



# International Journal of Engineering, Science and Humanities

An international peer reviewed, refereed, open access journal  
Impact Factor: 8.3 [www.ijesh.com](http://www.ijesh.com) ISSN: 2250 3552

## **Trauma, resilience and recovery in women's writing is fine**

**Neetika**

Assistant Professor in English, BPSIHL, BPSMV, Khanpur Kalan (Sonipat)

### **Abstract**

This paper explores how women's writing across diverse genres and historical contexts represents trauma, negotiates resilience and imagines possibilities of recovery. Rather than simply depicting injury, women authors construct formal strategies voice, temporality, silence, fragmentation, hybridity that enable unspeakable experiences to be approached, witnessed and re-narrated. Through close readings of works such as Charlotte Perkins Gilman's *The Yellow Wallpaper*, Toni Morrison's *Beloved*, Alice Walker's *The Color Purple*, Maya Angelou's *I Know Why the Caged Bird Sings*, Margaret Atwood's *The Handmaid's Tale*, Marjane Satrapi's *Persepolis*, Arundhati Roy's *The God of Small Things* and Anna Burns's *Milkman*, the paper demonstrates how women's literature transforms private suffering into public memory and political critique. Drawing on feminist theory, trauma studies and intersectional criticism, the analysis shows that trauma is never merely individual but shaped by structures of patriarchy, race, class, caste, sexuality and empire. Testimony emerges as a central mode, transforming the reader into an ethical witness and enabling collective forms of survival sisterhoods, listening communities and counter-publics. Ultimately, women's trauma narratives resist closure and reject neoliberal notions of "bounce-back" resilience, instead insisting on recovery as an ongoing, collective and politically situated practice. Women's literature itself becomes an archive of suffering and a laboratory of survival, teaching readers the ethical labor of attention, remembrance and solidarity.

**Keywords:** Women's writing; trauma narratives; resilience; feminist literary criticism; intersectionality; testimony; recovery; memory; collective healing; representation.

### **Introduction**

Women's writing represents trauma, how it imagines resilience and what kinds of individual or collective recovery it makes thinkable. It argues that women writers do not merely "depict" injury; they build formal architectures voice, temporality, genre that allow unspeakable events to be approached, witnessed and re-narrated. Drawing on feminist theory, trauma studies and intersectional criticism, the paper reads a range of texts Charlotte Perkins Gilman's "The Yellow Wallpaper," Toni Morrison's *Beloved*, Alice Walker's *The Color Purple*, Maya Angelou's *I Know Why the Caged Bird Sings*, Margaret Atwood's *The Handmaid's Tale*, Marjane Satrapi's *Persepolis*, Arundhati Roy's *The God of Small Things* and Anna Burns's *Milkman* to show how women's literature transforms private suffering into public knowledge and, frequently, into calls for justice (Caruth; Herman; Crenshaw). Across historical contexts and genres, women's writing



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insists that trauma is never purely personal; it is patterned by patriarchy, race, class, caste, sexuality and empire and recovery therefore requires collective forms communities of listeners, sisterhoods and counter-publics (hooks 58). In literary studies, trauma names both the event that overwhelms ordinary coping and the afterlife of that event flashbacks, dissociation and intrusive repetition. Cathy Caruth highlights trauma's "belatedness": its meanings are not available at the moment of shock but return insistently later, often in fragments or symptoms (Caruth 33). Judith Herman emphasizes that recovery is staged not linear and requires safety, remembrance and reconnection (Herman 36). Feminist and intersectional theorists add that who is vulnerable to violence and who gets heard, depends on structures of power. Women's writing thus becomes both archive and laboratory:

it stores experiences excluded from official histories and  
experiments with forms capable of registering them (Ahmed 25).

Testimony is central to trauma narratives. The testimonial mode addressed to an implied listener appears in letters, diaries, monologues and communal chorus. Shoshana Felman and Dori Laub argue that testimony needs a responsible witness; the act of listening is part of the cure. Susan Brison similarly frames narrative as a practice of rebuilding a self after violation (Brison 68). These insights guide the readings that follow: instead of treating "plot" as mere content, I attend to how women's texts recruit the reader as witness and, in doing so, transform reading into an ethical relation. Gilman's 1892 story is an early feminist anatomy of domestic medical control. The unnamed narrator, "treated" for hysteria, is confined to a nursery where she descends into hallucinatory identification with a woman trapped behind the wallpaper's pattern (Gilman 78). The story formalizes trauma as a spatial prison; the journal form becomes illicit testimony, a whisper slipping past patriarchal surveillance. The narrative's syntax broken, recursive enacts a mind worn thin by forced silence. Recovery, if it can be called that, arrives as a subversive refusal when she creeps over her fainted husband. Gilman thus links women's mental distress to structural enclosure and suggests that speaking however "mad" is a resistant act.

Morrison's novel reframes trauma as intergenerational haunting. Sethe's infanticide and its ghostly return announce that slavery's violence is not past but embodied, spectral and communal (Morrison 39). The book's polyphony Sethe, Denver, Paul D, the chorus-like "I am Beloved and she is mine" models fragmented memory as many-voiced truth. Morrison's famous stream-of-consciousness chapters refuse linear history; trauma here resists chronology. Recovery is neither forgetting nor private resilience but collective re-membling:

the Black community's exorcism scene literalizes Herman's insight  
that healing requires a safe, social surround (Herman 56).

Morrison also expands "witnessing" beyond the courtroom to the porch, the clearing and the circle of women whose songs re-stitch a torn world. Walker turns letters into a long therapeutic practice.



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Celie's early missives addressed to God register sexual abuse and voicelessness within a Southern patriarchal order; later, the addressee shifts to Celie's sister, Nettie and finally to a capacious, immanent "dear God. dear stars, dear trees, dear sky" (Walker 62). That stylistic evolution tracks recovery as a widening horizon of relation. Shug Avery's mentorship entwines sexual autonomy with spiritual reimagining; the novel constructs a Black feminist ethics in which art, quilting, gardening and friendship are reparative labors. Epistolary form not only reports trauma; it builds a readerly intimacy that models the listening community trauma survivors need (Felman 65).

Angelou's memoir stages the conversion of individual harm racist humiliation and sexual assault into poetic testimony (Angelou 26). Voice itself is the site of injury and of cure. The book ties resilience to mentors, libraries and the aesthetics of Black speech. It also marks how racism and sexism intersect: the "caged bird" sings into a public that often refuses to listen (Crenshaw 35). Maya Angelou's *I Know Why the Caged Bird Sings* illustrates how narrative voice can shape the ethics of reading trauma. Angelou recounts deeply painful experiences racist humiliation, abandonment and sexual assault yet her prose is marked by restraint rather than sensationalism. This calm tone is deliberate: by refusing to dramatize or exploit suffering, Angelou resists the voyeuristic consumption of trauma that often marks depictions of Black women's lives. Instead, she cultivates a space of dignity in which painful memories are recounted with clarity and steadiness. This stylistic choice transforms the act of reading into a form of witnessing. The reader is not offered quick catharsis or resolution but is instead asked to dwell in nuance, to bear the weight of testimony with patience. In this way, Angelou reframes resilience as an ethical practice rather than a private triumph. Her memoir insists that healing requires listeners who can honor silence, ambiguity and slow returns of memory. By positioning the reader as an ethical witness, Angelou redefines the function of autobiography: it is not confession but testimony, a way of binding individual harm to communal remembrance. The calm narrative voice thus becomes both a protective strategy and a mode of political pedagogy.

Margaret Atwood's *The Handmaid's Tale* illustrates how monumental systems of control are countered not by dramatic overthrow but by fragile, everyday acts of defiance. Within Gilead's theocracy, women's lives are tightly regulated, yet Offred carves out spaces of resistance through whispered conversations, fleeting friendships, stolen glances and even the tactile comfort of butter used as hand cream. These small gestures keep memory alive, preserving a sense of self and solidarity under oppressive surveillance. Atwood suggests that micro-resistances accumulate, sustaining hope and continuity until conditions allow for larger, more visible transformations. Survival itself becomes an act of resistance. Atwood's speculative theocracy amplifies actually existing patriarchal controls reproductive coercion, rape culture, religious surveillance into a near-future regime (Atwood 36). Offred's restricted narrative, told in cassette tapes, literalizes the idea of testimony smuggled to posterity. The novel's famous "historical notes," delivered by male



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academics, satirize how archives can belittle women's pain. Atwood reminds readers that institutions law, religion, scholarship shape what counts as truth. Resilience appears as small acts of solidarity:

whispered names, the tactile consolation of butter as hand-cream,  
illicit reading (Ahmed 28).

Satrapi's graphic memoir gives childhood a black-and-white palette in which war, revolution and exile become legible through stark frames and ironic captions (Satrapi 66). The comics form lets trauma appear in juxtaposition bombs beside homework, veils beside punk music capturing the simultaneity of fear and play. Marjane Satrapi's *Persepolis* demonstrates how the graphic memoir form offers unique resources for narrating trauma. The interplay of image and text addresses a representational dilemma: some experiences resist verbalization, while others overwhelm the visual field. In *Persepolis*, when words falter, the stark black-and-white panels communicate terror, loss, or absurdity with visceral immediacy. Conversely, when images threaten to expose unbearable violence, humor or irony intervenes, softening the blow without trivializing it. This dynamic allows Satrapi to stage trauma as both legible and mediated, balancing disclosure with protection. The memoir also foregrounds the simultaneity of ordinary life and catastrophic upheaval. Bombs fall while children play games; veils coexist with punk rock posters; exile produces both grief and new opportunities. These juxtapositions emphasize that trauma is not experienced in isolation but alongside the textures of daily existence. The graphic medium captures this layering effectively, allowing incongruous images to sit side by side in ways that prose alone might not sustain. Satrapi frames her story as a *Bildungsroman*, a coming-of-age narrative shaped by migration, revolution and cultural dislocation. Resilience emerges not through restoration of a lost past but through adaptive transformation what might be called cultural code-switching. Satrapi learns to navigate Iranian traditions, European modernity and diasporic hybridity, crafting an identity that honors multiplicity rather than coherence. In this sense, recovery is not about returning to a pre-trauma self but about inventing new ways of being amid fractured histories.

Roy's non-linear narrative about twins Estha and Rahel reconstructs trauma (the death of Sophie Mol, the lynching of Velutha, Ammu's social ostracism) through fractal returns, rhymes and child-centered metaphors (Roy 57). The novel's politics of caste, gender and state power make clear that trauma is structural; the "Love Laws" are the real villains. Stylistically, Roy's playful neologisms and recursive time enact what Caruth calls belatedness while insisting on sensory fullness even in pain. Recovery is complex: there is tenderness, but no absolution for the social world that made catastrophe inevitable. Roy thereby resists "redemptive" closure, honoring Herman's caution that recovery is a process, not a cure. Burns sets an unnamed young woman's stalking by an older paramilitary man in a community thick with rumor and political paranoia (Burns 35). The absence of names, the long looping sentences and the claustrophobic first person produce a phenomenology



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of hypervigilance. Gossip becomes another form of violence; language itself is treacherous. Yet the text also locates “small-quiet” solidarities among women French class, maybe-boyfriend’s patient listening that serve as micro-sanctuaries. Burns shows:

trauma flourishes in environments where the line between public and private is erased and where a woman’s credibility is always already doubted (Ahmed 32).

Many of these texts refuse linear chronology. Morrison’s circular returns, Roy’s temporal braiding, Burns’s looping syntax and Satrapi’s jump-cuts dislodge the expectation that stories move neatly from crisis to cure. Such temporal disarray is mimetic trauma memory itself is non-linear and political: it interrupts the reader’s appetite for tidy closure (Caruth 42). The lingering, the re-encounter and the belated confession do justice to the fact that the wound is not over because the scene is over. Formally, trauma appears as broken syntax, white space and refrains. In Gilman, the wallpaper pattern repeats like a compulsion. In *Beloved*, the word “rememory” names a repetition that is not the same as recollection. In Burns, phrases return as if the narrator cannot exit the loop of threat. Silence, too, is meaningful: Angelou’s muteness, Atwood’s whispered prayers and the unspoken in Walker’s early letters dramatize how the tongue is policed. The writer’s craft converts these absences into presence; silence becomes a text the reader must learn to read (Felman 67). Charlotte Perkins Gilman’s *The Yellow Wallpaper* formalizes trauma through repetition and fragmentation. The narrator’s journal entries unfold in broken syntax and abrupt shifts, mirroring the disintegration of her psyche under enforced silence and confinement. The wallpaper itself becomes a compulsive pattern, its incessant repetition embodying trauma’s intrusive return. White space and pauses punctuate the text, dramatizing absence as much as presence. The story lingers and circles back, underscoring that wounds do not vanish once scenes conclude. Gilman thus transforms the aesthetics of form into testimony, making visible how trauma persists beyond events, echoing compulsively in language and perception.

Women’s trauma narratives frequently bend or cross genres epistolary novel, testimony, graphic memoir, dystopia, postmodern family saga. This hybridity is not decoration; it is a strategy for reaching what ordinary realism cannot. The switch between modes lyric to documentary, child’s-eye to retrospective adult voice renders multiple truths at once. Brison’s account of narrative after trauma helps explain why: the self is a polyphony of remembered and imagined positions; hybrid forms honor that complexity (Brison 98). Rooms, kitchens, courtyards, checkpoints and borders recur as charged spaces. The body is an archive milk in *Beloved*, menstrual blood policed in *Handmaid’s Tale*, bruises hidden or shared. Ahmed’s work on affect clarifies how fear and shame circulate between bodies and institutions; women’s texts often materialize those circulations in tactile detail (Ahmed 65). The intimate sphere is shown to be political not only because the law intrudes on it but because power is reproduced there through habit, rumor, kinship and custom.



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Again and again, recovery is collective. Celie's healing requires a chorus Shug, Nettie, Sofia. Sethe cannot free herself without the neighborhood's intervention. Even Offred's survival depends on a clandestine network and on the imagined future audience of her tapes. These scenes align with Herman's stages: safety, remembrance and reconnection. They also align with hooks's account of feminist sisterhood as a practice of care and accountability (hooks 64). Writing, quilting, singing, drawing comics and wordplay are more than themes; they are the very media that move characters from isolation toward relation. Angelou crafts metaphor to reclaim voice. Satrapi draws to convert seeing into sharing. Walker turns letters into bridges across oceans and years. The page is not just record; it is a workshop for a different future. Not all texts promise closure. Roy leaves us with tenderness under the shadow of injustice. Burns allows her narrator to exit the worst crisis but not the climate that enabled it. Such endings resist neoliberal scripts of "bounce back" resilience that privatize responsibility. Instead, the books insist that true recovery requires structural change legal reform, dismantling of caste, decolonization of memory and transformation of everyday gender arrangements (Mohanty 98). Literature thus teaches readers to recognize the difference between coping and justice.

Crenshaw coined "intersectionality" to name how Black women's experiences fall through the cracks of single-axis frameworks (Crenshaw 55). The readings above exemplify this: Celie's abuse is not explainable by gender alone; it is sutured to race, class and the post-slavery South. Angelou's voice is constrained by both racist and sexist scripts. Roy's Ammu is policed by caste and gender simultaneously. Intersectionality is therefore not an optional lens but a necessity for accurate reading. Women's trauma narratives frequently cross borders: Satrapi's Tehran and Vienna; Roy's Kerala haunted by colonial law and its postcolonial mutations; Burns's Belfast in the long afterlife of empire. Mohanty cautions against homogenizing "Third World women" and argues for comparative frameworks attentive to local histories (Mohanty 99). Reading transnationally does not erase difference; it traces echoes state surveillance of reproduction, militarized masculinity, economic precarity that recur with local inflections. To read trauma ethically is to resist voyeurism, respect opacity and accept that some knowledge comes in parts. It is to recognize when a text recruits you as confidant rather than consumer; when it asks you to slow down, to hold contradictions, or to participate in communal memory. The reader's task is not to "solve" trauma but to join public remembrance that makes repetition of harm less likely. In this sense, women's writing is not only about resilience; it is itself a form of resilience an institutional memory for what a culture would otherwise forget.

## Conclusion

From nineteenth-century confinement to twenty-first-century surveillance states, women's writing has refused to leave trauma in the private room. It has turned the page into a space of testimony where the singular and the structural meet. The forms these writers invent epistolary circles,



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polyphonic hauntings, looping sentences, stark panels are not merely aesthetic; they are technologies of survival and change. If recovery is not always possible, repair is: in sisterhoods, in archives, in the labor of memory. To read these works together is to learn the patient arts of attention and the collective work of making a world where fewer wounds are made and more are tended.

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