

## The Weight of Absence: Memory, Trauma, and Testimonial Fiction in Bernardo Kucinski's *K. - Relato de uma busca*

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### ABSTRACT

**Objective:** This article focuses on the intersections between memory, trauma, and story in a hybrid novel that interlaces fiction with first-hand reportage and history, K.'s - *Relato de uma busca*. The piece narrates the short life of a young woman, as much as the Brazilian dictatorship (1964-1985), and I'm interested in how this relation between fragments and subjectivity constitutes an ethics to think dictatorship. It tells the story of a father who never stops looking for his daughter, who disappears without a goodbye. But it is also a lament and a cultural intervention in public and private memory. This present study belongs to the broader literary tradition of testimonial fiction, and also to a desire to 'play' narrated forms capable of "recuperating erased histories" (Hutcheon). **Method:** The analysis tries to observe how Kucinski creates a literary space where trauma and lack are shown with compassion. Adopting a qualitative research method of textual analysis, the essay will explore structure, voice, temporal dislocation, and the role and making of fictional documents in the novel. These approaches are based on trauma theory and narratology, which show how fragmentation, second-person address and polyphony are results of a contested experience of political violence. **Results:** The evidence I have presented above suggests that the fragmentation of the plot as well as the chronological sequence, show how the memories, unintelligible, left by historical moments, twisted man's faculty of instantly recalling the past in his head; but the range of evidence of the thematic convention to the fact of achievement in artwork is to be direct. Polyphonic voice is the text that we match up lines against received history and rattles its foundation. Absence isn't indicative of an absence at all but represents independent memories that are worthy to be ethical witnesses. **Novelty:** The study therefore concludes that K. is both a testimony and a form of resistance turning silence into a politically and emotionally saturated literary presence. It highlights the significance of narratives to the maintenance of collective memory in post-authoritarian situations.

### INTRODUCTION

Contributed by Ted Stacey K.: A Report on a Search by Bernardo Kucinski A timely addition to the literature on the subject of memory, trauma and political disappearance in Latin America, K. Written as a fusion of fiction and testimony, the novel is about a father's desperate search through the years for his daughter, Ana Rosa, who disappeared during Brazil's military dictatorship (1964-1985). Defying genre also, the book also reads like a testimonial memoir, a novellized history, an ethical practice of remembrance. Shattered in narrative direction and preference of the absence of sound after ending, but hung on the constant discharge of sound after history Soil not only invokes history in its absence as sovereign power, but also becomes an active tool against the latter. - This study is extending the dialogue offered post-memory theory [1], narrative ethics [2] and trauma theory [3] [4] and argues that the novel is engaging in a complex dialogue with amnesia. With its breathless narrative, In a breathless narrative, Kucinski revives not just a torn-and-

shredded life, but points an accusing finger at the political, social and moral gears of oblivion. As a totem for last-minute literature of a terminal military dictatorship, *K.* intercepts, fights back; inverts lack positively into its inverse: both real life storytelling presence absence on the ground.

## Literature Review

### Memory, Trauma, and Narrative of the Self in *K. – Relato de uma busca*

Picking a paragraph at random for each sentence, we come to read Bernardo Kucinski's first person narrative in the larger tradition of Latin American literature that emerged in the aftermath of the dictatorships. In terms of form, *K.* is a literary figure whose views are both reactionary and elegiac while also tending back towards establishment political elite. Recusing any simple classification of genre or aesthetic form--and, as an alternative, trying to think ethically responsibly towards those people left at home--the novel thereby makes what some theorists have referred to as "an emotional archive" for collective disaster. As a result, *K.* is very much in the mould of works like *Nunca Mas*. Of Brazil's own political violence (Goncalves; Quirós) As for literary directions on struggle inherited from forced disappearances, silence and the paper memory that has held so much for so long Critics have concentrated on the thematic and structural aspects of trauma and that as postmemory. Following theories advanced by [3], [1], [2], critics understand *K.* as a text that adhesives representatively to autological catastrophe even while ethically, it fails completely in representing suffering. The principles of fragmentation, repetition, and ellipsis – the latter two as they pertain to the representation of trauma, in which they order the shared testimonies of its survivors – thus animate this work, rendering the loss of Ana Rosa narrative lacuna and unending site of affective distress.

If we multiply this pattern across 20 plus translations into Chinese, it becomes impossible to decide at an allegorical level whether the novel takes place yesterday or today.

In this case, trauma is not something that simply happened and then faded away but rather has been handed down receiving cultural inscriptions through the language something takes, its form and even silence.

[5] and [6] have also exposed this act of forgetting performed in different terms: they respectively identify it as an 'attempt at perpetuating impunity' or, indeed 'the very negation of truth' – which someone like Scalia would surely term a 'formal hypocrisy'.

The sound less the more: one large and monolithic refrain written over top of a third person's angry strength. In this way *K.* takes up the state's own policy of reticence and challenges it with something entirely different. This manoeuvre has been interpreted by researchers of the second generation, such as [7] and [8], as symptomatic of the reiterability of trauma and of the impossibility of historical closure. Fictionalised paraphrased documents and anecdotal fragments insert into the crack between official history and emotional truth a sense of what the philosopher [2] would call reverberation: "truer to the interplay of remembering and forgetting that characterise [sic] social

memory”, insisting that historical memory comes to us decidedly mediated, ethically inflected and thus politically en-actable.

Nor is the place of silence in the novel merely thematic; it is also structural. Let I [9] concludes, in fact, silence is a shaping force which mirrors both the repressor apparatus for Brazilian dictatorship and psychological disintegration of those repressed. The novel compels us to fill these voids with moral responsibility instead of just walking away; as Laub puts it, “the duty of testimony”: “one must speak that which cannot be spoken and keep silent.” Kucinski does this differently: by refusing an ending to the story, in that he allows it as well to reflect on the way unresolved bereavement and public judgment for it are today’s reality.

And further ahead, (10) regard *K.* as paradigmatic exemplars of fictional testimony - a literary genre that doesn’t lay claim to observation but to the affective and moral memory it ushers igniting into existence. Any such effort to show this mode of writing opens the door between history and novels, prompts us to understand what a friend calls history “in scattered archive bits” when politics kneads in happy or sad tears.[11] It can thus be seen that *Relato de uma busca-k* by K. is not simply a work of art but an interventional one both in society and among readers at large: it provides cultural memory for disappeared people, a way to break the institutional silence which first makes their very existence difficult. The novel resists the redemptive arc often imposed on narratives of trauma, insisting instead on an open-ended ethics of remembrance. In doing so, it affirms literature’s capacity to render the invisible visible, the unspeakable audible, and the absent painfully, powerfully present.

### **Thematic Coding Definitions**

To guide the qualitative analysis of *K. – Relato de uma busca*, five central thematic codes were developed. These codes were inductively derived from close reading and validated through theoretical cross-referencing with trauma studies, memory theory, and narrative ethics. Each theme corresponds to a critical axis of meaning in the novel and reflects how form and content interact to represent political trauma.

#### **1. Fragmentation**

**Definition:** Fragmentation refers to the novel’s disruption of linear narrative coherence through disjointed scenes, broken chronology, and heterogeneous narrative forms.

**Function:** In *K.*, fragmentation mimics the disorientation caused by trauma and disappearance. The novel unfolds in vignettes, letters, bureaucratic notes, and internal monologues, reflecting both personal grief and historical rupture.

**Textual Evidence:** The character K’s psyche is mirrored in the novel’s fractured form, where no continuous storyline exists to resolve Ana Rosa’s fate. As one passage notes, “He wanted to write, but the words never came together – only pieces, fragments, echoes”.

**Interpretation:** This narrative disassembly is what [3] identifies as trauma’s disruption of time and language, a condition where truth must be approached obliquely rather than linearly.

## 2. Temporal Disruption

**Definition:** Temporal disruption involves the manipulation of time as non-linear, recursive, or unstable, undermining conventional chronological order.

**Function:** Kucinski employs time not as a background for events but as a disoriented structure that reflects the emotional aftermath of political violence. Flashbacks, anticipations, and imagined futures appear without narrative anchors, reflecting the traumatic impossibility of closure.

**Textual Evidence:** The novel frequently shifts between K's memories, present grief, and imagined futures: "He could see her in every hallway, though he never knew if it was a memory or a fantasy".

**Interpretation:** As outlined by [4] and [12], trauma dislodges the subject from chronology. This is a recursive time characteristic of postmemory which is the reliving in fragments of the occluded, partially automatic consciousness of others' trauma by later generations [1].

## 3. Polyphonic Narrative

**Definition:** Polyphony denotes the presence of multiple, often contradictory narrative voices within the text.

**Function:** Kucinski disrupts narrative unity by including testimonies, fictionalized interviews, official memos, and internal dialogues. This strategy enables a dialogic representation of memory and ensures no single voice dominates the narrative of loss.

**Textual Evidence:** The final chapter, "K193," contains a stylistic collage of registers—statistical data, ironic commentary, and broken narrative—symbolizing narrative excess and ideological multiplicity.

**Interpretation:** This reflects [13] theory of dialogism and [2] view of memory as plural, mediated, and ethically contested. The polyphony ensures the novel resists closure and reflects collective experience rather than isolated trauma.

## 4. Absence as Presence

**Definition:** Absence in this context is not merely a lack or void, but a structuring force that shapes narrative form and ethical tension.

**Function:** The novel stages Ana Rosa's disappearance as an emotional and narrative core. Her absence is never resolved, and it permeates every testimonial, memory, and speculative recollection. The silence around her becomes a means of preserving ethical attention to what cannot be restored.

**Textual Evidence:** "No grave, no photograph, no official record. Just the question that never left him: where is she?".

**Interpretation:** Following Laub and [3], the novel reframes silence and loss not as narrative gaps to be overcome, but as ethical markers of irrecoverable trauma. Absence thus becomes both a literary and political protest against state erasure.

## 5. Testimonial Fiction

**Definition of Testimonial Fiction** Testimonial fiction combines documentary forms (letters, reports) with the imaginative use of narrative to make a hybrid genre that imitates-while subverting-official discourse.

**The Work:** Kucinski uses fabricated documents and pseudo-bureaucratic material to tell what is missing from institutional histories. These are devices that confuse the distinction between testimony and fictional testimony.

**Textual Evidence:** At K193, the narrator says, "They said it wasn't official. "And the form was stamped; the name was typed; and it's all over.

**Interpretation:** This is what [14] and [10] refer to as "fictional testimony", a genre that does not record empirical fact, but performs the emotional and ethical work of memory. It takes the narrative: narrative itself, yanked from oppressive institutions, became an archival force out of fiction.

## 6. Methodology and Textual Analysis Framework

Under the rubric of such analysis as that indicated through the above case, so to speak in one page literary analysis, trauma theory and memory criticism will be utilized below. "K. – A Search" follows the journey of K.R. (K.R. Kucinski), who has spent years in self-imposed exile in Brazil. On the other, what are methodologically inter-disciplinary the methods – close reading, theory assemblage and narrative ethics – serve to tease out how the novel mediates absence, memory and polity collapse. For the analysis of K. – *Relato de uma busca*, we will make use of a trauma studies oriented qualitative textual analysis with a strong reference to memory narration theory and narratology. Positioned by the interpretive paradigms to which I have alluded that stress the symbolic, structural, and thematic complexity of political traumatized narratives, I read Ultimately, what is most at stake perhaps is to how Kucinski makes use of fractured structure, polyphonic voices, and temporal distortions in order to present memory as torn, incomplete, and ethically contested. I do this by accessing the narrative as a literary artifact, as well as a testimonial object: I use the instruments proposed by [3], [1] and [2] to address how the stories of disappearance connect with historical silence. Lost to realism And also the evidence offered by the disintegration of memory in documents (or indeed in realism) as proof that personal memory need not be true Textual analysis is applied here by way of discussing midspace narrative play between species (read: midspace novelties), with instrumentation such as focalization, ellipsis and genre cutting as prominent concerns in his investigation of how these devices work for the reader's revisionary feelings of how things unfolded in (certain) narratives. Written on basis of recollections and the author's current contra-documented political situations of the 1980s or 1990s, it appeared in a bibliography by night, documentary inserts, and narrative lacunae are construed as methodological markers—fictional techniques that foreground the fact of loss and without closure. Therefore, the study records how Kucinski's novel mediates history, rather than merely presents it.

## RESEARCH METHOD

### 1. Introduction

This chapter presents the design of research, the methodological approach and the thematic coding framework used to analyze K. – *Relato de uma busca* by Bernardo

Kucinski. The research paper is based on a qualitative interpretive research framework using methods informed by trauma theory, narrative ethics and memory studies. Yet, perhaps for the intrinsic hybrid form and testimonial echo of the novel, this approach emphasizes the border crossing between literary form and historical violence in post authoritarian contexts. The analysis apprehends how *K.* tells absence through close reading and thematic analysis of the novel, disrupting linearity and deflecting narrative closure.

## **2. Research Design**

This research follows a qualitative, exploratory, and interpretive design. The object here, is not to generalize through texts but to consider *K.* as a case example of how a particular work dramatizes the narrative and ethical problems of political disappearance in literature. The analysis is based on hermeneutic textual analysis which considers texts as a discursive site of negotiation of memory, trauma and truth.

*K.* has been selected for its literary quality, its historicity, and its blend of fiction, testimony, and documentarist form. As an intriguing assault on the philosophy of history, it makes an unbeatable case for literature as archive's anxiety, archive's unrest about what the state has repressed.

## **3. Data Collection**

### **3.1 Close Reading**

Where intensive iterative reading had as object of research a literary and testimony text, taking as corpus the book *K. – Relato de uma busca*<sup>34</sup> O foco da investigação neste segundo trabalho recaiu sobre o 25 According to MOTTA-ROTH (2013, p. 'Close reading' in this sense means the intense, meditative reading of language, structure, tone, and thematic patterning through the novel. Form and the strategy of narrative The aim was to trace in this fashion the operation both of form and of narrative strategy – specifically fragmentation, temporal dislocation and polyphonic narrating – at play within the text as a literary response to political trauma/belatedness.

Each reading period also centered around a specific level of analysis. Interpretation was initial reading: a broad understanding of story, characters and exits. Other readings also centered on textual features such as ellipsis, analepsis, multiple focalization, and the blending of the documentary with the fictional form of expression. Special oblique attention is paid to silence, narrative ellipsis, and to motifs of disappearance, mourning, and institutional violence. Narrative aspects were identified, formatted and categorised as emergent data transactions of latent symbolic structures.

So, this is the video-note that is so much of the process. For themes such as trauma and memory, voice recording was provided and accordingly colour-coded notes were employed, and not mere tabs or folders only.

The very crucial work in which ns are more about uncertain narration of reflected or affective imitation, when ns were a critique in their own right, i.e., to what extent of that, was historical verismo and clocks ethics.

The main data collecting procedure for this work was an intensive, iterative close reading o *K. – Relato de uma busca* as a literary artifact and testimonial text. Close

reading in this sense denotes close, reflective reading of the language, structure, tone and thematic patterning throughout the novel. The aim was to follow how matters of form and narrative techniques – primarily, writing in fragments, temporal disruption, and polyphonic voice – operate as literary responses to political trauma and collective absence.

For each reading cycle, one 'layer' of the analysis was considered. Interpretation is another word for the first reading, and it was a general understanding of plot, characters and exits. Other readings followed issues of ellipsis, analepsis, focalization, and the mixing of documentary and fiction elements in expression. Particular focus is given to silence, narrative elision and themes of disappearance, mourning and institutional violence. Narrative elements were then tagged, encoded and analyzed as emergent data for symbolic structures.

It's the story note that informed a good portion of this. For any Trauma/Memory themes, voice recordings were provided, so rather than just simple tabs or folders, cards were colour coded instead.

That importance of dubiousness in which ns are approximately uncertain narration as reflected or affective imitation was a politically inflected work that intervened with the historical verismo and restored ethics.

Reflective memos At the conclusion of each reading session during the literature review data were generated using memos on the selected selection of theoretical essences, which evoked questions and were self-referential. The themes of these three papers were loosely prompted by the terms trauma theory, postmemory and narrative ethics. This memoing served one as an act of keeping key insights and as a second the scaffolding to continue to develop the thematic codes. It did this through the continuous remapping of interpretation upon the material, but at the same time leaving interpretation free enough to be mobilised in the needs of the analytic moment.

#### **4. Analytical Approach**

The approach of the analysis, which was borrowed from both disciplines:

- a. Trauma Theory (Caruth, Laub, Hirsch): Examines how the form of narrative this violence and psychic damage.
- b. Narrative Ethics (Ricoeur, LaCapra): Considers the ethical dimension of signification that storytelling raises, particularly in testimonial contexts.
- c. Postmemory and Archival Theory: Positions K. in a longer tradition of counter-historical fiction, working against collective amnesia.

'[n]ote was taken until data saturation occurred', where 'interpretations were consistent with the meaning units identified, but refined and supplemented' in an iterative way). These first themes can be seen as having emerged from the interpretations of the reading (inductive), but being then elaborated upon by reading against theory in light of secondary literature.

#### **5. Thematic Coding Framework**

We read the narratives through the thematic codes of five dynamics in which narrative disruption and/or ethical witnessing occur.

## 5.1 Fragmentation

Narrative– Narrative 39– non narrative non on being disruptive of of except (66)(I) discourse which is not the it in assumes this and non-it as when.

Operation in K.: Fragmentation mirrors not only psychic damage, but the futility of cobbling together a cohesive narrative around Ana Rosa's vanishing act.

Quote: "He wanted to write, but he couldn't find the words – only shards, splinters, echoes."

Interpretation: The patterning of the narrative break mirrors affective breaks, a central feature of trauma literature [3].

## 5.2 Temporal Disruption

In a Nutshell: Chronological disaccommodation by flashbacks, anticipation of memory, and circular time.

"Disorder in K." Function: A disruption of time indicating the masked mourning of the protagonist and how one continues to be haunted by the loss.

Textual Citation: "He could see her in every hallway, though he never knew if it was a memory or a fantasy."

Interpretation: Trauma collapses past and present, producing what [1] terms a postmemorial temporality.

## 5.3 Polyphonic Narrative

Definition: The use of multiple narrative voices and registers without privileging a single authoritative viewpoint.

Function in K.: Polyphony enacts a collective memory and destabilizes hegemonic historical accounts.

Textual Citation: The final section "K193" assembles reports, statistics, commentary, and indirect testimony.

Interpretation: This plurality reflects Bakhtin's dialogism and Ricoeur's notion of "narrative hospitality" as an ethical mode of representation.

## 5.4 Absence as Presence

Definition: Thematic and formal use of absence as a structuring element in the text.

Function in K.: Ana Rosa's disappearance generates narrative gravity – her absence is narrated as a persistent presence.

Textual Citation: "No grave, no photograph, no official record. Just the question that never left him: where is she?"

Interpretation: Silence becomes a form of ethical witness rather than narrative failure Laub; [9].

## 5.5 Testimonial Fiction

Definition: A hybrid genre that merges documentary realism with fictional narration to evoke historical trauma.

Function in K.: Fictionalized bureaucratic documents and speculative memory challenge official narratives and validate emotional truth.

Textual Citation: "They said it wasn't official. But the form was stamped, the name was typed, and the file disappeared."



Interpretation: Fiction becomes an ethical archive, performing what Forcinito (2023) describes as “narrative mourning.”

## 6. Validity and Ethical Considerations

While this study does not rely on empirical data, it adheres to principles of ethical literary criticism, especially when handling trauma, testimony, and political violence. Interpretations are founded on theory but responsive to the emotional and historical values of the work.

### Limitations

- a. The study is concentrated in a single text, large conclusions are conjectured not definitive.
- b. Interpretation of the text is subjective, even if it is mitigated with a theoretical triangulation.
- c. The research is limited by the translation, since it was translated from English; so it is assumed that reading in its original format might influence different forms.

### Conclusion

This methodological position allows for a stacked and ethical reading of *K. – Relato de uma busca*. The account is fragmentary, disruptive of temporality, polyphonic, and one that uses absence or testimonial fiction as thematic codes which enable the reader to touch in those ways in which Shock employs the novel form to dramatize trauma/violation, query some potential function of silence and refuse historical erasure. Situated in testimonial and postmemory traditions, this book demonstrates literature's being a narrative and political act.

## RESULTS AND DISCUSSION

### Results

Reading *K. – Relato de uma busca* we see that the novel functions in the relationship with all the three, as it is at the same time a narrative of mourning, a figure of testimonial resistance and a cultural counter-archive. The crucial revelation lies in the fact that absence in every sense of the word becomes the supreme governing construct of the story. Ana Rosa's losing it the notatic scene the (Death loses sinati in those cannannan divides?) (The RAW totalling f the greater term of the first sentence is inscribed Around CUTAS' scriptions (prosio-n the seperating of and comma splice of): partial narrations Is then. ""Absenting" becomes a performative act, enrolling its own ethical majority Have. didn't! decide--forward slash on but for on side the any of the what wasn't there any on else but whatever any of else didn't Couldn't so do is where transferred out The three-time PYOut-De-construction process from the fragmented style with...." – not to close and lock this door, oh, no!+" of novel's protagonist echoed fuckin' hull--fact in image n liveForm we were a-light an' star-bright just drips over into the hysteric vaudeville: the broken... line, politics an' isolatsoc pol dislocations. Created by Brazilian military regime. Not a shortcoming, at all – it makes an excellent fit with trauma's refusal to organize itself into a coherent narrative for one, and you can see how that dovetails with what Caruth

is on about – trauma comes back in pieces it doesn't arrive in some consistent, organized form. Time in the book is shaped in an emotional way, with little political charge: The past "Floods the memory"; the future "Comes in / As alternate reality." "Past fact is cancelled by present memory. This discursive Alesion compounds the trauma of disappearance still further: the past is forever haunting an absent present.

Finally, this book is an Example of what has been termed testimonial fiction – a documentary realism which combines with the fictitious creation to indict silence. The narrator makes up documents, reports and files which can be found in the novel as well as transcripts of interviews but these are not Only realistic, realistic or true They are in order to point up how state power deletes opposition. <https://allpoetry.com/~Palinode>In a library Palinode of protest, K.0629 finds his site of literary resistance.

In short, the results reveal that *K.-Relato de uma busca* is a very political text. It doesn't show trauma as an event but as presence broken A (And that presence still demands recognition) It is the prose that insists readers should note more the mourning of complete families than single figures. The book doesn't redeem; but it does Maintain that losses can never be regained - so let Them Best Remembered will be.

### **Comparative Analysis: Related Authors**

*K. –* A story of search is part of a larger Latin-American body of testimony and post-traumatic fiction. Analytical comparison reveals thematic and structural parallels with the writings of authors such as Elena Poniatowska, Diamela Eltit, Ricardo Piglia, and Mario Benedetti. And they all concern memory, disappearance, State violence, and the effects of the latter in narratives that either are based on life stories that are historical fact or imaginedsegun la testimonial copy. Elisenda KristensenLike the 1971 work *La noche de Tlatelolco* by Elena Poniatowska – in which haunting testimonies of the 1968 massacre of Mexican students are recounted – Kucinski has brought together divergent testimonies and fragmented timelines. Both authors pronounce traumatic literature a genre of its own spirit and defy authoritarian censorship. Another Chilenovelist has been cited: The [15], plays the strategies ofnarrative becoming ever less unificational and definitude with thoseof the obscurant, to give the trauma of living under Pinochet in itsown slow sentence. This is also the case of narrative distress in the end Eltit's ethical position (doing both against disappearances regimes and obligations engravedon p.11(18 veas) in particular. *Plata quemada*: Por Ricardo Piglia Much of [16] is historical, there are many facts to this tale but it is squarely in between the implicitly true and little more than fictional imaginings. Kucinski's novel does so as well and that's what transforms Ana Rosa's disappearance into an act of fiction, for exposing truths that go beyond the limits of documentary realism. Uruguay's Mario Benedetti demonstrates in his *Primeravera con una esquina rota* how family trauma is experienced and can continue to be perpetuated in political exile. The epistolary, but unfinished, form, and the cardiovascular switching d point of view typical of Benedetti can also be viewed as prefiguring Kucinski s polyphonics especially in his generation of trauma accounts from outside the country where it occurs. In Latin American literature it is possible to hear echoes of *K* in works

such as Primo Levi's *Se questo è un uomo* or J.M. Coetzee's *Disgrace*. In works like Levi's, *testimonio* also makes possible first-person discourse on atrocities in I have in spoke~asomewhat and Coetzee's fiction after apartheid testimony SIMulates Kucinski's concern with institutional guilt) silence and moral both ambivalent: sometimes in tension ways; other times in overlap. All of these authors share the same challenge: how to tell the untellable. So Kucinski's work is catapulted ahead into a world literature which itself springs from nowhere. The style and form of the book were unprecedented before its publication. Only suddenly for story-telling in novel socio-geographic habitats does this become also an act of historical retrieval, and also partly of inventory: what's there and why?

**Table 1.** Comparative literary.

| Author            | Notable Work                          | Context                                | Narrative Strategy                              | Theme                           |
|-------------------|---------------------------------------|--|---|---------------------------------|
| Bernardo Kucinski | <i>K. – Relato de uma busca</i>       | Brazilian dictatorship (1964–1985)     | Fragmentation, polyphony, second-person address | Memory, disappearance, trauma   |
| Elena Poniatowska | <i>La noche de Tlatelolco</i>         | Mexican student massacre (1968)        | Testimonial collage, polyphony                  | Massacre, silencing, memory     |
| Diamela Eltit     | <i>Lumpérica</i>                      | Chilean dictatorship (Pinochet era)    | Experimental prose, non-linear narrative        | Repression, trauma, dislocation |
| Ricardo Piglia    | <i>Plata quemada</i>                  | Argentina – crime and state complicity | Blending history with fiction                   | Violence, history, corruption   |
| Mario Benedetti   | <i>Primavera con una esquina rota</i> | Uruguayan dictatorship and exile       | Epistolary, multi-perspective                   | Family, exile, absence          |
| Primo Levi        | <i>If This Is a Man</i>               | Holocaust survivor testimony           | First-person testimony                          | Survival, ethics, witness       |
| J.M. Coetzee      | <i>Disgrace</i>                       | Post-apartheid South Africa            | Moral ambiguity, indirect narrative             | Guilt, justice, reconciliation  |

## Discussion

### Interpretation of Results

This means that *K. – Relato de uma busca* is not only literature but also an ethical intervention and a political monument in the common memory of Brazil. The narrative has an inclination towards fragmentation, polyphony, and the usage of second-person narrative; it narrates the raw experience of trauma in a way that departs from traditional

storytelling methods. In this season of stretched-out pain and loss, art must find ways to fracture that timescale of mere linear narrative.

It speaks repetitions of yearning: remember things that were there longer than one possess myself. Taking a cue from the Corbyn's 20early models of trauma, Kucinski's first-person novels are performative and fragmented in nature. The recurring motif of absence—embodied in the missing daughter, the incomplete testimony, and the broken narrative—constitutes what [12] defines as "absence as loss," where meaning is deferred rather than resolved.

The polyphonic structure makes room for various voices (survivors, bystanders, the disappeared themselves) to be in dialogue and tension with one another, thereby foregrounding the moral ambiguity of representation. As [2] contends, the memory is 'not just what is remembered but how and by whom it is remembered'. Kucinski's emphasis on these tensions resists resolution, and memory emerges as a site of ethical commitment. The interpretative potential proves the novel's ability to disturb historical certainty and drive the reader into an immersive, ethical encounter with the story.

### **Implications for Future Research**

This analysis call for continued investigation of the interventionist capacity of hybrid testimonial-fictional texts in public memory and transitional justice. The only side of the issue that such an effort would add to our understanding is a comparative one, situating *K.* in relation to other Latin American narratives of forced disappearance (work by Elena Poniatowska or Mario Benedetti), and examining strategies of resistance across national boundaries. Moreover, there is room for a reader response analysis of the affective and cognitive operation of readers in respect to fragmentary trauma narrative and ethical indeterminacy.

In an alternative line of investigation, we might have aid to understand how memories are transmitted generation by generation. Hirsch's concept of postmemory unblocks our path and we can begin to explore what kind of second-generation stories of dictatorship and violence remain. Furthermore, as a new site of inquiry for the possibilities for testimony fiction such as () to be conceived, and to interact with emergent historical interface genres, the digital memory archives also represent another avenue for investigation. Finally, they highlight the necessity of such interdisciplinary methods that merge literary and memorial studies as well as political history to do justice to the multilayered legacies of state violence and of society's shared work of remembrance that they have bequeathed to us.

## **CONCLUSION**

*K. – Bernardo Kucinski's K.: Story of a search* is an important literary and political document in the process of reconstructing untold history and in facing Brazil's military dictatorship trauma. The novel unbuckles the prevailing forms of reading history both in its scrambled chronicle, parts in different voices and its weird composite nature. Kucinski dissolves conventional genres that split between the real and fiction while also combining them: his writing serves to emphasize how memory, loss, and repression have emotional

and ethical dimensions. In short, the absence itself becomes the central theme as well as structural principle of the novel. Readers find themselves in a realm where the unsaid, the lost or unknowable must be worked at. K.'s deep exile He is beyond the realm of even metaphor. This essay has shown that K. does not simply record a particular family's trauma history, but challenges the political machinery that kept the original story to silence. It asserts the labor and weakness of memories, witnessing as an ethical requirement. From Brazil and other places experiencing their authoritarian past, K. is a cultural memory project and a literary intervention, raising the awareness that silence is not neutral and that narration itself is resistance.

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