In her book *Trauma Fiction*, Whitehead used Caryl Phillips's *The Nature of Blood* as an example to explain how intertextual reference can influence or even determine the future actions and behaviour of a character. Geetanjali Shree also utilizes this literary device to not only foreshadow future events but also predict future action. For example, after the narrator's father moves to his study room on the ground floor, the author uses the mythological reference of Sita's crossing of Laxman Rekha and Ravana's abduction of her, which influences his actions.

Now listen to what happened. Nothing. Just that one more connection snapped. Between Father and *Ma*. Father walked down the stairs.....and left forever the room he shared with *Ma* upstairs. He crossed an invisible line and Ravana abducted him. The study downstairs became his ashok vatika, the falling piles of papers and books, his trees and creepers, desolate, with no birds twittering; and the keys of the box remained with *Ma*, and Father's new occupation became going to prayer services week after week, and who knows for what reason, dragging me with him. (63)

Here, "Ravana abducted him" refers to the vices that take over him later; the "study downstairs" symbolises *Ashok Vatika*, "the falling piles of papers and books" depicts the greenery of *Ashok Vatika*, and in "no birds twittering" birds mean other persons, whereas their twittering is their voices or perspectives, which father no longer considers. Like Sita couldn't return to Ayodhya, father also never returned to himself or the bedroom he shared with *Ma*. In other words, narrator's father



repeats the same action, as the intertextual reference suggests.

### Bodily Remediations

Giuseppe De Riso, in his article titled “Bodily Remediations in Geetanjali Shree’s *The Empty Space*”, defines bodily remediation as the body’s ability to interact with the invisible layers of experience that resonate with the content of any given medium by. In terms of literature, it is used to convey the violence and trauma using sensory details rather than explicit narrative. According to Riso, Shree utilizes bodily remediations for aesthetic purpose, i.e., to activate of the sensory and perceptive process by coming in contact with an object. When father is leaving the bedroom he shared with mother, the author uses the literary technique to provide sensory details which surpass the system of language-based signifiers and signified.

Standing at the door after the goodbye, his face towards those departing, his back towards me. Slowly his back begins to wilt. I can see the air slipping out of him. Its descent visible. Slowly his spine hunches down. Downwards the shrivelling spreads to his limbs, to his knees, his legs, his feet, the balloon emptying out. Just a little air left in the feet. He must use it to walk very carefully. (63)

Riso observed the sensory description employed by Shree successful in deriving aesthetic pleasure. However, in terms of fictionalizing trauma, the author, exploits the bodily description to intensify the horror faced by the survivor. Her motive is to transfer the sensory effect of trauma to the reader for a more lived experience of reading a trauma narrative.

### II. Conclusion

Trauma fiction crafted by the victim offers a closer reflection to reality because, though fragmented, they have direct access to their traumatic experiences. However, for a non-subject, writing about trauma presents additional challenges—not only mastering the craft of storytelling but also comprehending, analysing, and accurately portraying it. Geetanjali Shree’s *The Empty Space* emerges as a remarkable response to these problems.

The author is known for her unique effortless, rhythmic, and penetrating writing, which contributes to a more authentic and meticulous portrayal of trauma. Apart from her writing style, her approach to handling literary techniques further contributes to the same.

Shree employs fragmentation and foreshadowing to depict the protagonist’s inability to access his history in temporal linearity. She uses *fantastic* to highlight the haunting nature of trauma as faced by the narrator and felt by the reader. The intertextual references to Adam and Eve and *Sita’s* crossing of *Laxman Rekha* reveal the inevitable nature of trauma. Through, bodily remediation, the author made the reader connect with the emotions felt by the characters. Lastly, the repetition of phrases, images, symbols, and words, further aggravated the intensity as well as the stronghold of the traumatic past.

All in all, despite not having experienced the traumatic event depicted, Shree successfully navigates the complexities of narrating trauma through extensive research and her mastery of storytelling, presenting a remarkable illustration for understanding the impact of such an event on the psyche of the survivors. Her novel stands as a pioneering work not only in comprehending trauma, but also in dissecting the craft involved behind trauma fiction.

### Work Cited

- [1]. Amir, Dana. *Bearing Witness to Trauma: A Psychoanalytic Perspective on Four Modes of Traumatic Testimony*. Routledge. 2019.
- [2]. Arora, Priyanka. “Death and Decay in Jayanta Mahapatra’s Poems.” <https://museindia.com/>, 2023. Accessed 9 Apr. 2023.
- [3]. Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. Harvard University Press, 2003.
- [4]. Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins University Press, 1996.
- [5]. Derrida, Jacques. *The Post Card: From Socrates to Freud and Beyond*. Translated by Alan Bass, Chicago and London, University of Chicago Press, 1987.
- [6]. Frank, Arthur W. *The Wounded Storyteller: Body, Illness, and Ethics*. University Of Chicago Press, 1995.
- [7]. Freud, Sigmund. The “Wolfman” (from the History of an Infantile Neurosis). London, Penguin, 2010.
- [8]. Jha, Sanket. “A Critique of Geetanjali Shree’s *Tomb of Sand* as a Feminist Metafiction.” *Literary Voice*, Dec. 2022, pp. 161–67, [www.literaryvoice.in/LV%20Special%20Edition%20Dec.%202022.pdf](http://www.literaryvoice.in/LV%20Special%20Edition%20Dec.%202022.pdf). Accessed 10 Apr. 2023.
- [9]. Kumar, Parveen. “Literary Representations of



- Death and Affliction in the Selected Regional Indian Short Stories.” IJRAR1904708 International Journal of Research and Analytical Reviews, vol. 5, no. 4, 2018, pp. 58–64,  
[www.ijrar.org/papers/IJRAR1904708.pdf](http://www.ijrar.org/papers/IJRAR1904708.pdf). Accessed 10 Apr. 2023.
- [10]. Osborn, Pamela. “Another Country: Bereavement, Mourning and Survival in the Novels of Iris Murdoch.” Ethos.bl.uk, Kingston University, 28 Jan. 2014.
- [11]. Rani, Anshul. “Exploring Motherhood and Oppression in Geetanjali Shree’s Novel Mai: Silent Mother.” SMART MOVES JOURNAL IJELLH, vol. 10, no. 10, Oct. 2022, pp. 20–24,  
<https://doi.org/10.24113/ijellh.v10i10.11363>. Accessed 1 Dec. 2022.
- [12]. Riso, Giuseppe De. “When Narration Is Made Flesh.” Anglistica AION: An Interdisciplinary Journal, vol. 18, no. 1, 2014, pp. 67–77,  
<https://doi.org/10.6093/2035-8504/8453>. Accessed 9 Apr. 2023.
- [13]. ..... “Bodily Remediations in Geetanjali Shree ‘s The Empty Space” pp.169-176,
- [14]. Ryapolov, Sergey V. “Death, Immortality and the Cosmos: William S. Burroughs on the Fears of Modernity.” Vestnik of Samara State Technical University. Series Philosophy, vol. 4, no. 2, July 2022, pp. 85–89,  
<https://doi.org/10.17673/vsgtu-phil.2022.2.10>. Accessed 10 Apr. 2023.
- [15]. Schroth, Klara Charlotte. “Literary Representations of Death, Dying and Bereavement in Children’S Literature.” Run.unl.pt, 22 May 2017,  
<http://hdl.handle.net/10362/23093>. Accessed 9 Apr. 2023.
- [16]. Shree, Geetanjali. *The Empty Space*. Translated by Nivedita Menon, Harper Perennial, 2011.
- [17]. Sreekumar, Shwetha. “REVISIONING MOTHERHOOD -GEETANJALI SHREE’S MAI as a COUNTERNARRATIVE of MOTHERING.” An International Refereed E-Journal of Literary Explorations August, vol. 3, no. 3, Aug. 2015,  
[researchscholar.co.in/downloads/58-shwetha-sreekumar.pdf](http://researchscholar.co.in/downloads/58-shwetha-sreekumar.pdf). Accessed 10 Apr. 2023.
- [18]. Todorov, Tzvetan. *The Fantastic: A Structural Approach to a Literary Genre*, Translated by Richard Howard, Cornell University Press, 1975.
- [19]. Van Der Kolk, Bessel. *The Body Keeps the Score: Brain, Mind, and Body in the Healing of Trauma*. Penguin Books, 2015.
- [20]. Voutiras, Emanuel. “Dead or Alive?” Oxford Handbooks Online, edited by Esther Eidinow and Julia Kindt, Oxford University Press, 2015,  
<https://doi.org/10.1093/oxfordhb/9780199642038.013.28>. Accessed 19 Apr. 2023.
- [21]. Whitehead, Anne. *Trauma Fiction*. Edinburgh University Press, 2004.