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TRAUMA AS UNCLAIMED EXPERIENCE: A CARUTHIAN READING OF SULEHRI'S *MEATLESS DAYS*

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ABSTRACT

This study examines Sara Suleri's recognized text Meatless Days through the Caruthian literay framework. The analysis overviews the text as trauma narrative as an unclaimed experience shaped by loss, memory and belated understanding. The text highlights Suleri's engagement with deaths of her loved ones specially her mother and sister that are not fully grasped by her at the moment of occurrence but these events later return back in the form of memory narration and reflection. The text is situated with autobiographical and postcolonial writings but Meatless Days offers complex portrayal of grief that unfolds gradually rather than through direct narration. While existing criticism on Meatless Days focus on postcolonial, feminist and cultural aspects of the text. But very little attention has been given to the text with reference to trauma theory, especially Cathy Caruth concept "trauma as an unclaimed experience". This paper addresses this gap by reading text as a literary representation of trauma narrative. The aim of this paper is to explore how Sara Suleri's text showcases the core features of Caruth's trauma theory most importantly belatedness, fragmented memory and nonlinear narration. Through Caruth's literary work Unclaimed Experience: Trauma, Narrative and History this study analyzes how traumatic loss proceeds through recollection, repetition, symbolic memory rather than direct narration. With the help of qualitative textual analysis and close reading of the text this paper highlights trauma in Meatless Days as an ongoing process rather than a complete event. This narrative structure highlights trauma's nonlinear nature as memories emerges unexpectedly without any sequence. Loss visits the subject again and again but is not fully resolved. This study states that Meatless Days holds Caruthian argument of unclaimed experience by presenting trauma that is experienced too late and understood only through repetition. By applying this framework to Suleri's text this paper contributes to deeper understanding of this autobiographical memoir.

Keywords: *Trauma theory, Unclaimed experience, Fragmented memory, Mourning, Grief*

INTRODUCTION

Sara Suleri's most recognized work *Meatless Days* (1989) is a memoir which is designed by memory, loss and emotional displacement. This text is written in lyrical, fragmentary prose style. Suleri spent her life in Pakistan and later migrated to England and this text recalls her life living in different spaces while mourning over the death of her loved ones specially her mother and sister Iffat. The text also encounters with the other familial deaths like of her Dadi and brother Shahid. In her work rather than offering stable, linear and autobiographical narration, Suleri unfolds *Meatless Days* through nonlinear plot with sudden

recollection, privileging memory over traditional style of linear plot.

However, the memoir has significant problem that, it rejects the normal conventional mode of plot narration because mourning and linear narration repeatedly failed in the text. The deaths do not end upon catharsis, resolution or any sort of sustained reflection. Instead grief appears indirectly, belatedly through disjointed memories, tonal shifts, breakdown of language and where language falters. Sara Suleri does not work with grief in chronological way rather than mourning is displaced and fragmented. She displayed the scenes of grief belatedly which are emotionally muted and structurally distorted. This is also a cause that this memoir challenges traditional ways of autobiographical writing because usually autobiographies are written in sequential patterns. In novel grief does not move farward rather it circles, fragments and returns unpredictably.

This narrative behavior that Suleri used in *Meatless Days* is closely aligned with Cathy Caruth's influential trauma theory particularly her concept of unclaimed experience. According to Caruth trauma is something that is not fully experienced at the time of its occurrence. It comes later belatedly, indirectly in distorted, repetitive forms. She said that trauma resists conscious assimilation, command over linguistic elements and it creates gaps in narration, constant repetition and temporal disjunction. Crucially her argument claims that trauma is defined not by the event itself but the subject's inability to claim its experiences at the time of its occurrence. Language do not present trauma clearly instead it produces fragmented nonlinear narratives.

Sara Suleri's *Meatless Days* has not been examined through the lens of Caruth's Trauma narrative which is structured by belatedness, fragmentation and distorted narrative style. The existing criticism of scholars examined the text through the lens of postcolonial identity, feminist autobiography, women oppression, exile and linguistic experimentation. These readings highlight important dimensions of the text. These readings discussed multiple aspects of the text including stylistic disruptions, resistance to mourning. But these elements are seen as formal symptoms of trauma. This gap limits our understanding of how grief operates in Suleri's prose style. This critical gap resists us to fully understand the text because Meatless Days portrayed trauma not as a theme only but an experience that disrupts the narration itself.

The main argument of this paper is that *Meatless Days* (1989) embodies Cathy Caruth concept of *Trauma as an unclaimed experience* through its fragmented, nonlinear structures, indirect recollections of memory and disrupted temporality which ultimately lead towards the failure of conventional or traditional patterns of plot narration. It also discusses unclaimed experience where loss is not presented through direct testimony. By reading *Meatless Days* through Cathy Caruth's lens this study demonstrates that the memoir's instabilities are not narrative short coming's but results of traumatic memories of Sara Suleri. In this way we can say that Suleri's text exemplifies the belatedness of trauma and its unclaimed nature in autobiographical writings.

RESEARCH QUESTIONS

1) In what ways does Sarah Suleri's memoir resist conventional modes of mourning and linear narration, with reference to Cathy Caruth's trauma theory

2) How does Meatless Days represent trauma as an unclaimed experience through belated memory, repetition and narrative fragmentation?

RESEARCH OBJECTIVES

1) To examine trauma as unclaimed and belated experience through fragmented memory, in the light to Cathy Caruth's trauma theory

2) To analyze the failure of conventional mourning, linear temporality and coherent language in Meatless Days

PROBLEM STATEMENT

Existing scholarly work analyzes the text through multiple lens including postcolonialism, feminism, autobiographical writing etc. but very little attention has been given to traumatic events demonstrated in the novel specifically from Caruthian lens of trauma as unexclaimed experience. To address this gap this study employs

Caruth's lens to analyze unclaimed and belated experience of trauma in the novel.

RESEARCH SIGNIFICANCE

This research paper is important because it overviews Suelri's text *Meatless Days* a new critical lens by reading it through Cathy Caruth's trauma narrative which focuses on unclaimed experience which is structured by belatedness and fragmentation. While other scholars gave attention to postcolonial memoir, feminist text or cultural autobiography, limited attention has been given to Suleri's way of narration entacts with trauma as Caruthian theory explains that trauma is not known fully at the time of its occurrence and later comes indirectly

LITERATURE REVIEW

This section explores the reviews and critical analysis of former researcher about the selected work of Sara Suleri *Meatless Days* and describes selected theory that how it was implemented on other texts. Fink describes literature review describes a literature review as "a systematic, explicit, and reproducible method of identifying, evaluating, and synthesizing the existing body of completed and recorded work produced by researchers, scholars, and practitioners." (p. 3). Several scholars explored this text through different perceptives and dimensions.

Khan et al. (2024) examined *Meatless Days* through postcolonial linguistic lens and focused on

Suleri's use of dense, rich metaphor and it also highlights how the writer practice. The authors argues *that "glossing" her personal memory along with the political and cultural histories she discussed. glossing serves as a powerful tool for Suleri to assert her cultural identity and resist colonial linguistic dominance*" the study analyizes the interlinear linguistic strategies Suleri's used and demonstrates how indeginous Urdu terms are used within English prose to maintain and cultural and postcolonial identity. But the paper treated fragmentation and non linear plot as stylistic cultural strategy rather than symptoms of trauma.

Apeshka's paper Meatless Days through feminist and cultural studies work situates Suleri's work the patriarchal systems of the Pakistani society. The author said that *"Pakistani society is a traditional patriarchal group, and since its inception patriarchal behaviours have gained momentum there" (Apeksha 1).* She highlighted the women marginalization, domestic labor and emotional suppression in Pakistani societies. She highlighted "*scenarios where the notion of objectification of women purports to have been unfathomable*" (Apeshka 2), She argued that how women voices are silenced within the patriarchal structures and it feels like women are invisible creatures in this system. While this text acknowledges grief and loss but discussed them in context of socio-cultural conditions rather than traumatic elements that lead to distorted memory and language.

Aziz Ullah Khan et al.'s (2025) offered philosophical reading of the text by analyzing through the framework of Martin Heidegger's existential lens. It focuses on how Suleri and her family members experience life as something they are thrown into shaped by circumstances where things were beyond choice like history, culture, displacement. This article applies the concept of throwness (Geworfenheit) to the text most importantly to Sara Suleri's placelessness and hybrid identity. Khan et al also tells that Suleri's life in Pakistan and West reflects Heideggerian condition of being thrust into a world not of one's making. This point leads the argument towards facticity which refers to inescapable conditions like death, history, language that cannot be altered, but lived at any cost. Death of Sara's loved ones is seen where facticity presses upon consciousness but do not discuss conditions return indirectly belatedly and fragmentarily.

If we analyze theory there are many texts which are studied through Caruthian framework.

Caruth's formulation has been rigorously applied to many other literary works. The scholarly readings show that Toni Morrison's *Beloved* has been examined through Caruth trauma narrative. The text exempliflies the Caruthian concept "trauma as unclaimed experience". Sethe who was character of the novel, his infacticide is not narrated completedly. The writers showed it through compulsive memory, bodily sensations and through the spectural presence of Beloved it self.

Scholars noticed that this strange return embodies Caruth's claim that trauma was experienced "too soon, too unexpectedly" that character failed to grasp it, therefore which end upon repetition not closure. Secondly *Beloved* rejects the traditional and conventional mouning as Sethe was unable to mourn for her child. Her grief was displaced into silence which is another point of Caruth's theory.

Liu Muzi applied trauma theory to novel Tinkers by Paul Harding because the novel particularly has traumatic elements of belatedness and unassimilated experience. The article argues that characters do not consciously remember trauma but hold it indirectly. Another point is that traumatic history is shown to remerge with the help of narrative gaps, temporal disjunction and compulsive recollection. It lacks with the narration of plot in sequence. Liu demonstrates that how the protagonist does not immediately encounter with loss and grief but later it was shown in the form of recurring images, emotional paralysis, and inability to articulate grief reflecting the key stance of Caruth's work trauma resists direct representation and later comes indirectly.

Aradhya Maheshwari's scholarly paper offers trauma-based reading of the text *The God of Small Things* by Arudhati Roy. In her work she highlighted nonlinear plot narration, repetition, silence and fragmentation to highlight the psychological disorientation of the twin protagonist Rahel and

Estha. In particular she focused on Estha's muteness which was a key symptom of unresolved trauma because she was physically abused and bear the pressure of Velutha's death. This point relates with Caruth's argument of belatedness. The article offers strong application of belatedness.

These trauma-based reading of different scholarly work demonstrates the power of Cathy Caruth trauma theory in analyzing unclaimed experience, belatedness, nonlinear plot narration, fragmented memories. However, Despite the fact that *Meatless Days* by Sara Suleri have all these striking elements strongly which include nonlinear narration, repetitive returns to death, failed mourning etc. It has not been examined through Caruthian trauma framework. Though there are existing scholarly works which emphasize on postcolonial identity, feminism, philosophy and language but have not examined that how text hold trauma structured according Caruth and this is necessary theme around which text revolves. So, this research positions Suleri's text *Meatless Days* as a trauma narrative which is shaped by unclaimed experience.

THEORATICAL FRAMEWORK

This study is based on qualitative research based on the close reading of text, *Meatless Days* by Sara Suleri. This study draws theoretical foundation from one of the most influential work of Cathy Caruth *unclaimed experience: trauma, narrative and history (1996)*. It overviews trauma from completely different perceptive. It does not see trauma as fully apprehended event but as an experience that remains unassimilated at the moment of occurrence. According to Caruth it returns later belatedly through repetition, memory, narrative disruption.

In the introduction, chapter 01 *unclaimed experience* Caruth present the core idea of her theory.

She said that trauma is not defined by a violent event, it is defined by the survivor's ability to assimilate the event that happened to them into their conscious experience. She said that it's the nature of trauma that it occurs so suddenly so unexpectedly that it remains "unclaimed" for them survivor that's why it is not remembered as coherent past but it reemerges belatedly through symptoms, repetition and nonlinear narration. She emphasized about trauma, "not locatable in the simple violent or original event… but rather in the way that its very unassimilated nature returns to haunt the survivor later on" (Caruth 11). This argument the

trauma from model of recollection to one of return. At that time traumatic experience insists in to be known though it is resisting the direct representation. Therefore, Caruth said that trauma exist in paradoxical structures.

In Chapter 02 *Trauma and Experience* Caruth elaborated the concept of belatedness

(Nachträglichkeit) that he borrowed from Freud's work. She said that Trauma is experienced at the time of its occurrence, instead its meanings emerge

later in the form of triggered unrelated events. This delays the recognition of loss, pain and disrupts linear temporality and challenges the conventional understanding of the memory. Caruth explains "that experienced too late, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly." (Caruth 11) The important factor is that belatedness destabilizes the chronological time, which produces fractured temporal experience in which past continuously intersects with present. Thus, it means that trauma resists narrative progression and closure which includes temporal looping, flashbacks and recursive memory.

In Chapter 03 *Narrative and The Crisis of Truth* Caruth explores that what relation trauma and language hold with each other. He argued that trauma fundamentally exceeds linguistic representation. Because trauma is not fully experienced at the moment of its occurrence so is fact that it can be narrated directly later. This is the reason it results in fragmented testimony, silence, narrative gaps with the structures of plot narration. Caruth asserts that, "the truth of traumatic experience is not fully available in language, but emerges belatedly through its gaps and disruptions." (Caruth 5) She reframes that narrative breakdown is not a failure, rather it is formal representation of trauma itself. She said that fragmentation, incoherent and metaphors are the narrative strategies that showcases truama's unspeakibility.

In Chapter 04 *Repetition and Survival* Caruth now overviews Freud's concept of repetition compulsion, here she argues that trauma not returns as memory but as reliving. The one who is traumatized does not consciously recalls the event theses that event unconsciously recalls in the person's dreams, behaviors and narrative patterns. She explains repetition as, "the attempt to master what was never fully experienced in the first place" (Caruth 62). So, repetition is not form of healing but a symptom of trauma's unresolved nature. The return of traumatic material underscores the subjects ongoing entanglement with an event that remains incomprehensible.

In Chapter 05 *Trauma and History* Cathy Caruth discussed trauma within broader context of historical and ethical framework. She said that historical traditional histography prioritizes the factual coherence and emphasize on listening to trauma's indirect testimony, according to her trauma narratives do not aim to provide complete understanding but demand ethical engagement. Caruth states that trauma calls upon the listener or reader, "to listen to a story that cannot be fully told" (Caruth 16). This emphasis on listening rather than mastery positions trauma as relational phenomenon, which means that meaning emerges through witness and acknowledgement rather than explanation. Trauma theory resists closure and insists on maintaining the integrity of traumatic incompleteness.

ANALYSIS

This analysis is based on the close reading of the text *Meatless Days* by Sara Suleri from Caruthian lens. Caruth said that belatedness is one of the key features of trauma. According to her believe, trauma is not fully known at the time when it occurs. But it encounters later in the form of delayed and indirect memory. This belated structure is prominent when Sara recalls about her mother's death because she was not there at the time of her mother's death. "Iffat tell me about standing there in hospital, watching the doctors suddenly pump upon my mother's heart – I do see it on television, she said gravely, I knew it was the end." (Suleri 19) This event reaches Sara not as a lived experience rather later it was narrated by Iffat as Caruth said trauma is not fully experienced by the sufferer at the time it occurs it later encounter indirectly. Caruthian argument emphasizes that trauma is often manifested by people through sudden temporal disjunction, which means that one loss collapse into another due to which the mind of sufferer became unable to process catastrophe in linear and orderly way. These things show the un-claiming nature of trauma. This is seen when Suleri while recalling her mother's death abruptly moves towards killing of Iffat and her death. "It was a curious day in March, two years after my mother died, when she went walking out that warm March night, a car came by and

trampled her into the ground." (Suleri 20) Now the way Suleri narrated the events it refuses the chronological separation which caused the death of her sister to intrude in her maternal mourning. This is aligning with Caruth's argument that trauma returns through repetition, here the death of sister refreshes Sara's grief as Iffat death reactivated her grief. It caused death not as a healed memory but as an ongoing unassimilated experience. Caruthian theory argues that trauma often persists not through conscious recollection but through indirect return. It can come back through dreams, flashback and bodily disorientation. These events showcases that how trauma is an unclaimed experience. This was evident when Sara recalls waking up from a dream "For a moment I could not what city I was in, or what bedroom, until everything became lucid as I realized that Iffat was dead at last." (Suleri 39) The realization to Sara that Iffat was dead not came through directly it haunted her in her dream and make her realize that she is no more. This event is not reached her as a memory but as shock. The death of sister is intrusive truth rather than a processed loss which confirm Caruth's argument that trauma is experienced too late returning through repetition. Caruth also says that trauma often displaces mourning onto unrelated spaces objects, you see those things and recall the pain that exist within in. In this case grief surfaces belatedly in indirect spaces, where subject finds mourning without having chosen to grieve. This can been seen when Sara visited museum "I always have mourned in museums." (Suleri 70) This reveals the writer's indirect mourning as mesuems are places where memories are preserved but for Sara it becomes substitutes of personal loss. She perceives that museums force people to say, "So this is it, My life." (Suleri 70) For her museum becomes the belated site of grief where unresolved loss is entacted indirectly confirming trauma's persistence as unclaimed. In unclaimed experience, Caruth argues that trauma is not experienced at the time of its occurrence. It comes back in the form of repetition, confusion and narrative failure to directly confront the loss, one of the signs of this is that person forget to recognize the place where mourning can occur. Suleri's visit to Miani Sahib exactly related with this Caruthian argument of belatedness. She went with linear intention to visit tombs of her mother and sister but she finds herself in "city that I could not read…there were no sign posts". (Suleri 76) Now here the graveyard became unreadable place for her. She was even unable to locate the right graves "All right, I thought, a grave is what I have been seeking for" (Suleri 76). Which highlights her substituted mourning. In his book Caruth says that trauma is often experienced indirectly through belated narration rather than immediate perception. A traumatic event may remain unclaimed because the subject was not there at the most of occurrence and later that event reaches him through second hand testimony, images and repetition that resists full emotional processing of the event. Sara's account on her mother's death exemplifies this, she was not in Pakistan when her mother passed away in road accident. So later this whole accident and death scene reaches Sara through Iffat's narration where she said, "When I saw the doctor pump upon her heart, it's the kind of thing you see on television" (Suleri 106). Now this comparison to television death scenes signals emotional distance and unreality, marking the event that it was fully seen but not lived by Sara. The trauma reached Sara through replayed image rather than direct and lived memory. According to Caruth such recollections prevents closure or healing from the pain and loss. The repeated telling "she solemly told me all her tales" (Suleri P.106). Mothers' death is experienced as an unassimilated shock that returns back through repeated narration rather than mourning. As Caruthian argument emphasize trauma returns belatedly often through indirect media such as narration, documents or images, two important statements of this sub argument are subject will be absent from the scene and attachment to textual remains. This can be seen again in the text how Suleri was again absent when her sister Iffat died. "I did not have even the idea of a sister anymore, for Iffat had become a news." (Suleri 107) This statement highlight that Sara was absent at the time of Iffat's death but this not only shows temporal delay but ontological rupture. Truama arrived to Sara too late to fully

live it. The trauma was intensified when Sara *says* "Iffat had become the news. Her name was everywhere, a public domain, blotting out her face." (Suleri 107) Now her grief was displaced by public narration.

To Sara, Iffat's death reached by headlines, investigations and speculations leaving her speechless and mourning. For Sara Iffat's death remain unclaimed. Caruth stresses that trauma is not only marked by belatedness, repetition is also one of the significant elements. It is a compulsive return that do not let subject to heal rather it keeps on reenacting the event. Caruth says that trauma often survives not as a linear coherent memory but as a psychic incorporation. The person that is lost is taken inside by subject and that continues to live within the subject in haunting form. Sara precisely portrayed this situation she writes, "At first I thought she was the air I breathed but Iffat was prior prior…. She lay around me like an umbilical fluid, yellow and persistent." (Suleri 112) This kind of language does not describe memory as recollection as a morning atmosphere something that is breathed, absorbed and lived inside. Iffat is not remembered, Sara internalized her as she was a bodily substance. While extending his argument Caruth claims that trauma often surfaces not with linear chronological narration rather it comes in fragments. Sara's recollection of Iffat's wrist works exactly in the same way, "all of her haunting aspects that return to me, I often am most pleased when I recollect her wrist." (Suleri 113) Rather than recalling her death Sara is recalling her physical details with highlights her strength. Here wrist becomes site where memory lodges itself in the body rather than language. Trauma is not fully interpreted and grasped at the time of its occurrence, its understood afterwards when later events retroactively charges earlier events with painful meaning. It occurs in the form when ordinary memories with the person acquire traumatic force like Sara's recollection of Gulberg incident showcases this process, how Iffat protected Sara from vagabonds "if anyone hurt a hair of your head…. I will not let them live." (Suleri 118) This moment appears as an intense moment of sisterly protection. Now Suleri's narrates this event after her sister's death highlighting that belatedness is central to traumatic experience. Then Suleri again moved towards the death scene of Iffat how she felt at that moment "the thickness of the event made me a rigid thing, whose thoughts comes one by one." (Suleri 125) Now this not showcases the acceptance of Iffat death by Sara mind rather it highlighting the shock, the mind is only holding the fragments of the events not total loss. She saying "I found myself inhabiting a flattened day where nothing can be two" (Suleri 125) These lines are highlighting that rather producing grief or coherent understanding trauma make the subject numb, rigid and unable to fully register than event or loss occurred in his life. In Unclaimed experience Caruth argues that the belatedness of the traumatic memory resists the subject from narrating the past in a sequence. Because the subject had not lived that experience which causes nonlinear narration. This was evident when Sara went to her mother's room and recalled the quality time, they all spent in that room she said, "how can I bring them together in a room? My plot feels most dangerous to me when I think of bringing them together. Can in even recollect how they sat in a room." (Suleri 135) These textual lines itself highlights that memory is not secure, what should be ordinary domestic recollection becomes haunting memory for Sara. She herself admits that my plot feels most dangerous to me when I think of bringing them together which means that she herself admits her nonlinear, belated narration of traumatic experience. This is what Cathy Caruth argues that due to unclaimed traumatic experience subject becomes unable to arrange people, voices, relations and events in coherent way. These lines ultimately highlight that however loving memories are haunted by uncertainity, hesitation and due to narrative failure. Even that Sara's memory of her mother does not appear in the form of her factual death or intimacy but through Punjabi poetry and Hir Ranjha legend. Because whenever she hears Punjabi poetry or Hir Ranjha folk she jumps into recalling her mother "when I listen to that haunting Punjabi poet Baba Bulhe Shah being sung, he transports me to the days when I would wake to hear my mother" sing." (Suleri 138) Though Shah's poetry is not haunting but as it

recalls Sara the beautiful days when she way up hearing her mother's voice it became haunting for her. Even she accepted this by saying "something is his cadence has to do with her." (Suleri 138) This is way Caruthian argument claim that confusion is central trauma memory does not return rationally but effectively. For her mother became an echo within a story. Suleri also portrayed temporal disjunction suddenly saying *saying* "Summer turns into tables on me now and march arrives to tell me things are inside out." (Suleri 146) Months are now no more neutral markers of time for her now because for her march is associated with her mother's and sister

Iffat's death. Caruth says that this is unassimilated experience that resists timely mourning. Caruth says that subject not only remember trauma late but it remains unclaimed returning with time disturbance and seasonality. Mourning do not proceed in linear conventional way. Caruth emphasize that trauma is not resolved by grief in traditional and conventional way but the subject struggles with how and whether the grief can be fully accepted. As Sara said "I need not feel grief, I can eat grief." (Suleri 151) This highlight one of the core arguments of Caruthian argument that grief is not something internally possessed, it is something surrendered or displaced which means that trauma resists complete ownership to the loss because subject was not available that the moment when that event occurred.

CONCLUSION

This paper had examined Sara Suleri's text Meatless Days through the lens of Cathy Caruth significantly with her concept trauma as an unclaimed experience. This study highlights that the memoir's narrative structure, temporal non linearity and the ways of remembrance are shaped by trauma belatedness and its unclaimed nature. Suleri haven't presented the loss as a full event that can be understood or mourned at the moment of its occurrence. Her text repeatedly shoes that trauma is something that arrives indirectly through memory, narration and fragmentation.

This analysis of the text establish that death of Sara's mother and sister Iffat are not claimed at the time they died instead these deaths encountered her later through distance, absence and secondhand narration and this is what Caruth argues that trauma is experienced too soon to comprehend it and accept it. Sara repeatedly emphasized that she was not present that moment when her loved ones died. This absence was central which shaped her mourning in this way.

In addition, the way Sara narrated the text in fragmented and nonlinear way, this reflects her psychological disorientation that is produced due to traumatic experience. There are sudden shifts between past and present, interruptions in the linear flow of the plot, and highlighting ordinary memories showcases unclaimed trauma. These things resist linear coherent narration as Caruth said that trauma comes in the form of gapes, silence, repetition and flashbacks which are central to Suleri mode of narration.

Through the application of Cathy Caruth's trauma narrative to *Meatless Days* this research contributes to trauma centered reading of the text because this text is often approached through postcolonial and feminist lens. This paper highlights that Suleri's memoirs have strong traumatic elements that fits with Caruthian argument of trauma as an unclaimed experience. This text highlights that trauma is not something that narrative can overcome but it is something that structures the narrative itself confirming Caruth's claim that trauma endures something that cannot be fully experienced.

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