

Research Article

Narrative Disruption and Collective Trauma in Yemeni Novels

Ahmed Saeed Ahmed Mocbil^{1,*} 

¹ Department of English, Faculty of Arts and Humanities, University of Saba Region, Marib, Yemen

*Corresponding Author: Ahmed Saeed Ahmed Mocbil, E-mail: mocbilfr@usr.ac

Article Info	Abstract
Article History	This article argues that modern Yemeni novels develop a distinct, culturally situated model of trauma testimony—one that is collective—through innovative narrative techniques. Through an interdisciplinary lens integrates decolonial feminist theory, trauma studies, and postcolonial narratology, this analysis demonstrates how narrative fragmentation, polyphony, and symbolic economies actively resist Eurocentric trauma paradigms that prioritize individual healing and narrative closure. Through close readings of Zayd Mutee Dammaj's <i>The Hostage</i> (1984/1994), Wajdi al-Ahdal's <i>A Land Without Jasmine</i> (2012), and Nadia al-Kokabani's <i>Tears of the Soul</i> (2017), this study positions Yemeni fiction within a broader Arabic literary context while highlighting its unique formal and ethical interventions. Ultimately, this paper calls for a re-evaluation of both the Arabic literary canon and contemporary trauma theory, by integrating decolonial feminist, trauma, and narratological frameworks to illuminate how narrative form itself functions as a site of epistemological resistance and communal endurance.
Received Sep 27, 2025	
Revised Dec 22, 2025	
Accepted Dec 24, 2025	
Keywords	
Yemeni Novel	
Postcolonial Literature	
Decolonial Feminism	
Narrative Fragmentation	
Orality	
Trauma Studies	



Copyright: © 2025 Ahmed Saeed Ahmed Mocbil. This article is an open-access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY 4.0) license.

1. Introduction

The relative marginalization of Yemeni literature within Arabic literary studies has obscured its profound formal and theoretical innovations. This paper contends that novels such as Zayd Mutee Dammaj's *The Hostage* (1984/1994), Wajdi al-Ahdal's *A Land Without Jasmine* (2012), and Nadia al-Kokabani's *Tears of the Soul* (2017) employ narrative strategies that not only document collective suffering but also fundamentally reconfigure core tenets of postcolonial and trauma theory. These works articulate a model of testimony that is collective, enduring, and non-cathartic, challenging individualized, resolution-oriented trauma narratives. In response to necropolitical conditions and national crisis, Yemeni authors deploy fragmentation, polyphony, and symbolic density to preserve the "ethics of opacity" (Glissant, 1997) and resist facile narrative closure. This study integrates decolonial feminist, trauma, and narratological

frameworks to illuminate how narrative form itself functions as a site of epistemological resistance and communal endurance.

2. Literature Review

Scholarship on Yemeni fiction remains limited, often subsumed within broader Arabic literary studies. Existing anthropological work, such as Steven Caton's (2005) analysis of *khat-chewing* as a site of storytelling, provides a cultural foundation, yet few studies examine how these oral traditions shape narrative form in Yemeni novels. Similarly, while Anna Meneley (2022) explores women's poetry as resistance, the narrative strategies of Yemeni women novelists like Nadia al-Kokabani remain underexamined. Criticism of Dammaj's *The Hostage* has focused on its political allegory, while al-Ahdal's work is often read through genre subversion, yet a sustained analysis of their narrative techniques in relation to trauma theory is lacking. This gap is compounded by a tendency to apply Western theoretical frameworks without attention to culturally specific forms of witnessing. This study consequently builds on but moves beyond existing scholarship by offering a narratologically informed, theoretically integrated reading of Yemeni fiction's unique trauma aesthetics.

Existing postcolonial scholarship has masterfully charted the identity dilemmas and psychological fragmentation of the colonial encounter in canonical Western texts (Abdulwahid et al., 2022; Eriş, 2023). This study builds upon that foundation but shifts the focus to the necro-political and gendered dimensions of post/colonial trauma in the contemporary Arab world. By analyzing Yemeni novels, it explores not the crisis of the colonizer's agent or the colonized subject in a binary system, but the complex subjectivities formed within ongoing states of war, patriarchy, and internal power structures that Mbembe identifies as the 'postcolony.'

2.1. Theoretical Framework

This analysis is guided by an integrated theoretical approach that connects trauma studies, decolonial feminism, and narratology. This decolonial feminist approach moves beyond analyses that apply universalizing psychological or Western feminist frameworks to women's struggles (Abdulla & Ahmed, 2023). Instead, it centers the 'coloniality of gender' to examine how narrative form contends with the intertwined epistemic and political violence specific to the Yemeni context. Rather than applying these frameworks in isolation, we treat them as interconnected lenses for understanding Yemeni narrative

innovation. From trauma theory, we engage Caruth's (2016) notion of traumatic disruption but shift focus toward Michael Rothberg's (2009) multidirectional memory and Craps' (2013) postcolonial critique, which together enable us to theorize trauma as a collective, culturally embedded experience rather than an individual psychological event. This aligns with decolonial feminist thought, particularly María Lugones' (2010) "coloniality of gender," which illuminates how gendered violence and epistemic erasure are intertwined with colonial structures—a dynamic vividly enacted in the novels examined. Narratologically, the concepts of Gérard Genette (1980) are drawn upon, specifically the concepts of analepsis and focalization, as well as Mieke Bal's (2009) cultural narratology, to examine how fractured timelines and polyphonic voices formally embody trauma and resistance. Finally, Achille Mbembe's (2003) *Necropolitics* and Édouard Glissant's (1997) poetics of relation provide a political and ethical grounding, framing Yemeni narratives as responses to conditions of systemic violence and as acts of opaque, communal testimony.

3. Methods

This study employs a culturally situated close reading methodology, informed by the interdisciplinary theoretical framework outlined above. Rather than applying theory mechanically, the analysis proceeds through a dialectical engagement between textual form and theoretical insight, allowing the novels themselves to refine and challenge the conceptual tools brought to bear upon them.

The primary texts—Zayd Mutee Dammaj's *The Hostage*, Wajdi al-Ahdal's *A Land Without Jasmine*, and Nadia al-Kokabani's *Tears of the Soul*—were selected for their representativeness of distinct periods and narrative innovations within modern Yemeni fiction. Tayeb Salih's *Season of Migration to the North* is included not as a central case but as a strategic comparative foil to illuminate the distinct formal and ethical commitments of the Yemeni corpus (Salih, 2009).

The analytical process focuses on five interconnected dimensions:

1. Narrative Structure: Examining fragmentation, polyphony, and temporality...
2. Symbolic Systems: Interpreting culturally dense symbols...
3. Voice and Gender: Tracing the construction of collective and gendered testimony...
4. Motif Development: Tracking the evolution of the hostage figure...
5. Intertextual and Comparative Resonance: Situating Yemeni narrative strategies...

This analysis proceeded by applying each of the five dimensions—narrative structure, symbolic systems, voice and gender, motif development, and intertextual resonance—sequentially to each primary text. Findings were then synthesized across the corpus to trace historical evolutions and theoretical implications, ensuring a dialectical movement between close reading and theoretical insight.

Guided by Glissant’s “ethics of opacity,” this methodology resists imposing external narrative coherence or psychological resolution onto texts that formally refuse such closure. It instead seeks to listen to the novels on their own terms, attending to silence, ambiguity, and repetition as meaningful formal and ethical choices.

A key limitation of this study is its reliance on English translations. Future research would benefit from deeper engagement with the Arabic originals, particularly to analyze phonological, rhythmic, and dialectical nuances that shape oral-aesthetic dimensions of the texts.

4. Analysis

4.1. Narrative Fracture and Polyphony

A defining feature of modern Yemeni novels is their deliberate use of fragmented narratives and polyphonic voices, which actively constructs their model of trauma as collective, enduring, and non-cathartic. This is not merely aesthetic preference but a fundamental epistemological choice that rejects linear, individualistic storytelling in favor of a form that mirrors fractured realities and distributed suffering.

Dammaj’s *The Hostage* (1984) offers a foundational example. The unnamed narrator’s account begins with a disorienting abruptness: “I became a hostage against my will, torn from my village, to be offered as a guarantee of loyalty to the ruler” (Dammaj, 1994, p. 3). Dammaj uses flashbacks and disjointed memories—a technique illuminated by Gerard Genette’s (1980) concept of analepsis—to create a non-resolving timeline. This narrative disruption embodies the experience of political violence, where the past continually intrudes: “the scent of my mother’s cooking, a memory sharp as a blade, cutting through the stale air of my prison” (Dammaj, 1994, p.58). This temporal oscillation renders the psychological impact of confinement, making Mbembe’s (2003) “living death” a personal reality and hinting at intergenerational trauma. Through this fractured form, Dammaj immerses the reader in a disoriented state, demonstrating that the trauma of captivity is enduring and defies linear narration.

Al-Ahdal’s *A Land Without Jasmine* (2012). pushes fragmentation further by deploying explicit

polyphony. Jasmine's disappearance is recounted through multiple, often conflicting, testimonies. One witness assert, "She was pure, innocent, like a sister" (al-Ahdal, 2012, p.27), while another insists, "Jasmine was cunning; she played with men's hearts" (al-Ahdal, 2012, p.45). These opposing descriptions obfuscate any definitive understanding of Jasmine. This challenges detective narrative conventions and male-dominated norms. As Albaba (2017) notes, multiple narratives in modern Arabic fiction challenge authority. These ambiguous notions by Al-Ahdal use polyphony to show the impossibility of a singular truth. This reflects a society fractured by corruption, gender violence, and authoritarianism. In Al-Ahdal's work, the narrative transforms into a realm where truth remains elusive, reflecting the societal conditions he critiques.

Here, trauma is diffused throughout collective storytelling. Jasmine's story is never her own. She is spoken to *through* others' voices. This absence resonates with Caruth's (2016) idea of unspoken trauma in narrative gaps. However, the Yemeni text differs from Caruth's individual model. Jasmine's silence is social and political, stemming from the systemic erasure of women's voices. Her absence symbolizes the silenced female subject under male dominance and necropolitical governance.

Al-Kokabani's *Tears of the Soul* (2017), expands polyphony by weaving women's voices into a collective, choral narration. This highlights shared experience. One laments, "We counted the nights by the sound of bombs, by the cries of our children, by the silence of the world outside" (al-Kokabani, 2017, p.12), while another defies: "But we also laughed in the dark, because laughter was the only weapon left to us" (al-Kokabani, 2017, p.13). These overlapping narratives resist reduction to a single victim narrative. They illustrate Lugones's (2010) decolonial feminist epistemology. Knowledge emerges from shared, relational survival. This demonstrates community strength. While Glissant's (1997) ethics of opacity might resist clear expression, al-Kokabani shows opacity can empower collective voice. It details how marginalized groups choose to reveal or conceal truths. Al-Kokabani's choice of choral narrative consciously empowers women's collective agency and voice.

The multi-voiced structure also evokes Bakhtin's (1981) dialogic novel in which meaning arises from interacting voices. In *Tears of the Soul*, this form is political; it combats the erasure of Yemeni women from war narratives. It foregrounds their diverse experiences. As Meneley (2022) argues, a choral voice resists silencing. Al-Kokabani extends this. She creates a shared archive of grief, endurance, and defiance.

Across these texts, narrative breaks and polyphony are complex ways to represent trauma and critique authority. Moreover, Damraj fractured time for political imprisonment. From this perspective, Al-Ahdal

uses multiple viewpoints to challenge male-dominated truth whereas Al-Kokabani orchestrates a collective voice for women's endurance. The narrative form itself becomes a potent act of resistance; it rejects linearity and closure demanded by dominant historical narratives.

4.2. Symbolic Economies: Khat, Desert, and Urban Space

Yemeni novels use everyday objects and landscapes as powerful symbols, loaded with cultural and political meaning. These symbolic loci actively shape collective memory (Halbwachs, 1992). They inform social relations and articulate critiques of power. Key symbols include *khat* leaves, the expansive desert, and intricate urban spaces.

In Yemeni society, *khat*-chewing (*Catha edulis*) is a daily habit and a cultural ritual. Scholars note that “*khat* sessions are pivotal sites for oral performance and social bonding. They function as informal archives of shared memory” (Caton, 2005; Varisco, 2017). Modern Yemeni fiction strategically deploys *khat* as a symbol. It encodes collective trauma, where past and present intersect.

In Dammaj's *The Hostage*, *khat* appears with palace guards: “They chewed until their jaws moved like machines...Louder and looser grew their talk” (Dammaj, 1994, p.74). The 'machine-like jaws' and 'green juices' evoke mechanical repetition and dehumanization, while the “louder and looser” talk suggests release from inhibition, masking loss of control. This mirrors palace politics' stagnation. The “*khat* circle” becomes a microcosm of necropolitical Yemen. It is communal yet permeated by surveillance. Chewing symbolizes complicity and control. Caton (2005) confirms the role of *khat* in structuring social interactions and storytelling, which are often gender-segregated. He notes its function as a “rural credit system” during times of scarcity (p. 89). Dammaj uses *khat* to subtly critique the political inertia and hidden violence of the Imam's regime.

In al-Ahdal's *A Land Without Jasmine*, contemporary *khat* gatherings are depicted through the recollections of a male witness who remembers Jasmine: “She sat with us once, only watching, while the men's words grew reckless with the green leaves in their mouths” (al-Ahdal, 2012, p. 59). In this context, *khat* amplifies male discourse while rendering Jasmine silent and scrutinized. Her decision to abstain from participation positions her as an outsider. The novel critiques the symbolic role of *khat* as a site of memory, revealing its potential to perpetuate gender exclusion.

In al-Kokabani's *Tears of the Soul*, the symbolism of *khat* evolves significantly. Women consume it during wartime as a means of survival: “We chewed to keep hunger at bay, to fool our stomachs into

thinking we had eaten” (al-Kokabani, 2017, p.48). The leaf transcends its conventional meanings, emerging as a symbol of endurance. This re-signification exemplifies Glissant’s (1997) concept of the “poetics of relation,” illustrating how objects acquire new meanings in shifting historical contexts. *Khat* is re-envisioned as a representation of resilience. Al-Kokabani transforms the symbol, highlighting women’s agency in adapting cultural practices for survival. Across these novels, *khat* embodies diverse meanings. These include stagnation under authoritarianism in *The Hostage*, exclusive masculinity in *A Land Without Jasmine*, and endurance amidst scarcity in *Tears of the Soul*. The same object, filtered through distinct narratives, emerges as a polysemic symbol. It is deeply resonant with Yemeni social and political life.

The desert is a profoundly recurring symbol. Resisting the *Orientalist* trope of the desert as a vacant wasteland (Said, 1978), Yemeni narratives, deeply informed by their own cultural geography (al-Qadi, 2021), portray it as complex. It is a realm of ambiguity, peril, and potential beginnings. In Dammaj’s *The Hostage*, the narrator’s recollection of his rural village near the desert is dual: “The land stretched out dry and endless, a horizon that both freed and trapped me” (Dammaj, 1994, p.21). This contradiction— “freed and trapped”—encapsulates the hostage’s predicament which is caught between longing for lost freedom and the reality of captivity. The desert functions as both cherished memory and threatening confinement. Dammaj imbues the desert with the protagonist’s psychological state, making it a mirror of his internal conflict.

Al-Ahdal uses the desert as allegory. In *A Land Without Jasmine*, a character recalls Jasmine: “She was a figure against the barren dust, like a mirage that vanished as I drew near” (al-Ahdal, 2012, p. 67). The desert metaphorically represents Jasmine’s elusive nature. It is a canvas onto which narrators project desires or suspicions. This aligns with Said’s (1993) reminder that landscapes are politically charged. The desert transforms into a site for societal anxieties and the male gaze. Al-Ahdal uses this ambiguity to underscore the societal projections onto women.

In al-Kokabani’s *Tears of the Soul*, the symbolism of the desert is reconfigured within the context of wartime: “The desert winds carried the ashes of our homes, and yet also the scent of rain that promised tomorrow” (al-Kokabani, 2017, p. 72). The term “ashes” signifies destruction, while the “scent of rain” evokes renewal. The desert thus embodies a duality: destruction and enduring hope. This shifting symbolism aligns with Rothberg’s (2009) concept of multidirectional memory, showcasing the coexistence of trauma and hope. The desert serves as a testament to both suffering and resilience, resisting simplistic

interpretations and embodying complex contradictions. Al-Kokabani's portrayal underscores the resilience that can be found even in desolation.

Urban spaces in Yemeni novels consistently articulate themes of disorientation, corruption, and social decay. In Dammaj's *The Hostage*, Sana'a is seen through a rural boy's eyes: "Sana'a was a maze of walls and alleys, where the sun touched only the roofs, never the streets below" (Dammaj, 1994, p.12). This image mirrors palace life's political claustrophobia. The city physically signifies the Imam's oppressive rule. Dammaj uses the city's architecture to symbolize the regime's control.

Al-Ahdal intensifies urban confusion in *A Land Without Jasmine*: "The streets swarmed with eyes, every alley a trap, every corner a whisper" (al-Ahdal, 2012, p.34). The phrase "swarmed with eyes" conveys a sense of paranoia, while "every alley a trap" suggests a feeling of entrapment. The city's layout significantly contributes to Jasmine's disappearance, as its structures amplify her vulnerability. This aligns with Mbembe's (2003) concept of necropolitics, wherein urban space exposes individuals to risk. In this context, the urban environment acts as an instrument of oppression. Al-Ahdal's portrayal highlights the pervasive surveillance, and inherent dangers present in contemporary urban settings.

Al-Kokabani redefines the city in wartime: "Our streets became graveyards of silence, every building a tomb of the living" (al-Kokabani, 2017, p.53). Images of "graveyards" and "tomb" depict the city as a deathscape. Yet, the text records women's acts of reclaiming space and defiance. They navigate ruins for water. They transform shattered streets into narratives of enduring resilience. Al-Kokabani's portrayal emphasizes human agency in the face of urban devastation.

Collectively, these novels create a complex Yemeni symbolic geography. *Khat*, the desert, and the city serve as significant symbolic nodes, each representing a layered palimpsest that reflects the influences of colonialism, patriarchy, and conflict. These symbols are continually reinterpreted in response to changing historical contexts. This dynamic symbolic economy functions as a living archive, through which Yemeni fiction conveys narratives of trauma, survival, and resistance.

4.3. The Evolving Motif of the Hostage: From Bodily Confinement to National Allegory

The hostage motif provides a critical axis for mapping the trajectory of Yemeni trauma can be mapped, evolving in form to reflect shifting modalities of power from traditional autocracy to modern discursive and military violence. This evolution encapsulates the move from individual to collective captivity, ultimately framing Yemen itself as a nation in a state of suspended capture.

The archetype originates in the classical hostage of bodily confinement in Dammaj's *The Hostage*. Here, captivity is literal and necropolitical. The unnamed narrator, torn from his mother's arms and held in the Imam's palace, embodies what Mbembe terms a "living death"—a life contingent on sovereign whim. The palace, with its "windows that looked inward, never outward" (Dammaj, 1994, p. 14), is the physical architecture of this trapped existence. This figure represents the raw, personal trauma of political violence under a centralized, traditional authority.

In al-Ahdal's *A Land Without Jasmine*, the motif mutates into the dispersed hostage of discursive erasure. Jasmine is not physically imprisoned but becomes captive to a "prison of words," caged by rumor, gossip, and male suspicion. As one narrator admits, "She vanished, and in her absence, we caged her with our words" (al-Ahdal, 2012, p. 71). Her identity is overwritten and erased by the polyphonic narratives around her, transforming her into what Judith Butler calls an "ungrievable life." This shift demonstrates how power in a modern, fragmented society operates socially and symbolically, with erasure achieved through collective speech rather than solitary confinement (Butler, 2009).

The motif culminates in al-Kokabani's *Tears of the Soul* as the collective hostage of communal precariousness. War transforms entire populations into captives. A woman articulates this condition: "We lived not as the living, but as the kept—kept by hunger, by bombs, by men with guns deciding if we breathed another day" (al-Kokabani, 2017, p. 38). The term "kept" universalizes the hostage condition, aligning with Mbembe's vision of necropolitics in war zones where entire populations live under a constant threat of death. For women, this captivity is compounded by patriarchal constraints.

This progression—from the bodily hostage, to the discursively erased hostage, to the communal hostage—reveals trauma as a finite but as a pervasive and evolving condition. Collectively, the hostage becomes a potent national allegory for Yemen: a nation in a state of suspension, its people enduring an unending capture that morphs across history but never concludes.

4.4. Orality, Polyphony, and the Construction of a Gendered Counter-Archive

The evolution of the hostage motif is inextricably linked to the operation of orality and collective voice in these novels, which demonstrate a dual capacity for both erasure and resistance. This duality is fundamentally gendered, positioning the archive—and its counter-formation—as a primary site of narrative power and struggle.

In *A Land Without Jasmine*, polyphonic orality functions as a mechanism of social surveillance and

erasure. The multitude of voices reconstructing Jasmine's disappearance mimics oral storytelling but perverts its communal purpose. As one character notes, "Everyone in the quarter knew Jasmine had too many secrets, though each secret was different depending on who told it" (al-Ahdal, 2012, p. 42). Here, the collective voice does not seek truth but obscures it, erasing Jasmine as an individual subject. Her silence echoes Spivak's question of whether the subaltern can speak; in al-Ahdal's archive, the answer is negative, as the male-dominated narrative projectively labels her a "temptress" or a "saint," ensuring her trauma is compounded by gendered archival silencing (Spivak, 1988).

Conversely, in *Tears of the Soul*, orality is reclaimed as testimony and the foundation of a gendered counter-archive. Al-Kokabani crafts her narrative from women's spoken testimonies, often beginning with phrases like, "I will tell you what happened when the bombs fell" (2017, p. 11). The prose rhythmically channels Yemeni poetic chants, weaving individual voices into a collective lament: "We rose with the dust, we slept with the dust, the dust was our blanket and our shroud" (2017, p. 35). The women consciously act as archivists: "We kept the stories alive, because if we did not, no one else would remember us" (2017, p. 41). Their voices become "graves for the unburied" (2017, p. 56), creating a sacred space for those omitted from official history. This forges a decolonial feminist 'shared epistemology,' where knowledge and resistance emerge from solidarity and shared survival.

This duality reflects Glissant's "ethics of opacity." The collective voice can be a dangerous tool for enforcing conformity and spreading rumor, or a powerful vehicle for preserving memory and building solidarity. By embedding these oral-aesthetic forms, the authors make trauma tangible and ongoing. Ultimately, these novels expose the archive as a non-neutral site of power. Al-Ahdal reveals its capacity for gendered silencing, while al-Kokabani models its radical reconstruction. This gendered counter-archive redefines trauma as a shared inheritance, demanding collective recognition and survival over individual catharsis.

5. Conclusion

This study has demonstrated that modern Yemeni novels constitute a unique contribution to Arabic literature. Through close readings of Dammaj's *The Hostage*, al-Ahdal's *A Land Without Jasmine*, and al-Kokabani's *Tears of the Soul*, we have traced how these writers employ fragmented narratives, collective voices, and culturally rich symbols to tell stories of trauma that are:

For trauma studies, these findings necessitate a broader understanding of what “testimony” looks like. Not all trauma leads to individual healing; sometimes it leads to communal endurance. Yemeni novels show us that surviving together is its own form of witness.

For Arabic literary studies, it means we must look beyond the usual centers—beyond Egypt and the Levant—and pay serious attention to voices from places like Yemen. These novels don’t just add new stories; they change how we think about the Arabic novel itself.

For postcolonial and feminist theory, these books demonstrate how narrative form can carry alternative knowledge. They shift the focus from the lone hero to the resilient community, showing how care and solidarity become vital responses to violence.

Ultimately, these novels demand a different mode of reading. They don’t offer neat endings or clear lessons. Instead, they teach us to sit with uncertainty, to listen to many voices at once, and to recognize that sometimes the most honest story is the one that refuses to end.

Where do we go from here?

We need to keep expanding the Arabic literary canon to include more Yemeni voices—not just novels, but also poetry, drama, and diaspora writing. We should explore how memory travels across borders, and how objects and landscapes themselves “remember” trauma. Most importantly, we need a criticism that respects silence, honors ambiguity, and doesn’t force closure where none exists. These Yemeni novels don’t just document suffering—they show us how to endure, how to remember together, and how to keep speaking even when the story has no end.

Data Availability Statement: No new data were created or generated in this study. The analysis is based on publicly available published sources cited in the article.

Funding: The author declares that no funding was received for this research.

Declaration of Competing Interest: The author declares that he has no known competing of interest.

Research Involving Human/Animal Participants: This article does not involve any studies conducted by authors on animals or human participants.

References

- Abdulla, P. S., & Ahmed, A. A. (2023). Madness and feminism: An analysis of women's struggles in Bronte's *Jane Eyre* and Kaysen's *Girl, Interrupted*. *Journal of Philology and Educational Sciences*, 2 (2), 1–18, doi: <https://doi.org/10.53898/jpes2023221>

- Abdulwahid, B. K., Mohammed, B. Y., & Tofiq, T. Q. (2022). Symbolism in “The Gift of the Magi” by O. Henry. *Journal of Philology and Educational Sciences*, 1(1), 38–50, doi: <https://doi.org/10.53898/jpes2022114>
- Al-Ahdal, W. (2012). *A land without Jasmine* (W. M. Hutchins, Trans.). Garnet Publishing.
- Albaba, S. (2017). Narrative multiplicity in contemporary Arab fiction. *Journal of Arabic Literature*, 48 (2), 115–130, doi: <https://doi.org/10.1163/1570064x-12341342>
- Al-Kokabani, N. (2017). *Dam‘ al-Rūh* [Tears of the soul]. Dar Al-Hirah. (Original work in Arabic)
- Al-Qadi, N. (2021). *Al-Dhakirah wa-al-Sahrā’: Al-Shafawiyah fī al-Adab al-Yamani* [Memory and the desert: Orality in Yemeni literature]. Sana'a University Press. (Original work in Arabic)
- Bakhtin, M. M. (1981). *The dialogic imagination: Four essays* (M. Holquist, Ed.; C. Emerson & M. Holquist, Trans.). University of Texas Press.
- Bal, M. (2009). *Narratology: Introduction to the theory of narrative* (3rd ed.). University of Toronto Press.
- Butler, J. (2009). *Frames of war: When is life grievable?* Verso.
- Caruth, C. (2016). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.
- Caton, S. C. (2005). *Yemen chronicle: An anthropology of war and mediation*. Hill and Wang.
- Craps, S. (2013). *Postcolonial witnessing: Trauma out of bounds*. Palgrave Macmillan.
- Dammaj, Z. M. (1994). *The hostage* (M. Jayyusi & C. Tingley, Trans.). Interlink Books. (Original work published 1984)
- Eriş, N. (2023). Identity dilemma and post-colonialism in Conrad’s Heart of Darkness. *Journal of Philology and Educational Sciences*, 2 (1), 29–44.
- Genette, G. (1980). *Narrative discourse: An essay in method* (J. E. Lewin, Trans.). Cornell University Press.
- Glissant, É. (1997). *Poetics of relation* (B. Wing, Trans.). University of Michigan Press.
- Halbwachs, M. (1992). *On collective memory* (L. A. Coser, Ed. & Trans.). University of Chicago Press.
- Lugones, M. (2010). Toward a decolonial feminism. *Hypatia*, 25(4), 742–759, doi: <https://doi.org/10.1111/j.1527-2001.2010.01137.x>
- Mbembe, A. (2003). Necropolitics. *Public Culture*, 15(1), 11–40, doi: <https://doi.org/10.1215/08992363-15-1-11>
- Meneley, A. (2022). *The poetry of resistance in Yemen: Women's voices from the frontlines*. Cambridge University Press.
- Mocbil, A. S. A. (2025). Bridging worlds: The global reception and cultural impact of Yemeni novels. *Social Lens*, 1(2), 8–13, doi: <https://doi.org/10.69971/sl.1.2.2024.14>
- Rothberg, M. (2009). *Multidirectional memory: Remembering the Holocaust in the age of decolonization*. Stanford University Press.
- Said, E. W. (1978). *Orientalism*. Pantheon Books.
- Said, E. W. (1993). *Culture and imperialism*. Alfred A. Knopf.
- Salih, T. (2009). *Season of migration to the north* (D. Johnson-Davies, Trans.). New York Review Books. (Original work published 1966)
- Spivak, G. C. (1988). Can the subaltern speak? In C. Nelson & L. Grossberg (Eds.), *Marxism and the interpretation of culture* (pp. 271–313). University of Illinois Press.
- Varisco, D. M. (2017). *Khat: The social life of a plant*. University of California Press.