



Double Marginality, Historical Memory, and Trauma in Uzma Aslam Khan's the Miraculous True History of Nomi Ali: A Trauma Studies Perspective

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ABSTRACT

The study analyses Uzma Aslam Khan's novel, *The Miraculous True History of Nomi Ali*, using the intersections between post colonial feminism and Cathy Caruth's trauma theory to engage with the issues of trauma, historical memory and double marginality to explore the colonial enterprise. It engages Nomi Ali's experiences and battles as she lives in postcolonial Pakistan, struggling to come to grips with her identity and past traumas. The intergenerational transmission of trauma among women from different ethnic and religious backgrounds is also the focus of this research paper. This research, therefore, investigates how past traumas, oppression, and patriarchy are represented in this novel concerning their distinctive identities and colonial history. It further tries to explore the notion of double marginality through Nomi Ali's story, where gender, culture, and historical violence meet. The study aims at exploring the historical memory inscribed on an individual and collective identity, besides describing trauma that makes up the part of women who always form a margin in every sphere. It would deepen the understanding of Pakistani literature in English as contributing to the global debate of trauma, memory, and identity.



Introduction

Uzma Aslam Khan's recent novel, *The Miraculous True History of Nomi Ali*, presents a devastating reflection on the interconnections between double marginality, historical memory, and trauma in the shadow of colonialism and post-colonialism. This concept serves not only to highlight the protagonist's journey but also to reflect the unique challenges faced by individuals or communities living at the intersections of multiple marginalized identities. The novel, set in the political turmoil of Pakistan, explores the life of Nomi Ali, a Pakistani woman who grapples with

different cultural dynamics, historical trauma, and personal trauma. She finds herself oppressed not only by her gender in a patriarchal society but also by the socio-political realities of being part of a fractured national identity. Nomi Ali, a mixed-ethnic Pakistani woman, experiences double marginalization because of her gender and identifies as the daughter of a missing political figure. She is unable to fully identify with either dominant or resistive social groupings, which worsens her trauma. Khan's characters frequently find themselves stuck between the expectations of modernity and their cultural history, which results in an internal and external struggle for self-definition. This duality not only highlights the characters' personal trauma but also reflects broader societal issues, including colonial legacies and the ongoing impacts of political upheaval. It will discuss how Khan gives voice to silenced and oppressed women's identities that have suffered the aftermath of lost colonialism and trauma. Nomi's trauma is not just personal, but also cultural and political due to the intersectionality of gender and history; hence, her psychological and emotional suffering is a result of the larger social framework in which she lives. Nomi's own experience of establishing her identity, facing her family's fragmented history and navigating the multiple layers of personal and historical trauma serves as an example of how trauma persists in both individual and societal memory and how the scars of the past continue to affect the present. "Affect, including the affect associated with trauma, serves as the foundation for the formation of public cultures" (Cvetkovich, 2003, p. 10). It implies a strong emotional response brought on by traumatic, histories are intertwined. The study analyses the double marginality experienced by Nomi Ali, as she struggles with the combined impacts of gender oppression and historical trauma of colonialism and partition. However, in further reading, the text by Khan in fact elaborates extensively on trauma, psychological impact, and individual and social emotional aftermath felt among citizens of a marginalized nature; just as it reflects upon personal and social history. The paper further explores the nobleness of marginality through which Nomi Ali struggles: first, her marginalization with regard to gender oppression and historical trauma connected to colonialism and partition. Khan's probing into historical memory, silence, and gendered violence reveals the process by which women's voices and experiences have been silenced and obliterated from both national histories and personal narratives. Nomi's search for identity and traumatic healing gets transformed into an act of rebellion against a system-national and patriarchal-designed to render her voiceless. Within the context of historical violence and gendered oppression, the novel explores the possibility of empowerment and healing through Nomi's search for the truth about her family's past and her own liberation. We will contextualize, after going through the complex tale by Khan in detail, how her writing applies to current debates on trauma, memory, and identity, underlining at the end the power of literature as a transformative agent to resolve the complexity of human experience.

Literature Review

The representation of Double Marginality, Historical Memory, and Trauma in Uzma Aslam Khan's *The Miraculous True History of Nomi Ali* would concentrate on the book's portrayal of the numerous impacts of historical trauma, gendered and ethnic marginalization, and the passing down of memories from generation to generation. The review can investigate how Khan weaves together gender dynamics, the effects of colonial violence, and individual and social history to create Nomi's story by utilizing these academic perspectives. The protagonist, Nomi Ali, is trapped in a web of double marginality, facing oppression both as a girl in a patriarchal society and as a member of an ethnic minority group. The novel is informed by the historical trauma of the Partition of India and the long-lasting effects of colonialism. Postcolonial feminist theory, which emphasizes how postcolonial women's identities are influenced by both patriarchal systems and colonial legacies, is used to analyze this dual form of marginalization. This book speaks to Nomi's

internalized feeling of double marginality—caught between the patriarchy and a historical moment that erased or reduced her existence. “Sense of uncertainty, a longing impossible to articulate and therefore impossible to let go of. Such longing, hold[s] survivors back in the past...” (Grant, 2009, p. 7). Nomi Ali encapsulates the mental and emotional battle that survivors of trauma or adversity endure. It refers to the confusion and uneasy emotions that persist following a significant loss or grief. This sentiment keeps the characters in the book stuck in the past, keeping them from moving on and achieving serenity, especially Nomi. Her disconnection from the past and the future is implied by the "ghost" imagery, which is a direct consequence of her marginalization due to her gender and ethnicity. The prevailing forces in society, including Nomi's family, often ignore or reject her experiences, failing to recognize the pain she inherits from her past and her internal conflicts. “History, like trauma, is never simply one’s own, that history is precisely the way we were implicated in each other’s traumas” (Caruth, 1996, p.24). It implies that history is a collective and interrelated experience rather than a private, isolated one. By drawing a comparison between history and trauma, it highlights how both are influenced by the combined efforts of all parties involved, just as trauma is never just an individual's experience. Every one of us is connected to the pain and deeds of others, and our perception of history is entwined with their experiences. In the context of *The Miraculous True History of Nomi Ali*, the terrible legacy of the Partition of India is central to the narrative, as Nomi’s family grapples with the long-lasting effects of this historical trauma. Caruth’s trauma theory emphasizes how trauma is often transmitted in fragmented ways and is not immediately understood. This delayed comprehension is demonstrated by Nomi's experience with the hidden tragedy of Partition in her family, which she only starts to put together throughout the book. Nomi is dealing with the historical trauma of Partition, which is a collective as well as personal traumatic event. Her failure to properly comprehend these phrases exemplifies Caruth's theory of trauma, according to which the incident is still a fragmented memory that is not entirely incorporated into the family's current story. Caruth's idea of trauma as haunting is the family's attempts to suppress or ignore the past trauma causing it to reappear without warning. The ghosts of the past represent the incapacity to completely comprehend and express trauma, since it comes back in uncomfortable and fragmented forms. In the novel, the trauma is not only colonial but also rooted in patriarchy. Postcolonial feminists have a special attention to the trauma that colonialism and patriarchy inflicts upon women. For women like Nomi, the violence of the Partition and its effect on the self is drawn with much greater intensity, and much of the violence is experiential and gendered. “They are Asian, like us. The British have left. We are free. We are not free. We are now under the Japanese” (Khan, 2019, p. 03). This statement illustrates political disappointment and a sense of divided identity expressed in this quotation. While acknowledging that the Japanese, the new ruling authority, share an Asian identity, the speaker contrasts this with the concept of freedom. The speaker emphasizes that although independence has been secured in theory and the British colonial rulers have fled, actual freedom has not been achieved. Rather, the people find themselves ruled by the Japanese, another foreign force. This illustrates the complicated reality of post-colonial transitions, where the cycle of oppression and control may be perpetuated by the new rulers and political independence may not always translate into true freedom. Moreover, this novel reflects the hiding of trauma and gendered silences. The silence Nomi's mother expressed regarding Partition is an example of gendered trauma since women tend to internalize and bear the scars of their societies without disclosing them. “The gaps, silences in the narratives hint at the unspeakability and hindrances in conveying the trauma” (Robson, 2004, p. 21). It captures how trauma frequently defies easy description. The emotional burden of trauma makes it difficult for the characters—especially Nomi—to communicate their traumatic experiences. This silence symbolizes the emotional toll that women take on upholding family structures and the marginalization of women's voices in postcolonial narratives. As mentioned, intersectionality is important in understanding double marginality in the novel. Intersectionality

means that social identities like gender, ethnicity, and class are linked and must be looked at together to grasp how people experience oppression. “Community and identity-disrupting or community and identity-solidifying” (Smelser, 2004, p, 44). It conveys how the characters' sense of self and relationships with others are impacted by both personal and societal experiences. Nomi and other characters battle the consequences of trauma, displacement, and social change throughout the book, which can either bolster or undermine their sense of self and community. Nomi's intersectional identity—as a girl from a marginalized ethnic group in a male-dominated society—makes her suffer from both gender-based violence and exclusion based on her ethnicity. “Turned red—not only because of the blood of comfort women and mad men and prisoners . . . that were killed whilst bathing in the river” (Khan, 2019, p. 268). It effectively conveys the destruction and suffering that oppressed people endured during a time of horror, most likely during a war or other struggle. The word ‘turned red’ denotes the death and extreme pain that took place, as well as the carnage. The types of women were forced into sexual slavery by the Japanese military during World War II and the mad men experienced the madness and atrocities of oppression or war. It conjures up an image of unexpected, terrible violence in which victims were slaughtered while defenceless and exposed. It highlights the profound and enduring wounds of oppression and war, presenting a sad picture of the anguish and suffering these tragedies inflict. Nomi, the main character, faces double marginality that is connected to her experiences of oppression based on her gender and ethnicity, as discussed in postcolonial feminism. Caruth's trauma theory gives insight into the broken and repeating nature of trauma, especially concerning the Partition of India and how it affects later generations. These theories will be helpful in understanding Nomi's difficulties with remembering history and dealing with trauma within her family and personal life, highlighting the complicated nature of gender and ethnic trauma in postcolonial settings.

Theoretical Framework

To understand the thematic concerns more deeply, we can use Cathy Caruth's Trauma Theory and Postcolonial Feminist Theory to analyze Uzma Aslam Khan's *The Miraculous True History of Nomi Ali*. The novel follows Nomi Ali, a young girl who is searching for her father, who disappeared during a period of military dictatorship and left her family in emotional and psychological distress. The novel works on several levels, addressing issues of double marginality, historical memory, and trauma concepts that are deeply linked to the gendered and sociopolitical environment of modern-day Pakistan. An analytical framework for examining how Nomi and other characters in the novel process (or fail to process) their pasts is provided by Caruth's trauma theory, which looks at the fragmented, delayed, and repressed nature of traumatic experiences. Caruth's Trauma Theory highlights how trauma damages a victim's ability to recall their experiences, frequently leaving them in a condition of fragmentation or delayed response. According to Caruth, “Traumatic experience, beyond the psychological dimension of suffering it involves, suggests a certain paradox: the most direct seeing of a violent event may occur as an absolute inability to know it; that immediacy, paradoxically, may take the form of belatedness” (Caruth, 1996, p. 92). It examines the paradox of trauma, specifically how people perceive and comprehend painful experiences. According to this theory, the most severe and immediate exposure to violence or pain may cause one to become unable to completely understand or process the incident as it happens. The experience's intensity does not necessarily reflect immediate understanding; rather, it may show up as a delayed realization or comprehension of what transpired. This ‘belatedness’ describes how the full impacts of trauma are frequently not fully understood or assimilated until long later, after the incident has occurred, and the individual has had time to consider the experience and its psychological or emotional consequences. Nomi suffers

from the trauma of her own past as well as the societal trauma of the partition, whose violence is never completely understood or processed. Caruth's theory of trauma as repressed memory is best shown by the trauma of Nomi's father's forced disappearance. In addition to being a personal tragedy for Nomi, the absence causes a historical rupture in her family's existence. In an effort to find an identity that political violence has distorted, Nomi fights to recover the shattered memories of her father. Nomi observes that her sense of self and her understanding of the past grow increasingly confused as she looks for hints about her father's absence. Her quest to discover the truth about her father's disappearance turns into a metaphor for the nation's quest to recover its political memory, which has been blurred or twisted by political forces. Freud states that the patient "is obliged to repeat the repressed material as a contemporary event instead of ... remembering it as something belonging to the past" (Freud, 1920, p. 18, 19). It indicates the psychological concept in which a person who has gone through trauma or has repressed memories cannot remember the memories as a thing that happened in the past. Instead, the person feels driven to 'repeat' the trauma in the present through actions, thoughts, or feelings that may unconsciously mimic the original event. Without the ability to distinguish between past and present, the individual cannot heal nor have real understanding, because they continue to experience the excruciating event instead of processing and incorporating it into their own history. The 'unclaimed experience' of trauma is often passed down through generations, becoming collective and historical, beyond the individual's personal suffering. Trauma develops into a mechanism through which history continually returns not as a complete story, but as a painful, fragmented, and even contradicting memory. Nomi and her community's lived experience reflect the historical and political events such as partition, military control, and societal violence that have shaped Pakistan's postcolonial identity. As Caruth writes, "the act of trauma... allows a history to return, in the most literal and repetitive way" (Caruth, 1996, p. 7). Act of trauma describes the psychological and emotional effects of a traumatic event that don't go away with time but instead make the past return. This return is literal and repeated rather than passive or remote, which means that the traumatized individual may find themselves reliving or re-experiencing the event in some way, whether through intrusive thoughts, dreams, or flashbacks. Trauma interferes with the person's capacity to let go of the past, allowing it to reappear again and time again, making it impossible to completely escape. The quote emphasizes how trauma, frequently in an unpleasant, unchosen, and disruptive way, may preserve history in the memory.

On the other hand, Postcolonial Feminist Theory critiques the intersection of colonialism, patriarchy, and gendered oppression, examining how colonialism not only imposed foreign domination but also strengthened patriarchal structures that continued to oppress women in postcolonial societies. To understand Nomi's experience, postcolonial feminism's focus on double marginality is essential. Double marginality refers to the oppression faced by women who are situated at the intersection of multiple systems of power, colonial, patriarchal, and class-based. Nomi experiences social marginalization and gendered discrimination brought on by colonial legacies and patriarchal systems that still exist in postcolonial Pakistan. Both her individual trauma and collective suffering are deeply connected to this intersection of patriarchy and postcolonial history. "The most painful thing in life is to wake up from a dream... see a way out for these dreamers, it is important not to wake them" (Khan, 2019, p. 214). This statement considers the intense suffering and disappointment experienced upon waking from a delusion or dream. The 'dream' is a delusion of comfort, hope, or an idealized world, and waking up is a sign of the harsh and sometimes excruciating reality. In *The Miraculous True History of Nomi Ali*, the protagonist's journey is informed by both the historical legacies of colonialism and the gendered oppression within postcolonial Pakistan. As a woman in a patriarchal culture, Nomi's role is mostly determined by the expectations that society and her family place on her. A colonial history that has

severely damaged the country's political and cultural identity coexists with this gendered oppression. Colonized women, particularly those from marginalized or subaltern situations, are frequently doubly silenced by both colonial authority and patriarchal norms, as Spivak argues that "The subaltern woman may not have an easily recognized voice, but she is always a site of resistance, even in the face of overwhelming forces of oppression" (Spivak, 1988, p. 105). Nomi's trauma is an aspect of the larger colonial legacy of political violence, which affects her both personally and through her family. The gendered and political ways that colonial history continues to affect the bodies and lives of women in postcolonial Pakistan are exemplified by the brutality her father experienced and the political repression. Nomi's quest for her father's story and reclaiming of her family's past can be seen as an act of resistance. Despite the silencing forces of both patriarchy and political repression, Nomi asserts her power by rejecting the dominant story and opposing the forces that seek to erase her family's history. Nomi's experience is not just personal; it is a result of the partition of Pakistan, acts of religious violence, and the ongoing effects of colonial control on gendered and national identities. The lived experiences of women like Nomi are shaped by these more significant historical factors, and their pain is linked to the greater historical and social background. "Colonialism does not just disappear; it continues to affect and shape the identities of those living in postcolonial spaces" (Bhabha, 1994). The theories illustrate how the historical violence of postcolonial Pakistan and gendered marginality deepen Nomi's trauma. The theoretical frameworks offered by Caruth and postcolonial feminism are consistent with Nomi's effort to understand her father's disappearance, the impact of her family's political activity, and her navigating of double oppression (as a woman and a politically marginalized individual).

Discussion and Analysis

To analyze this novel in light of Caruth's trauma theory and Postcolonial feminist theory, it is important to understand how trauma is expressed and how it is integrated into the memory of the characters and how it interacts with colonial and gender supremacy structures. According to Cathy Caruth and her trauma theories, trauma is more than an individual's experiences; it is a breakage of the individual from both time and memory with the effect of symptoms like flashbacks and recurring dreams, making it unrepresentable. In Khan's novel, the most profound character - Nomi Ali, goes through horrible personal and social trauma, which is a legacy of violence, displacement, and oppression. A history that additionally involves political conflict and a history of gendered struggle. Double marginalization contributes to Nomi's tragic past, which was characterized by political unrest and violence. A powerful foundation for the concepts of double marginality is provided by her experiences of ethnic exclusion as a member of a minority community and gendered oppression as a female. The book depicts Nomi's family's unresolved trauma. The missing pieces represent Nomi's life's historical memory's fractured state. Her mother's resistance about their past, especially the Partition-related pain, puts a psychological barrier between Nomi and her knowledge of her family's background. Trauma is frequently passed down through the inability to talk about the incident, leaving a disturbing silence that impacts future generations, according to Caruth. "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, 1996, p. 61). This line reflects that trauma is a psychological experience that alters a person's sense of time. The term "shock" describes the abrupt and devastating effects of a traumatic incident, which at first may seem like a bodily danger. However, the real impact of trauma is a fundamental disruption in the way the mind perceives and processes time, rather than just physical pain. The trauma that has gone unrecognized and unspoken is the direct cause of Nomi's difficulty comprehending her family's history. Her trauma is non-narrative, fragmented, and deeply linked to Pakistan's socio political

past; it does not unfold in a straight line. “The primacy of place in the representations of trauma anchors the individual experience within a larger cultural context, and, in fact, organizes the memory and meaning” (Balaev, 2008, p. 150). The novel's physical spaces—such as the characters' homes, the city, and the conflict-affected landscapes—serve as significant markers of identity, memory, and loss. The loss of familiar environments and the displacement brought on by war disrupt not only the characters' physical lives but also their sense of selfhood and belonging. This aligns with Caruth's understanding of trauma: A trauma that cannot be assimilated into one's story. Even if Nomi's experiences, connected to her father's absence or the larger societal cracks, are memories that she is unable to fully experience or understand. Instead, her trauma shows up as flashbacks, recurrent themes, and distorted reality views. Khan's style of telling the story relies on this idea of unrepresentable trauma; the narrative is often nonlinear and fragmented, representing the struggle of giving voice to the fullness of historical and individual trauma. Nomi's trauma is not an individual sorrow, it relates to the collective trauma of the nation and others' experiences of trauma around her, particularly the marginalized, whose trauma is often silenced or erased. As Caruth suggests, trauma does not allow one to narrate, and in Khan's novel, the characters are unable to make sense of their suffering within traditional narrative frameworks, which emphasizes the long-lasting effects of trauma on both the individual and collective consciousness. In the work *The Miraculous True History of Nomi Ali*, the theme of historical trauma is emphasized and explored. The trauma of partition, military dictatorship, and political instability is not just about the past; it is woven into the present, affecting the lives of its characters. A key aspect of Caruth's theories, the inability to work through such historical traumas, is very much apparent in the novel. The characters exist among the ghosts of history, trapped in memories they can neither understand nor leave behind. Moreover, this non-linear aspect of trauma that Caruth elaborates on – a trauma that cycles back but in pieces is depicted in the way this novel has been structured whereby characters deal with unresolved traumas. “We describe as ‘traumatic’ any excitations from outside which are powerful enough to break through the protective shield ... with a breach in an otherwise efficacious barrier against stimuli” (Freud, 1920, p. 33). According to this remark, trauma happens when a strong, outside force breaks down the normal mental barriers that shield people from extreme discomfort. This is definitely seen in how Nomi, a young woman of mixed ethnicity attempts to understand the history of violence that seems to run in her family and how that affects the social and political frame within which they remain. The historical trauma of the country that is the legacy of colonialism, the violence of partition, the nation's continuing political instability works its way into her personal experience, and her own trauma becomes intertwined with the nation's historical trauma and collective suffering.

The post-colonial feminist theory considers intersectionality of gender, race, and colonialism defining the woman's identity and experiences in the post-colonial societies. According to feminist postcolonial theorists, women in post-colonial societies often face double marginalization due to the continuation of patriarchal systems and the impact of colonialism. The understanding of oppression as a combination of gender and colonial structures leads to the concept of double marginality, which applies to post-colonial women who are subject to both colonial culture and patriarchal norms. Nomi Ali's character in Khan's novel demonstrates the notion of double marginality. By the post-partition of Pakistan era, Nomi, a young woman navigating with questions of identity, gender bias, and political conflicts already experiences oppression from two axes – one, the legacy of colonialism and two, the patriarchal structure of her society. As a woman her journey encompasses all wars that were fought for the independence from colonial powers plus the liberation of women. “Silence and forgetting are as much a strategic and self-conscious gesture on the part of the subjugated as they are the product of the subjugating culture's demands and requirements” (Mandel, 2006, p. 172). This statement perfectly captures how women are silenced,

especially in patriarchal cultures where females are frequently denied the chance to express their opinions or have them valued. Nomi's story is representative of a broader social trend in which women—particularly young girls are expected to keep quiet and to be marginalized in both the home and society. Nomi's patriarchal silence reveals a basic form of gendered oppression that makes her feel helpless and invisible. The power relations in the family and society are boosted by this silence. The story traces how colonialism not only physically occupied a region but also established gender and racial hierarchies that continue to exist even after gaining independence. Therefore, Nomi's trauma is not only a personal experience but also a reflection of the ongoing struggles faced by women in post-colonial societies. She is pushed into the margins by her gender, as well as her position in a nation that still navigates with the legacies of colonization. This notion of double marginality is an essential aspect of feminist postcolonial analysis, as it highlights the unique and compounded forms of oppression that women in such contexts experience. Furthermore, the post-colonial feminist theory acknowledges the role of historical memory in the traumatic experiences of women. In Khan's novel, historical memory is not a fact, it has a gender and it is often a product of the male gaze. Women's experiences are often ignored or altered when retelling history in Pakistan, such as the partition of India or the military rule of the country. Nomi's narrative, which is attempting to reclaim the memory of her father and uncover the buried histories, is also a feminist task to reclaim the silenced histories of women. Her quest for the truth explains how the reality of historical trauma is highly gendered and how women's contributions to history are marginalized or erased. In this regard, Nomi's movement to reconstruct her life story may be regarded as an attempt to resist both the patriarchal erasure of women's voices and the colonial erasure of their histories. Her trauma becomes an act of remembering, rejecting, and reclaiming a history that has long been denied to her and other women like her as she negotiates various levels of oppression. Khan delves deeply into issues of double marginality, trauma, and historical memory. We examine how history is remembered via gendered lenses, how trauma is both personal and collective, and how colonial and patriarchal systems deepen women's marginalization through the lenses of Cathy Caruth's trauma theory and post-colonial feminist theory. The book provides a rich environment for examining how trauma, in all of its manifestations, affects both individual and social identity in post-colonial settings and how recovering lost histories becomes crucial to resistance and healing.

Conclusion

The study endeavors to tackle the complicated issues of double oppression and the legacy of trauma in *The Miraculous True History of Nomi Ali* by Uzma Aslam Khan. One of the important concepts in Cathy Caruth's trauma theory is its focus on the aftermath of trauma that may to be experienced in the future but will always return in disjoint bits. The novel shows Nomi Ali's trauma revealing how her trauma is of a different nature. Khan's writing is marked by deep understanding of the psychological effects of trauma on both individuals and society. The characters, especially Nomi, are depicted as grappling with fragmented memories and histories indicate how hard it is to make peace with the past. Khan's narrative style, which is full with symbolism, emotional depth, and non-linear storytelling, reflects how memories are fragmented and how historical pain remains. In studying postcolonial feminist theory, the recognition of racialized and gendered trauma is seen as expressions of how colonialism's enduring effects on the bodies and minds of marginalized communities. Against a backdrop of historical violence and cultural change, Nomi's battle serves as an example of how women in postcolonial spaces manage trauma that is compounded by social limits on their gender and identity in addition to the legacy of colonial oppression. Ultimately, *The Miraculous True History of Nomi Ali* is an exploration of resiliency, the quest for self-knowledge, the importance of facing and remembering the past.

Khan's book shows how deeply historical and cultural legacies affect people and asks readers to consider the difficulties of identification in a postcolonial society. Khan's powerful stories not only give voice to the silenced, they demand for a collective remembering of the pasts that continue to influence and shape us.

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