The SPL Journal of Literary Hermeneutics

A Biannual International Journal of Independent Critical Thinking

Double-blind, Peer-reviewed and Open Access Journal in English

Vol. 5 Issue 2 Monsoon Edition 2025 e-ISSN 2583-1674 Page no. 273-286

www.literaryhrm.org

www.cavemarkpublications.com

Embodied Trauma and Narrative Identity: Silence and Resistance in Han Kang's *The Vegetarian*

Jitendra Kumar Mishra

ORCID https://orcid.org/0000-0002-2374-1982

Jitendra Kumar Mishra, Assistant Professor, Dept. of English, Lalit Narain Tirhut Mahavidyalaya, Muzaffarpur, Bihar, jkmishra2011@gmail.com

Research Article

Keywords:
Embodiment; narrative identity; silence; trauma; resistance; witnessing

Article History
Received:
June 18, 2025
Revised:
June 23, 2025
Accepted:
July 1, 2025

Abstract

Aims: This paper explores Han Kang's novel *The Vegetarian* (2007; trans. 2016) to show how the story questions the usual idea that every life can be told as a clear and complete narrative. It focuses on Yeong-hye, a woman whose refusal to eat meat grows into a refusal of speech, relationships, and even her own human body. The aim is to understand how silence and bodily resistance challenge traditional ways of telling stories about trauma and identity.

Methodology and Approaches: The study uses ideas from trauma studies, phenomenology, and narrative identity theory. It looks closely at the novel's three parts, each told by someone around Yeong-hye—her husband, her brother-in-law, and her sister. Each narrator tries in a different way to make sense of Yeong-hye's actions but fails to fully explain her. By focusing on moments of silence, refusal, and bodily withdrawal, the paper shows how the novel highlights the limits of storytelling when dealing with painful experiences.

Outcome: The analysis shows that *The Vegetarian* reveals both the limits and the need for narrative. Yeong-hye's silence and physical resistance cannot be fully captured by ordinary plots, yet the narrators' efforts to speak about her show that storytelling remains essential for witnessing and responding to trauma.

Conclusion and Suggestions: The paper concludes that Han Kang's novel widens the scope of narrative studies by showing that meaning can also come from silence, gaps, and the resistant body. It suggests that future research on trauma and narrative should pay more attention to non-verbal forms of expression and to experiences that resist easy explanation.

***Correspondence:** Jitendra Kumar Mishra, jkmishra2011@gmail.com

The link between narrative and identity has often been seen as central to how human beings understand themselves. Many thinkers have suggested that people make sense of their lives by turning experience into stories, giving their lives a sense of order and meaning. But what happens when someone refuses to tell their story, resists being explained by others, or carries a trauma that cannot be put into words? These questions become especially important when we look at literature that challenges the idea that identity must always be expressed through clear, coherent narratives.

Han Kang's *The Vegetarian*, first published in Korean in 2007 and translated into English in 2015, brings these questions into focus. The novel follows Yeong-hye, an apparently ordinary woman who suddenly decides to stop eating meat after a disturbing dream. Her decision grows into a deeper rejection of speech, sexuality, and even life itself, as she withdraws from her family and society. The story is told not by Yeong-hye herself but by her husband, her brother-in-law, and her sister. Yeong-hye remains silent at the centre of the novel, leaving others to interpret her choices. This structure raises important questions about narrative, identity, and the meaning of silence.

Han Kang's own background adds depth to the novel's themes. Born in Gwangju in 1970, she grew up in a city marked by the memory of political violence. Her writing often explores the fragility of human life, the presence of violence in history, and the struggle to speak about pain. *The Vegetarian* brought her international fame after its English translation won the Man Booker International Prize in 2016. Readers around the world were struck by its strange beauty and by its portrayal of a woman's quiet but radical refusal to live by society's expectations.

In much discussion of trauma, silence is often described as a sign that the experience is too painful to express in words. *The Vegetarian* presents silence differently. Yeong-hye's withdrawal from speech is not only a sign of suffering but also a form of protest. By rejecting the roles imposed on her as a wife, daughter, and patient, she creates another way of expressing herself—through her body and her refusals. Her refusal to eat, her retreat from human contact, and her dream of becoming a plant all show that a person can resist oppressive

expectations not only by speaking but also by refusing to take part in the patterns that sustain them.

Seen in this light, the novel invites us to think about narrative in new ways. It shows that identity is not always built through words and stories. Sometimes it is expressed through silence, gestures, or the way a person uses their body. Yeong-hye's story challenges the assumption that a life must be narrated to be meaningful. It also points to the limits of storytelling when faced with pain and resistance that cannot easily be described.

By focusing on Yeong-hye's silence and embodied resistance, *The Vegetarian* broadens our understanding of narrative. It shows that silence can be as meaningful as speech, and that the body itself can carry a story—one that disrupts conventional ways of explaining identity. In this way, the novel encourages us to rethink how we witness and respond to trauma, and how we acknowledge forms of selfhood that remain outside the boundaries of ordinary storytelling.

Han Kang's *The Vegetarian* opens with the voice of Mr. Cheong, Yeong-hye's husband, whose detached narration provides a strikingly clinical account of his wife's transformation. This perspective is crucial, for it situates Yeong-hye's silence and refusal within the structures of patriarchal authority and bourgeois normalcy. Mr. Cheong is not an unreliable narrator in the conventional sense, but his voice is steeped in indifference, self-interest, and normative assumptions about gender roles. His narration renders Yeong-hye's defiance simultaneously incomprehensible and threatening, exposing the fault lines between narrative control and embodied resistance. From the very beginning, Yeong-hye is presented through her husband's objectifying gaze, "Before my wife turned vegetarian, I'd always thought of her as completely unremarkable in every way" (The Vegetarian, Part One, p. 3).

This opening line signals both the ordinariness imposed upon Yeong-hye and the absence of subjectivity granted to her in her husband's world. She is, for him, not a self-narrating subject but a background presence defined by compliance and domestic utility. Mr. Cheong's "completely unremarkable" sets the tone for how patriarchal narratives flatten women into invisibility. Yeong-hye's eventual refusal to eat meat thus represents a rupture in the continuity of

this narrative identity: by rejecting a daily practice (the act of eating), she disrupts the entire structure of meaning through which her husband understands her.

Her vegetarianism is not simply a dietary choice but a profound refusal of complicity in violence. When Mr. Cheong describes the moment he discovers her emptying the freezer of meat, his bewilderment highlights his inability to comprehend this embodied protest, *"The meat and fish that I'd kept in the freezer were all gone. She'd thrown them away, without even asking me. Just like that"* (p. 8) The casual "just like that" encapsulates the patriarchal conviction that women's bodies, choices, and labour are always-already subject to male permission. By discarding the meat, Yeong-hye asserts ownership over her own body and moral choices, bypassing her husband's authority. The act is radical not because of vegetarianism per se, but because it reclaims decision-making power from the masculine household order.

Her refusal becomes most visible at the family dinner, where patriarchal control violently attempts to reassert itself. Her father, enraged by her vegetarianism, physically assaults her in an attempt to force-feed her meat. Kang's prose here collapses the boundary between violence against animals and violence against women's bodies, "Father grabbed a piece of pork from the serving dish and shoved it towards her mouth. When she turned away, he stuffed it into her mouth with his fingers. She gagged and vomited, the meat spilling back out" (pp. 46–47).

Yeong-hye's rejection is not simply verbal — her body refuses ingestion, expelling the violence inflicted upon it. Her vomiting is testimony in bodily form, a non-verbal narrative that resists patriarchal inscription. Her resistance escalates when violence intensifies. In response to her father's assault, she does not argue or plead but instead slices her own wrist with a fruit knife, "She picked up the knife from the table. Before anyone could react, she drew it across her wrist. Blood gushed, dark and startling against the white tablecloth" (p. 48).

This act of self-harm can be read in multiple ways. On one level, it signals the profound psychic damage inflicted by patriarchal domination. On another, it is a radical assertion of autonomy: if her body is to be a battleground, she will be the one to mark it. The act interrupts the dinner table — a site of communal bonding and patriarchal control — with an eruption of unspeakable resistance. Here,

Yeong-hye refuses to narrativize her trauma through words; instead, she inscribes it upon her body, turning silence and blood into testimony. Mr. Cheong's narration underscores his own inability to grasp the meaning of these gestures. He remarks, almost mechanically, "My wife's face was as blank as ever, as though what she'd done had nothing to do with her" (p. 49). His failure to interpret her act exemplifies a traumatized subject's testimony collapses into silence. Yeong-hye's resistance, unreadable to her husband, remains suspended in the void between speech and recognition.

If Part One of *The Vegetarian* depicts Yeong-hye's silent refusal as an affront to patriarchal domestic order, Part Two (*Mongolian Mark*) shifts perspective to her brother-in-law, an aspiring artist whose gaze is less hostile but equally intrusive. Unlike Mr. Cheong, the brother-in-law is fascinated rather than irritated by Yeong-hye's transformation. Yet fascination does not translate into recognition; it reconfigures patriarchal violence into aesthetic voyeurism. Through his narration, Kang exposes how women's bodies are continually reinscribed within masculine fantasies, even when those fantasies appear sympathetic or artistic.

The title "Mongolian Mark" refers to a congenital blue birthmark on Yeong-hye's body, a mark that the brother-in-law eroticizes and mythologizes. In his imagination, it becomes a symbol of exoticism, fertility, and primal connection. He projects onto Yeong-hye a narrative that is not hers but his own artistic obsession, "Her Mongolian mark, so dark and vivid, was a thing of beauty. I wanted to paint flowers that would bloom around it, covering her body like a second skin" (*The Vegetarian*, Part Two, p. 89).

The brother-in-law's obsession culminates in his artistic project of painting Yeong-hye's naked body with flowers and filming her as part of a performance piece. He frames this act as liberation, a fusion of art and sexuality, "As I covered her with flowers, it was as though she were becoming part of another world, a world beyond violence and hunger" (p. 97).

The rhetoric of transcendence masks the exploitation at work. Yeong-hye's body becomes a canvas, stripped of subjectivity and reconstituted as art-object. The very language of "becoming part of another world" suggests escape from the violence of patriarchal society, but this escape is illusory. Her body is

still subjected to another man's gaze, another narrative imposition. The brother-in-law's fascination does not rescue her from trauma; it reproduces the conditions of her silencing by translating her resistance into spectacle.

Kang underscores this through the tension between Yeong-hye's passivity and her enigmatic willingness. At times, she appears to consent to his project, allowing herself to be painted, filmed, and eventually to engage in sexual intercourse with him. Yet her consent is ambiguous, marked by detachment rather than desire, "She stood there without moving, her eyes blank, as I traced the brush over her skin" (p. 101).

Her blank gaze echoes the description from Part One, when Mr. Cheong saw her face as "blank as ever." This repetition suggests that her silence remains unreadable, eluding interpretation by either husband or brother-in-law. Where Mr. Cheong perceived her silence as obstinacy, the brother-in-law interprets it as mystical openness. Both misreadings highlight the impossibility of accessing Yeong-hye's subjectivity under patriarchal structures of narration. The climax of this section occurs when the brother-in-law persuades another artist — a male model — to join Yeong-hye in his project, painting both their bodies with flowers and recording their sexual union. The scene is described in almost reverent terms, as though Yeong-hye has transcended the human to become vegetal, merging with nature itself, "Their bodies pressed together, petals upon petals, blooming and falling, dissolving into the air" (p. 121).

Here, the metaphor of flowers collapses the distinction between body and nature, suggesting Yeong-hye's identification with plants. While some critics read this as liberating, it also raises disturbing questions: is her merger with nature her own desire, or merely another fantasy projected onto her by men? The brother-in-law narrates the scene as consummation, yet Yeong-hye's voice is conspicuously absent. What we witness is not her self-articulation but his poeticization of her silence.

The aftermath reveals the ethical failure of voyeurism. When the affair is discovered, Yeong-hye's sister In-hye finds the tape and is horrified. The family collapses into scandal, the brother-in-law's marriage ends, and Yeong-hye herself descends further into psychosis. His project, intended as an artistic transcendence, ultimately intensifies her alienation from social life. By transforming Yeong-hye

into art, the brother-in-law neutralizes her trauma into beauty, thereby silencing its urgency. Kang complicates a purely accusatory reading. There are moments when Yeong-hye seems to align with vegetal imagery of her own accord, hinting that her identification with plants is not entirely imposed, "I want to be inside the trees, their sap flowing in my veins. I want to photosynthesize, to live without hurting anyone" (p. 108).

This rare statement of her own desire, however fragmented, reveals an alternative mode of existence outside human violence. Here, her voice surfaces momentarily, articulating a wish to escape anthropocentric cycles of harm. Yet even this articulation is subsumed by the brother-in-law's narration, recast as confirmation of his artistic project. Kang thereby dramatizes how trauma's voice is always fragile, always at risk of being drowned by the louder narratives of others.

Ultimately, *Mongolian Mark* intensifies the novel's exploration of narrative identity and trauma. If Part One highlighted the patriarchal enforcement of narrative continuity through family and domestic order, Part Two shows how even sympathetic gazes can perpetuate violence by aestheticizing trauma. Yeong-hye's body becomes a contested site where silence is alternately pathologized, eroticized, or sanctified, but rarely listened to on its own terms. Through this, Kang critiques not only patriarchal authority but also the ethical limitations of narrative itself. Storytelling — whether by husband, brother-in-law, or artist — risks appropriating the silenced subject rather than amplifying her. Yeong-hye's resistance, expressed through bodily withdrawal and vegetal identification, unsettles these narratives, pushing readers to confront the limits of interpretation.

The final section of *The Vegetarian*, *Flaming Trees*, shifts narrative perspective once more — this time to Yeong-hye's elder sister In-hye. Unlike the men in the previous parts, In-hye occupies a dual role: she is both implicated in the structures of social conformity and a potential witness to Yeong-hye's suffering. Her narration reorients the novel toward questions of empathy, sisterhood, and the fragile possibility of ethical listening. Whereas Mr. Cheong epitomized patriarchal control and the brother-in-law aesthetic voyeurism, In-hye embodies the ambivalence of kinship, caught between the demands of social order and her commitment to Yeong-hye as sister and caretaker. By the time *Flaming*

Trees begins, Yeong-hye has been institutionalized. She has stopped eating altogether, convinced that she can survive through photosynthesis, "There's no need to eat. I can live without hurting anything, without taking anything away from anyone. Trees don't eat meat" (*The Vegetarian*, Part Three, p. 157).

This statement echoes and radicalizes her earlier desire to identify with plants. Refusing food entirely, she embodies her rejection of human violence at the cost of self-destruction. In-hye becomes the primary witness to this descent, visiting her sister in the hospital, conversing with doctors, and recalling their shared childhood. Through her narration, the novel confronts the limits of familial witnessing: can kinship provide the recognition Yeong-hye has been denied? In-hye's perspective is marked by deep ambivalence. On one hand, she chastises herself for not recognizing her sister's suffering earlier, "Had I known what she was going through, had I looked more closely, perhaps I could have stopped it" (p. 163).

This retrospective guilt aligns In-hye with the figure of the witness who belatedly realizes her failure to listen. On the other hand, In-hye is also ensnared in the same social expectations that suffocated Yeong-hye. She recalls their mother's strict enforcement of propriety and her own marriage, which ended in divorce. In-hye admits she chose stability over freedom, suppressing her own desires in order to function within societal norms, "I endured. That was my skill. To endure, to persist, to survive" (p. 171).

Unlike Yeong-hye, who rebels radically against violence, In-hye adapts, accepting harm as the price of survival. This juxtaposition between endurance and refusal illuminates two divergent modes of female response to patriarchal oppression. Yeong-hye chooses self-destruction as resistance; In-hye chooses compromise as endurance. Yet In-hye's narration also contains flashes of recognition that set her apart from the other narrators. She perceives her sister's silence not merely as obstinacy or mysticism but as a language of pain. When doctors dismiss Yeong-hye's refusal to eat as psychosis, In-hye senses a deeper meaning, "Her eyes, fixed on the trees beyond the window, were speaking more clearly than any words" (p. 177).

Yeong-hye's gaze is legible to In-hye not as madness but as testimony, albeit in a form resistant to ordinary interpretation. In this sense, In-hye becomes

the closest approximation of an ethical witness in the novel. Her witnessing remains partial and fractured. Despite her sympathy, she cannot prevent Yeong-hye's deterioration. The climactic moment comes when Yeong-hye, now emaciated and delusional, insists that she must be released into the forest, *"I need to be among the trees. My roots are waiting. If I stay here, I'll wither away"* (p. 183).

Here, Yeong-hye articulates her final vision: to merge fully with vegetal existence, to transcend human violence by renouncing human form altogether. In-hye recognizes the futility of arguing against this desire, yet her response is not to silence or aestheticize but to grieve, "I wanted to tell her she was still my sister, still flesh and blood, but the words lodged in my throat" (p. 185). This failure to speak dramatizes the impossibility of complete witnessing. In-hye perceives her sister's suffering, desires to acknowledge her, but remains constrained by the inadequacy of language. The imagery of "flaming trees," which gives the section its title, crystallizes the paradox of Yeong-hye's transformation. She envisions herself as a tree on fire, consumed yet radiant, *"I am burning inside the trees, and the trees are burning inside me"* (p. 190).

This metaphor fuses annihilation with transcendence, destruction with renewal. For Yeong-hye, self-immolation is paradoxically the path to purity — a final assertion of autonomy over her own body, against all the narratives imposed upon her. For In-hye, however, it is a devastating vision of loss, the obliteration of familial bonds in the name of resistance. The conclusion of *Flaming Trees* offers no resolution. Yeong-hye is transported to another hospital, her survival uncertain. In-hye remains suspended between empathy and despair, unable to bridge the gap between witness and sufferer. The novel closes not with closure but with an acknowledgment of irreducible alterity: Yeong-hye cannot be fully understood, her silence cannot be wholly translated, and her resistance cannot be easily absorbed into familiar narratives of survival or liberation.

From the perspective of narrative inquiry, this final section highlights the fragility of narrative identity in the face of trauma. While In-hye attempts to reconstruct her sister's story, she encounters discontinuity, silence, and rupture. Yeong-hye's refusal to participate in normative scripts — of eating, of marriage, of human existence itself — destabilizes the very foundations of narrative

coherence. Her identity becomes vegetal, nonhuman, untranslatable within conventional frameworks of meaning.

Yet this destabilization is precisely what renders *The Vegetarian* so powerful as an object of study for narrative inquiry. The novel insists that narrative identity cannot always contain trauma, that silence and embodiment may exceed the limits of language. In-hye's fractured testimony demonstrates both the necessity and the impossibility of witnessing: necessity because silence must be attended to, impossibility because trauma resists complete capture. In this way, *Flaming Trees* brings the novel's exploration of voyeurism, silence, and resistance to a poignant close. If Part One exposed the violence of patriarchal domesticity and Part Two the dangers of aesthetic appropriation, Part Three reveals the fragile hope of ethical witnessing. Through In-hye, Kang suggests that recognition may emerge not in explanation but in the willingness to sit with silence, to acknowledge what cannot be spoken.

The close reading of *The Vegetarian* shows that Han Kang's novel is more than just a story; it explores deep questions about identity, trauma, and how we witness others' experiences. The novel provides a clear example of how traditional ideas of narrative—where a life is told as a coherent story—can break down, and how other forms of self-expression can emerge. The three narrators—Mr. Cheong, the brother-in-law, and In-hye—each try to make sense of Yeong-hye's silence in their own ways, seeing it as stubbornness, mystical eroticism, or mental illness. None of them truly understand her. Instead of giving a clear story, the novel shows what happens when narrative fails. Yeong-hye resists being fit into any conventional story. Her refusal to eat, speak, or participate in normal life challenges the usual assumptions about identity and storytelling.

This failure of traditional narrative is not a weakness but an important insight. It shows that stories cannot always hold the complexity of human experience, especially when trauma is involved. Yeong-hye's silence and her desire to become plant-like are ways of expressing what cannot be put into words. Her suffering is communicated through her body, her actions, and her withdrawal rather than through speech.

The question of witnessing is central in the novel. A true witness must pay attention without taking control of another person's story. Mr. Cheong cannot do

this; he dismisses Yeong-hye's subjectivity. The brother-in-law also fails because he turns her experience into art and spectacle. Only In-hye comes close to understanding her sister, seeing her silence as meaningful. But even she struggles, caught between empathy and despair, unable to fully express her recognition. The novel highlights the difference between simply observing someone and genuinely listening to them. Narratives can either create space for understanding or erase it. Kang forces readers to reflect on their own responses: do we consume Yeong-hye's suffering as entertainment, or can we respect her silence and presence without needing closure?

The novel also emphasizes the importance of the body in identity. Yeong-hye's selfhood is expressed through her physical presence—through her refusals, gestures, and transformation into a vegetal state. Her body becomes the central site of conflict: controlled by her husband, eroticized by her brother-in-law, cared for by her sister, and ultimately defined by herself. Her silence does not mean she has no identity; it shows that identity can exist beyond words, through the body and actions. Her refusal to eat is more than illness—it is an act of resistance, a way to reject harm and assert control over her own life. Her embodied silence is itself a form of storytelling, one that challenges traditional ideas of what it means to live and to communicate.

The novel also shows that fiction can be a powerful tool for understanding narrative identity. By creating controlled situations, Kang allows readers to explore how trauma, silence, and embodiment disrupt ordinary storytelling. It demonstrates that stories are always partial and limited, and that truly listening requires attention to what is not said as much as to what is spoken.

In sum, *The Vegetarian* highlights the limits of narrative identity in the face of trauma, the tension between witnessing and voyeurism, the role of the body and silence as forms of expression, and the value of fiction as a way to study how stories work. Through its multiple perspectives and unresolved silences, the novel invites readers to reconsider how identities can be experienced and expressed, and to reflect on the ethical challenges of listening to lives that resist easy explanation.

Han Kang's *The Vegetarian* offers a deep reflection on silence, trauma, the body, and resistance. Through the voices of Mr. Cheong, the brother-in-law,

and In-hye, the novel does not provide a single, clear picture of Yeong-hye. Instead, it shows how difficult it is to narrate her experience using ordinary storytelling. Her refusal to eat, speak, or follow social norms is more than withdrawal; it is a different way of communicating—a way of telling a story through the body when words are not enough. For the study of narrative, Kang's novel both challenges and expands understanding. It shows that stories have limits: trauma, especially when it is silenced or expressed through the body, cannot always be turned into a clear plot. At the same time, the novel suggests that identity is not only shaped by words or memory but also by gestures, silence, and refusal. Even without language, identity can exist through acts of resistance that redefine what counts as a story.

The book also emphasizes the ethical side of storytelling. The narrators' attempts to make sense of Yeong-hye show how easy it is to appropriate another person's experience, turning it into spectacle rather than understanding it. The novel explores the thin line between watching and truly witnessing. It reminds readers that paying attention to another person's experience requires humility and respect for what cannot be fully known. Listening does not mean controlling a story, but being present to what resists explanation.

By focusing on Yeong-hye's silence, *The Vegetarian* shows how fiction can help us study narrative identity. Stories with multiple perspectives and fractured voices allow us to see the limits of narrative—moments when stories break down, identities dissolve, and silence itself becomes meaningful. The novel encourages reflection on human experience, ethical listening, and the ways people resist dominant cultural expectations. In the end, Yeong-hye's wish to become a tree may seem strange, but it carries a powerful message. It suggests a different way of living, one not measured by productivity, speech, or social rules, but by quiet connection with the nonhuman world. For the study of narrative, her refusal invites us to think beyond human-cantered ideas of identity, recognizing the significance of silence, bodies, and nonhuman life.

Ultimately, *The Vegetarian* is not just a story about illness. It is a narrative experiment that questions how we understand identity and voice. It shows that silence is not emptiness but a form of expression, and that resistance can be shown not only through words but also through refusal. For the study of narrative,

Han Kang's novel is more than literature; it is a guide, asking us to rethink what stories can do, how we witness others, and how identity can exist in ways that words alone cannot capture.

Works Cited and Consulted

Brockmeier, J. (2001). *Literature, narrative, and cultural identity*. Narrative Inquiry, 11(1), 193–213.

Butler, J. (1997). *Excitable speech: A politics of the performative*. Routledge.

Caruth, C. (1996). *Unclaimed experience: Trauma, narrative, and history*. Johns Hopkins University Press.

Frank, A. W. (1995). *The wounded storyteller: Body, illness, and ethics*. University of Chicago Press.

Han, K. (2007). *The vegetarian* (D. Smith, Trans.). Hogarth. (Original work published 2007)

Herman, D. (2009). *Basic elements of narrative*. Wiley-Blackwell.

Hyvärinen, M. (2010). Revisiting the narrative turns. *Life Writing*, 7(1), 69–82.

Laub, D. (1992). Bearing witness or the vicissitudes of listening. In S. Felman & D. Laub (Eds.), *Testimony: Crises of witnessing in literature, psychoanalysis, and history* (pp. 57–74). Routledge.

Ricoeur, P. (1991). Narrative identity. *Philosophy Today*, 35(1), 73–81.

Jitendra Kumar Mishra

Jitendra Kumar Mishra serves as an Assistant Professor of English at Lalit Narain Tirhut Mahavidyalaya, a constituent unit of B. R. Ambedkar Bihar University, Muzaffarpur, Bihar, India. With over a decade of teaching experience across the Faculties of Science, Technology, Arts, and Humanities, he brings interdisciplinary depth to his pedagogy and research. He has authored and published numerous scholarly articles in reputed national and international journals, reflecting his sustained engagement with contemporary literary and cultural studies.