



Cinematic Selfhood In *Sold*: Memory, Displacement, and Alienation

Thejazeno Yalie

Research Scholar, Nagaland University, Kohima Campus, Meriema, Nagaland, India.

Email ID - yalieaja@gmail.com

Semhayi Sapuh

Research Scholar, Nagaland University, Kohima Camous, Meriem, Nagaland, India.

Email ID: semhayi123@gmail.com

DOI : <https://doi.org/10.5281/zenodo.20095997>

ARTICLE DETAILS

Research Paper

Accepted: 21-04-2026

Published: 10-05-2026

Keywords:

*Alienation, Cinematic
Adaptation, Feminist Film
Theory, Memory, Selfhood,
Trauma.*

ABSTRACT

The film adaptation of Patricia McCormick's *Sold* (2014) presents a harrowing account of Lakshmi, a young Nepali girl subjected to human trafficking. This article examines how the film represents Lakshmi's fractured selfhood through non-linear mode of narration, disjointed visual aesthetics, and subjective memory. Drawing on trauma theory, film studies, and feminist visual theory, the study analyses how cinematic techniques such as abrupt editing, shifts between diegetic and non-diegetic sound, and expressive mise-en-scène articulate alienation and psychological disorientation. Lakshmi's memories, conveyed through flashbacks, dream sequences, and voiceover, function as coping mechanisms that reflect the intrusive and involuntary nature of traumatic recall. The adaptation intensifies the novel's thematic concerns by translating monologue into a sensory cinematic experience, foregrounding embodiment and affect rather than linear narration. Through fractured storytelling and restrained imagery, *Sold* engages viewers as ethical witnesses, resisting voyeurism while conveying the emotional intensity of survival. This article argues that the film foregrounds the ethical challenges of representing trauma in contemporary cinema and contributes to broader debates on cinematic



selfhood, memory fragmentation, and the mediation of trauma through visual culture.

Introduction

Patricia McCormick is an American writer and journalist recognised for her dedication to telling stories that draw attention to global human rights violations, particularly those affecting children and young women. Her novel *Sold* (2006) is a notable example of ethically engaged young adult literature, inspired by field research and interviews with survivors of human trafficking in Nepal and India. McCormick adopts a spare, lyrical style and episodic structure to capture the fragmented inner world of Lakshmi, the protagonist. Her work stands out for blending journalistic accuracy with literary sensitivity, presenting trauma through the voice of a child with both dignity and emotional depth. McCormick has received critical acclaim for her efforts to humanise complex social issues through accessible storytelling.

Jeffrey D. Brown is a filmmaker and director with a background in both documentary and narrative cinema. He is recognised for his socially conscious storytelling and his ability to translate challenging subject matter into compelling visual narratives. In his 2014 adaptation of *Sold*, Brown employs minimalist cinematography, subdued colour palettes, and fragmented editing to convey the psychological effects of human trafficking. His adaptation is noted for preserving the emotional integrity of McCormick's novel while reimagining it for the screen through cinematic language. McCormick's *Sold* (2006) and its 2014 film adaptation, directed by Jeffrey D. Brown, serve as poignant explorations of gendered trauma, bodily alienation, and survival under systemic violence. The story follows Lakshmi, a thirteen-year-old girl from rural Nepal who is deceived, sold, and trafficked into a brothel in India. Both the novel and the film foreground her psychological disintegration and gradual resistance in response to sexual slavery. What distinguishes *Sold* as a vital text within trauma and adaptation studies is its insistence on narrating suffering through a fragmented, ethically charged aesthetic. The novel's poetic brevity and episodic structure mirror Lakshmi's ruptured perception of time and memory, while the film deploys cinematic tools, discontinuous editing, tactile sound design, and destabilised framing to immerse viewers in the sensory atmosphere of her trauma.

Alienation: Cinematic Estrangement and Spatial Displacement

Alienation in *Sold* is both a narrative and formal phenomenon, manifesting in the depiction of Lakshmi's physical and psychological dislocation. The spatial trajectory from her Himalayan village to the brothel in Kolkata is a crucial site for exploring this alienation. The film's opening sequence (00:01–14:00)



contrasts the lush, expansive landscapes of rural Nepal with the claustrophobic interiors of captivity. The film employs long, stable takes with warm, naturalistic lighting to depict Lakshmi's home environment, which is a world defined by communal bonds and natural cycles. The soundscape here is rich with ambient rural noises, the rustling of leaves, children's laughter, and birdsong, which collectively symbolise a lost sense of safety and belonging.

In Patricia McCormick's *Sold* (2006), Lakshmi's strong emotional bond to her homeland is conveyed through rich sensory imagery: "The hills are still blue in my mind. The smell of fresh earth after rain is something I carry inside me" (McCormick, 2006, p. 15). These vivid recollections signal a profound sense of rootedness and personal identity. However, this harmony is violently disrupted when she is trafficked across the border to what she later identified as "a strange place called India" (McCormick, 2006, p. 81). The word "strange" underscores a rupture not just in space but in psychological continuity, marking the onset of trauma-induced dislocation.

Jeffrey D. Brown's (2014) film adaptation translates this rupture into cinematic form through techniques that visually embody alienation. During the train journey sequence (15:00–23:00), the camera abandons stable framing for shaky handheld shots and rapid edits, signaling Lakshmi's descent into confusion and loss of agency. The narrowing depth of the field further conveys her fading grasp on reality. At the station (22:00), a slow 360-degree rotation isolates her visually, while ambient sound recedes into near silence, enhancing her emotional detachment. This aesthetic choice aligns with trauma theory, which asserts that trauma disrupts one's perception of time and space, inducing a fragmented sense of self (Caruth, 1996). Thus, both the novel and the film render Lakshmi's displacement as a deeply embodied experience of psychological and spatial alienation.

The brothel's visual language embodies a sense of spatial imprisonment. Flickering neon lights cast unstable shadows on cracked walls; narrow corridors and confined interiors trap Lakshmi in labyrinthine spaces. The camera's limited movements mimic her constrained agency, aligning with Gilles Deleuze's notion of the "pure optical and sound situation," where characters are immobilised within perception, disconnected from purposeful action: "The character has become a kind of viewer. She sees rather than acts, she registers rather than chooses or reacts" (Deleuze, 1989, p. 3). This aesthetic choice reflects Lakshmi's internal disempowerment, as she becomes a passive observer of her own life, caught in a cycle of coercion where perception replaces volition. The film thus uses spatial constriction not only to signify physical entrapment but also to underscore the psychological paralysis induced by sustained trauma and exploitation.



Laura Marks' concept of haptic visuality is particularly resonant here, as the film uses tactile visual motifs to create a sense of embodied alienation. Visual barriers portrayed through metal bars, mosquito nets, and peeling walls function not only as physical constraints but also as symbolic walls between Lakshmi and both her environment and her selfhood. One striking scene from the film (30:00) shows Lakshmi peering through a rain-speckled barred window; the water droplets distort her face, a cinematic representation of fragmentation and alienation. Here, the viewers are invited not just to observe but to feel the texture of her confinement.

This motif is echoed in the novel: "I try to remember Ama's face. But it floats away, like a dream dissolving into mist" (McCormick, 2006, p. 88). These "walls" are not just physical but psychological, representing an increasing estrangement from the self (McCormick, 2006, p. 88). At 37:00, Lakshmi stands in a narrow hallway, dwarfed by looming figures and bars on either side. The shallow focus and off-kilter angles produce a visual claustrophobia that matches her emotional state. These techniques align with Deleuze's theory of the "any-space-whatever", a disconnected, affective space devoid of orientation or agency: "A disconnected space, without rational coordinates, where action is replaced by reaction or pure optical situations" (Deleuze, 1989, p. 109). Later in the film (65:00), the *mise-en-scène* becomes increasingly unstable, as fractured reflections and filtered light obscure the integrity of Lakshmi's face. These sensory cues render identity itself unstable, mirroring the psychological fragmentation induced by spatial displacement and captivity.

Lakshmi's alienation is not merely environmental; it is interwoven with her evolving relationships. Initially, her emotional foundation is rooted in her mother's wisdom and sacrifice, which provides her with a moral compass even in captivity. Her reverence for her mother, addressed in tender recollections, becomes a site of psychic resistance: "Ama says a daughter's job is to repay her mother's suffering" (McCormick, 2006, p. 24). This memory sustains her during initial periods of dislocation, reinforcing attachment theory's claim (Bowlby) that early secure bonds help mitigate traumatic rupture. Yet as her trauma deepens, even this tether frays. The gradual erosion of Lakshmi's ability to recall her mother's face or voice (as seen in the 50:00–54:00 dream sequence) marks a psychic break and signifies her drifting identity.

In *Sold*, Lakshmi's alienation begins within her own home, particularly through her father's commodification of her worth. His comment, "A girl is like a goat... good as long as she gives you milk and butter" (McCormick, 2006, p. 10), reduces her to a tradable object, severing emotional ties and initiating early psychological trauma. This patriarchal betrayal marks her first rupture, aligning with



Cathy Caruth's (1996) view of trauma as a belated wound that resists integration. In the film, this detachment is visualised when Lakshmi is handed over to a trafficker; the camera isolates her expression, highlighting fear and betrayal, while her father remains silent, emotionally absent and morally complicit. This early estrangement lays the groundwork for her deeper alienation in the brothel, where spatial confinement and silence reinforce her loss of agency.

As trauma intensifies, even her memories of home become unstable. In the novel, she reflects: "I try to remember Ama's face. But it floats away, like a dream dissolving into mist" (McCormick, 2006, p. 88). The loss of this maternal anchor further isolates her, illustrating how trauma erodes identity by severing the ties that give meaning to memory and belonging. Together, the novel and film depict Lakshmi's trauma as rooted not only in exploitation but also in familial betrayal, transforming her father from a caregiver into a catalyst of her alienation and psychological fragmentation. Lakshmi's entry into Happiness House in both Patricia McCormick's novel and Jeffrey D. Brown's film adaptation marks a critical intensification of her trauma, expressed through emotional detachment, spatial confinement, and relational fragmentation. In the novel, Mumtaz replaces familial care with calculated coercion, mirroring the psychological betrayal at the heart of trauma. This aligns with Judith Herman's (1992) claim that trauma is often rooted in the abuse of relational trust. Similarly, the film positions Mumtaz in shadowed, angular compositions (e.g., at 00:40:00), visually coding her as a figure of both control and moral corruption. Her presence often dominates the frame, visually eclipsing Lakshmi and reinforcing her disempowerment.

In contrast, Lakshmi's connections with Harish, Shahanna, and Monica serve as fleeting moments of emotional refuge. Shahanna's empathy forms a surrogate bond that offers temporary resistance to the brothel's isolating effects. In the film, their companionship is captured through shared glances and warm lighting (e.g., 00:55:00), invoking a rare sense of safety. The emotional rupture occurs when Shahanna is abruptly removed from the brothel (01:02:00); the camera lingers in a static shot on Lakshmi's face, her expression muted and stunned, immersed in shadow, cinematically representing the psychic void left in Shahanna's absence. This moment echoes the novel's poignant line: "She is gone. And it is as if the last warm ember of hope has turned to ash" (McCormick, 2006, p. 117).

Lakshmi's dawning awareness of betrayal, particularly of Mumtaz's manipulative lies, marks a crucial psychological turning point. In the film (01:07:00), this is represented by disorienting lighting and shallow focus as she processes her entrapment. Her alienation deepens into emotional detachment, illustrated cinematically through silence and stillness. At 01:15:00, Lakshmi's refusal to make eye



contact with a client, her physical withdrawal, and the muted ambient sounds all signal a profound shift: trauma transforms from helplessness into a silent mode of resistance. These stylistic choices align with Laura Marks' (2000) theory of haptic visuality, in which the film's tactile aesthetics, bars, shadows, and textures translate trauma into an embodied cinematic experience.

This thematic shift is mirrored in the novel: "*I do not speak. I do not cry. I do not move when they touch me*" (McCormick, 2006, p. 123). These lines portray dissociation not merely as detachment but as a survival mechanism, a protective strategy against psychic collapse. Gilles Deleuze's notion of the "pure optical and sound situation" is apt here, and Lakshmi becomes a passive observer of her own body, immobilised within perception, her actions suspended by trauma (Deleuze, 1989, p. 98). Ultimately, both novel and film converge in portraying Lakshmi's alienation as a paradoxically generative space. Though confined and violated, she resists complete erasure. Her silence, hesitation, and refusal to engage become acts of quiet defiance. Brown's adaptation avoids graphic spectacle, choosing instead to visualise trauma through shadows, fragmented compositions, and sound displacement, creating a form of cinematic witnessing that demands ethical attention. This aligns with Dominick LaCapra's (2001) concept of empathic unsettlement, where the viewer is asked not to resolve the trauma but to dwell with its disorienting force.

Memory: Trauma, Involuntary Flashback and Temporal Fracture

In *Sold*, both Patricia McCormick's novel and Jeffrey D. Brown's cinematic adaptation engage deeply with the interplay of trauma, alienation, and memory. Lakshmi's identity disintegrates not only through spatial displacement but also through the fragmented temporal rhythms of trauma. As Cathy Caruth (1996) observes, trauma defies integration into coherent memory and instead emerges through involuntary and delayed repetition: "The impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located in time" (Caruth, 1996, p. 4). In *Sold*, memory does not offer solace; it invades and destabilises, rupturing the continuity of Lakshmi's selfhood.

In the novel, McCormick foregrounds memory as fleeting and elusive. Lakshmi reflects: "I think of home. But the thought is like a butterfly fluttering too fast to rest" (McCormick, 2006, p. 102). This metaphor reflects trauma's ephemeral nature, where the subject yearns for emotional grounding but remains unable to sustain it. The memory of her mother, Ama, once a source of moral anchoring and identity, becomes increasingly inaccessible. Similarly, in the film, a powerful flashback sequence at 00:34:00 shows Lakshmi walking barefoot with her mother through the hills. The camera bathes the memory in golden hues, evoking warmth and safety. Yet this serenity is abruptly ruptured by a knock at



the door, a symbolic intrusion of trauma into the present. The viewer is jolted alongside Lakshmi, echoing Bessel van der Kolk's (2014) assertion that trauma imposes "the tyranny of the past," collapsing distinctions between then and now (Kolk, 2014, p. 66). This temporal disjunction is reinforced in the film's train journey sequence (15:00–23:00), where visual destabilisation with shaky handheld shots and compressed framing marks Lakshmi's transition into alienation.

Dreams in both media serve as sites of involuntary memory and psychic disruption. In a dream sequence (00:58:00), Lakshmi hears her mother's voice over flickering images of herbs crushed by hand, the rustle of mountain wind, and candlelight shadows. These fragments are presented in low saturation and slow motion, refusing narrative cohesion. This aligns with Gilles Deleuze's (1989) concept of the "any-space-whatsoever", giving a disconnected perceptual field where the subject becomes suspended in time and disoriented in space (Deleuze, 1989, p. 76). Lakshmi becomes not an agent but a receiver of sensations, immobilised by the spectre of her trauma. This visual disorientation is intensified through Laura Marks' (2000) theory of haptic visuality, where cinema evokes emotional and tactile engagement through surfaces and textures rather than exposition. At 00:42:00, Lakshmi is shown slowly running her fingers along the cracked wall of her brothel cell. The tactile act signifies both a yearning for lost connection and a futile attempt to reclaim agency. It suggests what trauma theorists like Dori Laub describe as the muted testimony of the body, where gesture and sensation speak what cannot be verbalised.

In both novel and film, relationships become the only tenuous anchors in Lakshmi's fractured world. Her bond with Shahanna forms a surrogate sisterhood, momentarily interrupting her isolation. The novel does not sentimentalise this relationship but frames it as one of fragile solidarity. In the film, this intimacy is rendered in shared silences and stolen moments of levity, often filmed in close-up and warm lighting. However, when Shahanna is taken away at 01:02:00, Lakshmi stands alone in a dimly lit corridor, whispering "Don't leave me", a scene not found in the novel but expressive of deepened onscreen alienation. This culminates in a key moment of bodily resistance at 01:15:00, when Lakshmi refuses to disrobe for a client. There is no dialogue, only her breath and a close-up of her gaze turned inward. Her stillness becomes an act of refusal. This moment is underscored by Caruth's (1996) insight that trauma is often expressed through affect and gesture, not narration: "To be traumatised is precisely to be possessed by an image or event" (Caruth, 1996, p. 4). Here, that possession becomes confrontation, and silence becomes power. Even the film's conclusion resists resolution. In the final scene (01:30:00), Lakshmi is rescued, but her face betrays no clear relief. There is no sweeping score or overt redemption, only sunlight and quiet. This aesthetic choice reflects LaCapra's (2001) concept of empathic unsettlement, a mode of representation that resists catharsis and forces viewers to remain ethically engaged with the



survivor's ongoing trauma. McCormick echoes this sentiment in the novel's final lines: "I will live. I will escape. I will fight", not an end, but a beginning rooted in survival (McCormick, 2006, p. 263).

The Cinematic Self: Subjectivity and the Ethics of Representation

In *Sold*, Lakshmi's subjectivity is rendered as a site of disintegration and tentative reformation, shaped by both interpersonal rupture and embodied trauma. The novel captures this fragmentation through an episodic structure that resists linear development, while the film articulates it through haptic visuality, symbolic mise-en-scène, and fractured framing. Rather than portraying her identity as a cohesive interiority, the novel and film construct Lakshmi as a subject in flux, affected by space, violence, and memory. In the novel, Lakshmi's evolving selfhood is punctuated by passages that reveal the precariousness of her perception. She states, "Sometimes I think I am no longer me. I am someone else now. Someone who cannot cry, or laugh, or hope" (McCormick, 2006, p. 103). This line underscores how trauma erodes her emotional expressiveness, rendering her a hollow observer of her own experiences. This internal estrangement reflects Cathy Caruth's (1996) concept of trauma as a "breach in the mind's experience of time, self, and the world" (Caruth, 1996, p. 61). The film adaptation conveys this internal breach through visual and auditory disjunction. At 00:39:00, as Lakshmi stares into a dim mirror, her face is momentarily obscured by steam from the brothel's water basin. Her reflection fades and reappears, visualising the impermanence of selfhood. This subtle use of condensation and reflection supports Laura Marks' (2000) claim that "cinema can engage viewers in a tactile relationship with the image, activating memory and effect in the absence of clarity" (Marks, 2000, p. 177).

Moreover, the film avoids static identification with Lakshmi. It positions her not as a knowable protagonist but as a flickering presence, sometimes barely audible, often visually fragmented. In a hallway scene (01:05:00), she walks through a line of men whose faces are not shown. The camera trails behind her, never allowing the viewer to fully see her face, reinforcing the idea that her subjectivity is obscured within institutional violence. The ethics of such a representation align with Rosi Braidotti's (2013) framework of the posthuman, where the subject is "constituted in and by multiplicity, difference, and relationality rather than unity" (Braidotti, 2013, p. 114). Lakshmi is not merely a passive victim; she is a subject shaped by contact, conflict, and care, particularly through transient relationships like that with Harish. In one scene (00:44:00), Lakshmi watches Harish recite English words with joy; she smiles faintly, suggesting that brief intersubjective moments can momentarily re-anchor her dislocated identity.

The novel *Sold* resists a singular, reductive understanding of resistance or victimhood, instead presenting these states as fluid and evolving. Lakshmi's self-perception encapsulates this ambiguity when she



reflects, “What do you call a girl who refuses? A girl who fights? I do not know. But I think she is me” (McCormick, 2006, p. 165). This moment of introspection suggests that resistance may exist not in grand defiance, but in small, interior assertions of agency. The film adaptation preserves this ethos in a powerful visual sequence at 01:15:00, where Lakshmi silently backs into a corner, refusing to undress for a client. The camera holds her in an extreme close-up, focusing on her breath and frozen posture. There is no dialogue, no confrontation, only the subtle yet profound refusal of participation. This moment of stillness functions as a cinematic articulation of bodily autonomy reclaimed in silence.

Such quiet resistance intensifies in the moments leading up to her rescue. At 01:28:00, Lakshmi stands against a wall, upright and still, refusing to avert her gaze. The camera lingers on her face as she looks forward, unblinking and composed. The absence of sound and narrative exposition renders her silence charged with meaning. Here, resistance emerges not as spectacle but as defiance embodied in a refusal to be further diminished. Gilles Deleuze’s (1989) concept of the any-space-whatever, where action is suspended and subjectivity forms through sensation rather than logic, resonates strongly in these scenes. The film’s deliberate visual restraint mirrors what Dominick LaCapra (2001) terms “empathic unsettlement,” an ethical mode of witnessing that neither sentimentalises nor resolves trauma, but instead implicates the viewer in its ongoing presence (LaCapra, 2001, p. 135). In both novel and film, Lakshmi’s fragmented acts of resistance signal not closure, but the slow reassertion of self in a space that has denied her subjectivity. Even the final rooftop scene (01:29:00) resists triumphant closure. Lakshmi is surrounded by other girls, yet she doesn’t smile or speak. Her gaze drifts to the open sky, conveying both hope and uncertainty. The camera slowly zooms out, allowing her to dissolve into the collective

Conclusion:

Sold, in both Patricia McCormick’s novel and Jeffrey D. Brown’s film adaptation offer a profoundly layered portrayal of trauma as an enduring condition that unfolds across fragmented time, disrupted space, and sensory dissonance. This study has shown that trauma in *Sold* is not depicted as a singular event but as a pervasive and destabilising force that fractures identity, memory, and belonging. The novel’s episodic prose mirrors Lakshmi’s disintegrating sense of self, while the film renders her inner world through a cinematic language of rupture, disjointed flashbacks, ambient soundscapes, and tactile visual cues. These are not mere stylistic elements but formal mechanisms that communicate the lived intensity of psychological confinement and alienation.

One of the key findings of this paper is the interrelation between spatial displacement and psychic estrangement. The film’s visual journey from Lakshmi’s rural Nepalese village to the claustrophobic



interiors of Happiness House is marked by changes in lighting, camera framing, and sound design, emphasising a rupture in both geography and selfhood. By avoiding sentimentalism or visual indulgence, the film upholds an ethical position that centres on Lakshmi's perspective. Traumatic memory functions here as an involuntary and disruptive force; the intrusion of flashbacks into the present mirrors the fragmented nature of post-traumatic recall, enhancing the disorientation and psychological collapse that define Lakshmi's experience.

The film also powerfully resists objectifying Lakshmi's suffering. Instead of aestheticising violence, it focuses on bodily gestures, facial expressions, silence, and atmospheric textures to externalise her disconnection from self and world. This visual restraint resonates with feminist film theory's critique of voyeurism, aligning the adaptation with ethical modes of spectatorship that reject passivity and demand critical engagement. By using affect and fragmentation as narrative tools, the film invites what Dominick LaCapra terms "empathic unsettlement", a discomfiting but necessary position from which the viewer may bear witness without claiming mastery over the trauma being depicted. Despite condensing or omitting aspects of the novel, the film compensates through a heightened sensory design that privileges texture and embodiment over exposition. Acts of resistance: Lakshmi's silences, her gaze, and her hesitation become subtle but powerful assertions of agency. These are rendered not through dialogue but through cinematic form, underlining the film's commitment to representing trauma ethically and without spectacle.

In narratives of trauma, such as *Sold*, identity does not exist as a stable core but emerges as a fluid and evolving construct shaped by language, memory, and human connection. Lakshmi's sense of self is initially defined by her familial roles and the cultural rhythms of her Himalayan village. However, this anchored identity begins to unravel when she is trafficked into sexual slavery. Both the novel and its film adaptation trace her struggle to reconstruct a fragmented selfhood amid violence, dislocation, and psychological rupture. Nevertheless, storytelling functions as a reparative practice. In the novel, Lakshmi's voice emerges through introspective monologues that allow her to bear witness to her suffering. As she navigates pain and silencing, Lakshmi gradually begins to reclaim her narrative. Crucially, *Sold* extends beyond the individual, confronting the systemic violence of sexual exploitation. Through Lakshmi's story, the text and film not only document trauma but engage the public in ethical witnessing, which highlights storytelling as both a form of survival and a means of social intervention.



References

- Al-Ma'arawi, A. K., & Dawood, R. A. (2023). *Revealing the Significance of Critical Stylistics Analysis of Patricia McCormick's Novel Sold*. ResearchGate.
<https://www.researchgate.net/publication/371978145> Accessed on June 14, 2025.
- Braidotti, R. (2013). *The Posthuman (1st Ed.)*. Polity Press.
- Brown, J. D. (Director). (2014). *Sold* [Film]. Surya Production.
https://www.google.com/search?q=sold+movie+2024&sca_esv=d26a96fc0b0910e2&sxsrf=ANbL-n6j. Accessed on June 5, 2025.
- Caruth, C. (1996). *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins UP.
- Das, A., & Mishra, D. (2023). *The significance of trauma representation and feminist Resistance in Patricia McCormick's Sold*. Women's Studies International Forum.
<https://doi.org/10.1016/j.wsif.2023.102798>. Accessed on June 10, 2025.
- Deleuze, G. (1989). *Cinema 2: The time-image: The time-image*. University of Minnesota Press.
- Kaplan, E. (2005). *Trauma Culture: The Politics of Terror and Loss in Media and Literature*. Rutgers UP.
- LaCapra, D. (2000). *Writing history, writing trauma*. Johns Hopkins University Press.
- McCormick, P. (2006). *Sold*. Hyperion Books for Children.
- Mulvey, L. (1975). Visual Pleasure and Narrative Cinema. *Screen*, 16, 837–848.
- Pandey, M. (2019). *A study on child abuse and human trafficking concerning Patricia McCormick's Sold*. *Journal of Emerging Technologies and Innovative Research (JETIR)*, 6(7), 200–204.
<https://www.jetir.org/papers/JETIR1907A29.pdf>. Accessed on June 15, 2025.
- Shah, R., & Chhetri, N. (2023). *Survivor-centred storytelling: A feminist perspective on trafficking in South Asia*. Women's Studies International Forum, 98, 102798.
<https://doi.org/10.1016/j.wsif.2023.102798>. Accessed on June 17, 2025.
- Shirzad, M., & Saeed, A. (2023). *Revealing the significance of critical stylistics analysis in Patricia McCormick's novel Sold*. *International Journal of Language and Literary Studies*, 5(2), 96–110.
<https://www.researchgate.net/publication/371978145>. Accessed on June,10,2025
- Wikipedia contributors. (2025). *Patricia McCormick (author)*. Wikipedia, The Free Encyclopedia.



[https://en.wikipedia.org/w/index.php?title=Patricia_McCormick_\(author\)&oldid=1286732361](https://en.wikipedia.org/w/index.php?title=Patricia_McCormick_(author)&oldid=1286732361).

Accessed on June 15, 2025