

Between Screen and Body: Storytelling, Embodied Memory, and Selfhood In Patricia Lockwood's *No One Is Talking About This*

¹**Dr. Sanghamitra Baladhikari**, Assistant Professor of English, Department of English & Literary Studies, Brainware University, Barasat, (West Bengal), India.
snb.hu@brainwareuniversity.ac.in ORCID ID: 0009-0001-5624-4245.

²**Trisha Sengupta**, Assistant Professor of English, Department of English & Literary Studies, Brainware University, Barasat, (West Bengal), India.
trs.hu@brainwareuniversity.ac.in ORCID ID: 0009-0009-2535-7552.

DOI: <https://doi.org/10.59136/lv.2026.27.1.9>

Abstract

Literature has become a significant space for negotiating the boundaries between the virtual world and the real world in the era of technology which constantly mediates with perception, identity and emotion. No One Is Talking About This (2021), authored by Patricia Lockwood explores how identity, memory and storytelling is redefined in a hyperconnected, data-driven world by depicting the liminal space between the digital and the corporeal self. In this paper, I examine the conflict between the two forms of self, the digitally mediated self and the embodied/corporeal self, by exploring how storytelling and memory intersect in a state of technological saturation. The paper also examines how Lockwood's representation of a movement from fragmentation in the digital world to embodied trauma, reclaims the body as the site of memory, emotions, and meaning in a world which is increasingly getting dissociated from the material. The digital and the corporeal, therefore coexist in a state of tension and each aspect shapes how the 'self' senses, experiences, remembers, and narrates.

Keywords: Embodied Memory, Corporeal Self, Digital, Grief, Trauma, Storytelling

Introduction

No One Is Talking About This is authored by Patricia Lockwood and it was published in the year 2021. It is imperative to determine the significance of the year of publishing of this novel. The year 2021 holds an important relevance, especially in terms of the themes of the novel, because it locates a decisive shift undertaken by people across the world in order to adapt themselves to the prolonged crisis of the COVID-19 pandemic i.e. embedding themselves firmly in the virtual world. While this novel does not represent the circumstances of the pandemic situation, it largely focuses on the representation of digital self as opposed to the corporeal self. The year of publication therefore, largely associates with the circumstances where there was a systematic institutionalization of the virtual world, signifying that the virtual world no longer was an alternative and it became an extension of daily lives. Lockwood's novel explores how identity, memory and storytelling is redefined in a hyperconnected, data-driven world by depicting the liminal space between the digital and the corporeal self. The novel is bifurcated into two halves.

Article History: Full Article Received on 1st June, 2026. Peer Review completed on 19th August 2026, article accepted on 25th August, 2026. First published: Sep. 2026. **Copyright** vests with Author. **Licensing:** Distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>)

While the first part is situated against the backdrop of the fragmented chaos of the virtual 'internet' existence, the second half is grounded in the embodied experience of a personal grief, representing the shifting state of human consciousness in the digitized world. The novel uses a disjointed narrative imitating the rhythm and experience of using social media. In a way, the text redefines the embodied dimension of being, expressing how grief and love resist abstraction of the digital. In this paper, I examine the conflict between the two forms of self, the digitally mediated self and the embodied/corporeal self-represented in Patricia Lockwood's *No One Is Talking About This* by exploring how storytelling and memory intersect in a state of technological saturation.

Theoretical Framework

From the post humanist theoretical lens, the narrative developed by Lockwood in *No One Is Talking About This* operates from the technologically expanded subjectivity. This is described as a state where a human's sense of self does not hold any autonomy and it is scattered across networks, technology and machines. N. Katherine Hayles states the emergence of the posthuman condition occurs when "information loses its body" and consciousness becomes "an emergent property of distributed cognitive systems" (Hayles 121). In the novel, the narrator's representation also portrays a similar fragmented consciousness. As readers we witness that her thoughts and ideas are not framed through self-analysis or introspection, but through her reading and perception of memes, comments and digital exchange. Lockwood's use of the terminology 'portal' becomes a metaphor for a new kind of condition where the sense of selfhood is intensified and diminished, parallelly. The portal, therefore, curates the narrator's identity algorithmically. It is modelled by the things she reads, shares and reacts to in the online forum. There is a complete absence of a self-generated identity within the narrator. Theorists like Jean Baudrillard describes this circumstance as 'simulation of identity'. In this, the lived/embodied state is replaced by digital performance. Lockwood's creates an elliptical style, including a collage of social media maxims, humorous fragments and sudden emotional turns, embodying a simulated subjectivity. The use of this style in the novel becomes an indicator of the internet consciousness, imitating the fragmented attention spans, continuous shifts, and the connective state of digital life.

On the other hand, the notion of cyborg, adopted by Donna Haraway provides a nuanced approach in analysing the narrator as augmented by digital mediation and not as a state of dehumanization. The narrator's conscious choice of being deeply associated with does not negate her sense of humanity, but it generates a new form of subjectivity which is collective and fluid. Her humour, compassion, and absurdity within the online space reveals the emotional complexity embedded in digital existence. This idea is propounded by Papacharissi who refers to internet as a site of affective production. This means that internet is not alienating but a space where empathy, protest and solidarity is communicated along with distraction and irony (Papacharissi 38).

The fragmented narrative structure, used by Lockwood can be analysed through Lev Manovich's idea of the database aesthetic. This refers to a form of narrative which is modular, non-linear, distinctly mimicking the digital existence. In the first part of the novel, readers do not infer meaning while the plot is developing, but through the method of 'pattern recognition'. Pattern recognition means that as readers, we attempt to locate and assemble a coherent meaning from disjointed fragments. This also corresponds to a state where users try to infer meaning out of an endless digital feed. The narrator's identity thus emerges as a networked self, which is not defined by introspection but by interconnection, flow and repetition (Manovich 226).

It is interesting to observe that the author does not use the idea of digital subjectivity as the

novel's endpoint. In the second part of the novel, the author moves from the digital space to the corporeal space and uses the body as an instrument of feelings, memory and moral perception. *No One Is Talking About This* introduces the idea of lived experience with the birth of the narrator's sister's baby. After birth, when the baby is identified with a rare and fatal genetic disorder, the digital logic which is sustained within the narrator through the 'portal' collapses immediately. The narrator confronts an emotional lived response which includes feelings of tenderness, care and love, to the situation, thereby resisting the state of abstract digital mediation which she was immersed into. This shift towards an embodied experience is called embodied cognition i.e. the state of return to the body or a sense of recognition and discovery of the physical space from an over-virtualized world.

The shift from the digital to the corporeal is inferred as a form of transition towards reality through trauma. The shock that the narrator felt after coming to terms with the child's suffering readdresses the limitations of digital communication. The trauma of the child's illness and death reasserts the limits of mediating or communicating through digital platforms. The depth of emotions cannot be contained in any post or commentary communicated on digital platforms. This reflects the author's way of portraying the internet world as mode of connection as well as a form of distancing mechanism, unveiling how grief, sadness and loss together disrupt the smooth flow of digital life. Thus, the novel reclaims the possibility of storytelling as an act of remembering that is rooted in the body and not networks, through the portrayal of the return to embodiment in the second part of the novel.

Storytelling through the Digital Self

No One Is Talking About This, constructs the mind of the protagonist which is fragmented, perpetually connected through networks, yet completely isolated. It symbolises a consciousness which is refracted through the lens of the internet. The protagonist, an unnamed woman who becomes famous for a viral post, exists within what she calls the 'portal', a metaphor for the collective space of online interaction. Through her characterization, the author narrativizes the creation of a plural, transient and impermanent digital self. It is particularly constructed through a circle of digital commentaries, images and data which defines modern form of communicating. The storytelling method used in the first half of the novel does not follow the conventional arc. It rather employs the disjointed method mirroring the doom scrolling or mindless scrolling of social media or any other digital platforms. The storytelling method, however, is not unintentional, but symbolises the fragmentation defining contemporary society. The narrator experiences a continuous digital surveillance and discharges a form of performance in the novel. She has the ability to curate a digital personality which is witty, aware, rebellious, politically conscious in the 'portal' but it is unfortunately hollow. The narrative distinctly critiques the emotional labour and effort of this online performance expressing the exhaustion of being 'on display' and the anxiety of sustaining her image and sense of attention in the online forum. This highly resonates with the concept of commodification of identity in the age of surveillance capitalism, propounded by Shoshana Zuboff. In the introductory chapter, Zuboff refers to one of the oldest questions which was addressed to the theorist in 1981:

Are we all going to be working for a smart machine, or will we have smart people around the machine?" and states that it is time that "the oldest questions must be addressed to the widest possible frame, which is best defined as "civilization" or, more specifically, *information civilization*. (Zuboff 11)

Zuboff analyses the state of people in the digital world as "information civilization" where their identity is presented, negotiated and exchanged in the digital world, making their identities commodified (11). In the novel, the protagonist's selfhood is also commodified and it becomes

a form of data production, her emotions and memories are mediated through digital systems of visibility for the world to gaze at.

One of the foundational texts in postmodern philosophy is Jean Baudrillard's *Simulacra and Simulation* (1981). According to Baudrillard, in the postmodern age, people live in a state of hyperreality. In the state of hyperreality, experiences of people are no longer based on reality, but there are only simulations (copies) and simulacra (copies which does not have any association to the original). This theory becomes relevant while studying the human subject. Baudrillard argues that human identities are constructed by the appropriation of cultural signs including images, codes and models, determining how we perceive ourselves, how other perceive us and how we are related to each other. The human self therefore does not remain stable, it becomes a "performed assemblage of signs" (Baudrillard 122). In the contemporary digital culture, human identities are reimagined through images, representation in media and symbolic performances. Identity, therefore becomes a state of simulation which involves a constructed set of signs, appearing to be real, but far from the lived experience. In the novel, we witness the protagonist immersed in the portal. The portal functions as the hyper real space where signs such as images, memes, online content is continuously in a state of circulation. The rapid flow of fragmented information in the portal exemplifies a state of collapse in the distinction between reality and its representation. The narrator's identity is also constituted through her online presence in the portal. Her viral post shaped her interactions within digital networks and this identity is a form of simulation or a collection of signs, performance, representation in the hyperreal world as opposed to the real self.

Lockwood's portrayal of the narrator's digital character is however not entirely cynical. We witness a sense of yearning for association, bonding and connection through the digital space, within her. Digital spaces allow a shared stories, empathy and responses. The protagonist relates to the 'portal' as a 'communal dream', which is a space where people engage in participating in a continuing and unfinished story. The new mode of storytelling is the internet which defies the conventional limitations of the writer and the readers. Every post, comment, and meme function as a narrative fragment in a larger, amorphous text that everyone is writing together, capturing a paradox where a community is created from disconnection and intimacy.

However, the collective storytelling mode is negotiated at the cost of coherence. The narrator's personal life gradually intersects into the course of digital discourse. Her thoughts do not entirely belong to her own, but they become collective echoes: "Why were we talking like this?!" (Lockwood 76). This line expresses the context of homogenization of voices in online platforms and a person's individuality determined by the similarity of content produced through algorithms. The absence and discontinuities of digital life is represented in the gaps in the narrative. This aligns with Lev Manovich's concept of database logic of media. It means a state where information and data are existing and it can be accessed in a non-linear method. The narrative, in this sense, becomes a database of sensations, emotions, and cultural references, an archive of consciousness in the digital age. The narrator's mental situation shows the psychological fragmentation of online life. The continuous flow of information creates a cognitive overload on the individual which consequently blurs the difference between the self and other, reality and performance. The narrator's internal monologue is punctuated by absurdities: "A picture of a new species of tree frog that had recently been discovered," "here was a poet who was walking across America barefoot to raise awareness of climate change" (31). While these phrases are humorous, it also reflects the absurdity of the digital world. The readers also experience a similar kind of disorientation just as the narrator feels while performing in the online platform.

This disorientation and fragmentation of identity can be analysed from the perspective

of narrative identity theory. Narrative identity theory is propounded by Dan P. McAdams and Kate C. McLean in the year 2013 (McAdams and McLean 235). According to McAdams and McLean, narrative identity theory refers to an internalised and evolving story formed by integrating reconstructed past and envisioned future by the self. Narrative identity theory poses that individuals construct meaning through coherent self-narratives. Thus, the stability of identity is lost when the coherent narrative is collapsed. In the novel, this concept elucidates the protagonist's negotiation with selfhood through fragmented digital communication and life-changing experiences, establishing the challenges of preserving coherence in narratives in the algorithmic age. In a similar state, the narrator is also caught in a circle of digital discourse and method, struggling to maintain her idea of stability and continuity. Her role in the portal becomes performative, who oscillates between responses and reactions, rather than reflection and recognition of the self. However, a critical question that arises is: Is the narrator experiencing a total disintegration of self? Patricia Lockwood has skilfully shown a character who, despite such circumstances, is not experiencing a total disintegration of self. Within the chaos of the portal, there are few instances of real sentiments represented through a funny post evoking laughter or a tragic incident which evokes collective grief. Lockwood has portrayed these instances as breaks in an existence which is highly dominated with digital influx. These instances enter as reminders of embodied self, breaking the narrator's digital performance and reminding her about real sentiments. These fleeting connections remind us that even in the disembodied space of the internet, the longing for human contact persists. The posthuman consciousness talks about a mind that extends through digital media, which is decentralised and plural. Patricia Lockwood's innovative narrative structure interrogates the limits of storytelling in the digital age. She has tried to transform the novel into a reflection of the digital life by intersecting fragmentation in it; expressing a meaning which is provisional and identity which is fluid. This experimentation still continues to expose the fragility of the digital self: its inability to anchor memory, sustain empathy, or hold grief.

The transition in the novel is marked by the unanticipated intrusion of pain. It is imperative to discuss the importance of using the term 'pain' because of the corporeal, objective, embodied experience that the narrator suddenly goes through. The author's engrossed digital self is ruptured and she is brought back into real life. The pain signifies as a moment of knowledge, where she learns her sister's unborn child has been diagnosed with a fatal genetic disorder. This moment symbolises as an existential rupture. The narrator is pulled back into the tangible from the virtual. The wit, humour, story that the narrator found in the portal, is substituted by pain and the body demanded attention. The shift from the digital to the corporeal marks not only a thematic turn but an epistemological one: a reorientation from abstract connection to embodied presence, from mediated experience to a direct encounter with mortality.

Memory, Embodiment, and the Corporeal Self

The reflection on the grief becomes transformative and it becomes a reflection of life in the narrator's life. The disjointed narrative that previously mimicked the flow of social media now coalesces into a more sustained, reflective narration. The fragmented narrative does not change entirely in the novel but it is reoriented towards the rhythms of bodily experience such as breathing, waiting, holding, mourning. This is expressed when the narrator begins to think about the baby in the lines: "If she lived for long, they did not know what her life would be - she would live in her senses. Her fingertips, her ears, her sleepiness and her wide awake, a ripple along the skin wherever she was touched" (Lockwood 110).

The corporeal self that emerges in the novel's second half is not a rejection of the digital self but its reconfiguration. The protagonist experiences the embodied self with a lot of intensity

as she has lived in the world of hyperreality for a long time. Her niece's birth, sister's grief, moments of tough and care, together becomes instances of connection which the portal had taken away from her life. She previously mediated through posts, memes and images but her confrontation with embodiment, transforms her state of self from the screen to the skin: "She felt everything—her sister's hand, the baby's breath, the weight of love that pressed against her ribs" (49). The language accommodates the use of affect, beyond information.

This transition echoes ideas propounded by Maurice Merleau Ponty. The concept of primacy of embodiment means that consciousness emerges from the body and it is inherently not detached from it (Ponty 247). In the context of the rising digital age, this idea must be readdressed or particularly renewed. Lockwood has crafted a narrative which shows the real understanding of suffering and pain, which needs bodily presence, despite the internet's disembodied illusion. The narrator's encounter with the baby's fragile body, torn in physical suffering, evokes empathy within her. The protagonist shows care and love for the child and understands the language of attention, tenderness, and silence, a language which was obscured in her life through the portal. The corporeal dimension, primarily fragmented by the digital, restores an experience of temporal continuity. In the online space, time is blurred in the infinite scroll but sorrow is able to reaffirm the linear progress of time. The new-born's life slowly unfolds in a sequence of moments which cannot be changed. Every moment is remembered and felt because it becomes infinite. Through this, there is re-emergence of the narrative where the storytelling becomes a tool of preserving memories and what is lost. When the protagonist recounts her niece, it becomes an act of memorialization, thus countering the temporality of digital media. In the corporeal existence, identity and individuality is reimagined through physical closeness, touch and shared grief. We witness storytelling through body in the lines when the narrator encounters the baby stating "The baby, like a soft pink machete, swung and chopped her way through the living leaves", trying to indicate that the portal could never contain what she felt while holding the baby" (Lockwood 123).

Cathy Caruth explains trauma as "an overwhelming experience of sudden, or catastrophic events, in which the response to the event occurs in the often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena" (Caruth 183). Drawing from Cathy Caruth's concept of the experiencing trauma, the second half of the novel can also be analysed through the lens of trauma studies. When the protagonist experiences trauma in the form of grief in the second part of the novel, she experiences something which is not known to her, or as Cathy Caruth states an experience that is "not fully known at the time it occurs" (186). However, the same experience later returns through memory and stories. Thus, in the novel, trauma becomes a rupture, which confronts the protagonist who is immersed in a state of digital abstraction. The protagonist experiences silence, care, trauma, which are all embodied experiences and re-learns how to narrate: her storytelling becomes slower, deeper, and more embodied. Through the treatment of trauma, Lockwood critiques the culture of digital spectatorship. When tragic events are mediated through digital screens, it often become condensed in the form of hashtags, memes or performative gestures of empathy. When the protagonist's niece dies, she experiences the inadequacy of the digital language she once inhabited. She could neither tweet about it nor post it because there was no syntax for what she felt. This feeling becomes a point of dissociation from her digital self and a recognition of embodying consciousness that recognises the ineffable nature of grief. Embodied storytelling is a narrative mode which uses the physical as a medium of expression. The protagonist's feelings for her niece becomes an archive of sensations, each moment recorded in the body rather than the feed, making the corporeal self a space of resistance which refuses to allow the body to be eliminated by digital abstraction.

However, the return to the body does not imply an erasure of the digital. Lockwood draws a dialectical relationship between these two parts. The protagonist's experience in the portal has led her to articulate her sorrow. She expresses her loss, fragmentation and detachment in the language of the internet, intersecting digital aesthetics with embodied affect. The portal's language becomes a language of mourning and revealing that in the 21st century, storytelling merges the digital and the corporeal. Carolin Wachsmann states:

The novel blurs the line between fiction and reality, literary and online language. The characters sometimes speak as if directly quoting from posts that they had read online the day before, emojis have become part of the protagonist's internal monologue. The tragedy the family experiences is also represented in the language, which, as they take a step back from social media to show the little girl how beautiful life could have been, distances itself from the style of online discourses. (Wachsmann, 1).

The narcissistic absurdity of social media experiences is reflected in a state of movement. Lockwood indicates that the digital and corporeal self is no longer different but a sort of mirror. The digital self is performative in nature and it expresses the limitations of disembodiment and the corporeal self which is suffering restores rationale in the narrative, forming a continuum. The contemporary identity is negotiated through the continuum. At the end, the author establishes a representation of coexistence where the unnamed protagonist is still aware of the digital world, but truly attached in the embodied memory.

Reconfiguring Storytelling through Trauma

Patricia Lockwood contextualises trauma, both in the form of a rupture and a bridge between the digital and the embodied world, in the final synthesis of the novel. When the baby is born with the rare genetic condition, the severity and the particularity of the condition is detailed by Lockwood with fierce attention. There is a rupture in the novel's tone. This rupture or shift, however, is not technical but associated to the representation of sudden grief and trauma which the protagonist suffers. Trauma is not only reflected as a personal or physical wound; it rather becomes a metaphor for the dissociated state of modern consciousness. When the protagonist moves from the portal to the embodied world, it indicates a shift from psychological detachment to emotional consistency. The incident takes the protagonist from the realm of scattered data to narrative memory. In the age of information, the author negotiates her narratives at the crossroads of the digital identity, fragmented narration and storytelling and lived experiences of pain, suggesting that the existence of trauma becomes the only source of remembering the body. In *No One Is Talking About It*, trauma functions as an interruption in the narrative and breaks the endless scroll of the digital life and reintroduces the depth of humane life. The protagonist could not use the digital tools to express her grief completely: "She could not put this in the portal" (Lockwood 89). This reveals the inadequacy of digital tools in the expression of lived pain.

Cathy Caruth defines trauma in the context of unspeakability, highlighting that trauma exceeds the limits of representation. Lockwood too, tried to show that trauma cannot be expressed and represented thoroughly within the boundaries of communication in the digital space (Caruth 154). When the protagonist confronts trauma in her life, which was once surrounded by collection of memes and online chatter, is now confronting a state of vulnerability. The body mirrors the knowledge of grief. The disjointed narrative form, which once mirrored the digital discourse, now reflects the dissociated temporality of trauma. There is a profound ethical consideration in Lockwood's reconfiguration of storytelling. It suggests that digital age constantly demands visibility, attention and validation that completely ignores our ability to bear and witness suffering. Trauma becomes a force which rebuilds the capacity to witness

embodied pain and suffering, rather than scrolling away. Lockwood tried to examine how the protagonist's silence or the inability to voice her grief, reflects a state of resistance against the commodification of grief happening via digital media posts. Her narration and storytelling become more embodied and gradually reinstates compassion, endurance and continuity, which the internet had taken away.

Conclusion: Digital Memory and Collective Forgetting

Lockwood critiques the temporality of digital memory stating that online spaces reconfigure human memory into performative and immediate. In the portal, memory is existing without any form of resonance. There are infinite posts and photographs which are disconnected from emotions and sentimentality. When the narrator confronts the crisis in her familial life, she also confronts the paradox of the portal archiving and remembering everything, but completely forgetting everything that matters in life. Thus, implying a state of amnesia towards emotions being in conflict with the permanence of archives. This also reflects a crisis of storytelling in the digital age.

The portal is both an archive and a void, where, despite endless information, the meaning does not exist. The narrator consumes the data continuously, but is unable to accept emotional essence in it. It severely lacks embodiment and Lockwood tries to contrast this representation with corporeal grief. Corporeal grief is not about retrieving any information through the act of remembering but a process of being able to feel again. When the narrator recollects the everything surrounding the baby, including the smell of the room, the baby's fading heartbeat, she experiences the process of remembering from her body. This becomes Lockwood's way of redefining memory as a repository of feelings that opposes digital reproduction, also known as 'somatic archive'. This heavily aligns with Paul Connerton's theory of 'embodied memory'. Connerton explains that memory is not only preserved through recollecting mentally or through written documents; it is also preserved through the body, habits and bodily practices. Connerton argues that we often collectively remember through lived experiences. In the novel, the process of mourning also becomes a practice (Connerton 88). The instances of caregiving, such as witnessing the baby's illness, physical closeness, shared silence among the family members, caring for the niece, touch, all become a method of narration or storytelling, coming from the body. It cumulatively forms an embodied memory which Connerton refers to.

In this representation, Lockwood also tried to establish the problematised stance of collective forgetting in the technological culture. The fast-pacing digital world reduces, often erases, continuity in life. Lived experiences resists the algorithmic speed of digital spaces and brings a slow continuity, as in this case, positions the narrator to bear the suffering. Therefore, storytelling becomes a mechanism of healing. The narrator in this manner tries to fight her pain by changing her memory into something that can be shared and endured. *No One is Talking About This* presents internet as a heterogenous dialogic network of posts, memes, and voices where the protagonist's identity is lost. It is only after her trauma that the storytelling transitions into a personal and embodied narration of grief.

This new method of storytelling focuses more on connection and not just coherence. The narrator's fragmented consciousness restores meaning when her grief becomes the organizing principle. In the end, when the narrator wonders if the portal could learn to love. This query examines the novel's primary conflict i.e. whether technology can encompass or measure human emotions or tenderness. Lockwood leaves the readers with this ambivalent question. In the age of technology and artificial intelligence, through this novel, the author raises significant questions of identity, conflict between the digital and the embodied self and redefined state of storytelling. She uses the internet to mediate on the views of grief and loss. The meaning

of storytelling in the age of technology and artificial intelligence is restructured through the interface of digital consciousness and embodied trauma.

Works Cited

- Baudrillard, Jean. *Simulacra and Simulation*. Ann Arbor, The University of Michigan Press, 1994.
- Caruth, Cathy. *Unclaimed Experience: Trauma and the Possibility of History*. JHU Press, 15 Dec. 2016.
- Casey, Edward S. *Remembering: A Phenomenological Study*. Bloomington, Indiana University Press, 2000.
- Connerton, Paul. *How Societies Remember*. Cambridge, Cambridge University Press, 1989.
- Currie, Mark. *Postmodern Narrative Theory*. Basingstoke, Palgrave Macmillan, 2011.
- Grebowicz, Margret, et al. *Beyond the Cyborg: Adventures with Donna Haraway*. New York, Columbia University Press, 2013.
- Hayles, Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. Chicago, University of Chicago Press, 1999.
- Hoskins, Andrew. *Digital Memory Studies: Media Pasts in Transition*. London, Routledge, 2017.
- Lockwood, Patricia. *No One Is Talking about This*. New York, Riverhead Books, 2021.
- Manovich, Lev. *The Language of New Media*. Cambridge, Mit Press, 2001.
- McAdams, Dan P., and Kate C. McLean. "Narrative Identity." *Current Directions in Psychological Science*, vol. 22, no. 3, 2013, pp. 233–238, www.jstor.org/stable/44319052.
- Merleau-Ponty, Maurice. *Phenomenology of Perception*. London, Forgotten Books, 1945.
- Papacharissi, Zizi. *Affective Publics: Sentiment, Technology and Politics*. Oxford University Press, 5 Nov. 2014.
- Tang, Lorinda. "The Unspeakable: Trauma Affected Narratives." *Cinder*, no. 3, 17 Aug. 2020, <https://doi.org/10.21153/cinder2020art952>.
- Wachsmann, Carolin. by Patricia Lockwood. *In Progress: A Graduate Journal of North American Studies*, 2023.
- Westin, Anna. *Embodied Trauma and Healing*. Routledge, 25 Feb. 2022.
- Zuboff, Shoshana. *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. New York, Public Affairs, 2019.