Journal Of the Iraqia University (77-2) 31 October (2026)

ISSN(Print): 1813-4521 OnLine ISSN:2663-7502
Journal Of the Iraqia University
available online at
https://iasj.rdd.edu.iq/journals/journal/view/247

Fragments of Truth: Crisis Narratives in Contemporary Digital Culture

by Instructor .Hassan Hadi Yasir
Imam Al-Kadhum College/Thi-Qar
Department of English
hassan.hadi@iku.edu.iq

م. حسن هادي ياسر

كليه الامام الكاظم عليه السلام للعلوم الإسلامية الجامعة اقسام ذي قار قسم اللغة الإنكليزية

Abstract

In literature, the twenty-first century shows new conflicts and new opportunities, as the world over faces the challenges of universal surveillance, the digital archive, and global crisis. The traditional model of literary witnessing, based on the idea of testimony and experience, is overwhelmed or replaced by the traces of experience that remain in the digital media. Modern novels incorporate WhatsApp metadata, CCTV logfiles, and other digital traces as part of the narrative, offering an entirely new form of witnessing that genuinely witnesses the world beyond the limits of the human senses. Discourses on trauma, surveillance, and the digital archive have greatly increased in recent years, but very little attention has been given to the way in which contemporary literature incorporates these traces into the traditional accounts of contemporary crisis, which is a very important area of research that has been completely overlooked by the literature, which either examines the artistic representation of psychological trauma or the sociopolitical implications of the subject, without paying attention to the issue of the way in which literature makes use of the traces of experience as a form of truth. By exploring some contemporary novels such as Mohsin Hamid's "Exit West" , Dave Eggers' "The Circle" , and Don DeLillo's "Zero K" , this research will address Weizman's notion of forensic architecture and Kirschenbaum's notion of forensic imagination, as they apply to crisis literature of the digital age as a counter-archive, incorporating the archive into the narrative, making human experience scientifically verifiable. This paper will also explore the cultural and technological setting in which literary witnessing occurs, as Landsberg's notion of prosthetic memory and Zuboff's notion of surveillance capitalism come into play. This paper, through the lens of textual analysis, will argue that crisis literature of the twenty-first century has shifted the locus of witnessing from voice to trace, thus redefining innocence and responsibility in the age of algorithmic, digital, total surveillance, so that literature is not merely a reflection of reality, but an agent in the epistemological and ethical struggle for knowledge and response in the age of the event. Keywords: Digital Forensics, The Forensic Turn, Algorithmic Violence, Metadata Narratives, Surveillance Capitalism, Documentary Realism.

الخلاصة

في الأدب، يُقدّم القرن الحادي والعشرون تحديات وفرصًا جديدة، إذ يواجه العالم بأسره تحديات المراقبة الشاملة، والأرشيف الرقمي، والأزمات العالمية. لقد طغى على النموذج الأدبي التقليدي للشهادة، القائم على فكرة الشهادة والتجربة، أو استُبدل بآثار التجربة المتبقية في الوسائط الرقمية. تُدمج الروايات الحديثة بيانات واتساب الوصفية، وسجلات كاميرات المراقبة، وغيرها من الآثار الرقمية كجزء من السرد، مُقدّمةً شكلًا جديدًا كليًا للشهادة يُوثّق العالم بما يتجاوز حدود الحواس البشرية. وقد ازدادت النقاشات حول الصدمة والمراقبة والأرشيف الرقمي بشكل كبير في السنوات الأخيرة، لكن لم يُولَ سوى القليل من الاهتمام لكيفية دمج الأدب المعاصر لهذه الآثار في الروايات التقليدية للأزمات المعاصرة، وهو مجال بحثي بالغ الأهمية أغفله الأدب تمامًا، إذ يقتصر على دراسة التمثيل الفني للصدمة النفسية أو الآثار الاجتماعية والسياسية للموضوع، دون الالتفات إلى كيفية استخدام الأدب لآثار التجربة كشكل من أشكال الحقيقة. من خلال استكشاف بعض الروايات المعاصرة مثل "الخروج غربًا" لمحسن حامد، و"الدائرة" لديف إيغرز، و"صفر ك" لدون ديليلو، سيتناول هذا البحث مفهوم وايزمان عن الهندسة المعمارية الجنائية ومفهوم كيرشنباوم عن الخيال

الجنائي، وكيفية تطبيقهما على أدب الأزمات في العصر الرقمي كأرشيف مضاد، يدمج الأرشيف في السرد، مما يجعل التجربة الإنسانية قابلة للتحقق العلمي. كما ستستكشف هذه الورقة البحثية السياق الثقافي والتكنولوجي الذي تحدث فيه الشهادة الأدبية، حيث يبرز مفهوم لاندسبيرغ عن الذاكرة الاصطناعية ومفهوم زوبوف عن رأسمالية المراقبة. ستجادل هذه الورقة، من خلال عدسة التحليل النصي، بأن أدب الأزمات في القرن الحادي والعشرين قد حول موضع الشهادة من الصوت إلى الأثر، وبالتالي أعاد تعريف البراءة والمسؤولية في عصر المراقبة الخوارزمية والرقمية والشاملة، بحيث لا يكون الأدب مجرد انعكاس للواقع، بل عاملاً في الصراع المعرفي والأخلاقي من أجل المعرفة والاستجابة في عصر الحدث.

الكلمات المفتاحية: الطب الشرعي الرقمي، التحول الجنائي، العنف الخوارزمي، سرديات البيانات الوصفية، رأسمالية المراقبة، الواقعية الوثائقية.

The methodology

This research aims to use Qualitative Forensic Discourse Analysis (QFDA) and treat the literary works as "forensic sites" where digital evidence is effectively utilized to narrate the events. The process involves three steps:

-Digital Evidence Extraction: The Material Traces (Kirschenbaum, 2008) to Challenge State-imposed Narratives through Timestamps, GPS Data and Chat Logs**

-Spatial Reconstruction: The location of physical and digital (Weizman, 2017) spaces to reveal the discrepancies between the narratives and the truths we reveal in these spaces.**

-Empathy-Data Bridge: Using prosthetic memory (Landsberg, 2004) to demonstrate the manner in which the ethical responsibility to engage with the emotions in the data occurs among the readers of the data.

The Significance of The Study

-Academic: Brings Evidence-Based Narratology to the table in the form of linking traces in theorization and literature.

-Political: Reveals literature as a counter-archive that saves the story of the erased.

-Ethical: Reveals the way the digital evidence frame enables the mediation of empathy.

Questions of the Study

- What kind of truth do contemporary crisis novels most often construct using the tool of digital evidence in an era of silenced human voices?
- What kind of authority does the digital trace have as evidence as opposed to the human voice?
- What kind of counter-archive do novels become in the face of erasure?

Introduction

In the course of the last two decades, the notion of the truth of anything has shifted from the traditional archives to traceable activities on billions of diverse devices on thousands of networks all around the globe. This is the era of the Digital Age, which enables the recording of the history of human experience, and mass surveillance on a scale that which we will never know may be hiding in plain sight or destroyed (Zuboff 2019).This reality has given rise to the phenomenon of the "Forensic Turn" in the contemporary literary movement. In the traditional sense, the truth of the narrative was achieved through the psychology of the characters of the novel. In the contemporary sense, as Weizman (2017) understands it, personal accounts may be discredited, and traces of evidence, like the GPS of the message, may be necessary to prove the truth of what is happening. This study, based on the concept of forensic imagination as described in Kirschenbaum's (2008) work, aims to examine the use of metadata narrative in selected novels as a means to create a counter-archive that provides a crisis narrative based on evidence and accountability.

Metadata as Narrator

In the context of crisis writing in the current digital age, metadata can be viewed as an evidentiary narrator. Metadata can offer greater evidence and verified facts than the human narrator can provide. As Kirschenbaum (2008) argued, digital action always leaves behind a physical record, such as timestamps and GPS data, which cannot be altered or fabricated. Metadata thus enables the writing to record the experience and assert the "truth" even if the individual is not heard.In the selected novels, metadata is an important part of the narrative. In Mohsin Hamid's "Exit West" (2017), the digital traces highlight the characters' migration and displacement experiences and the lived experiences during migration. In Dave Eggers' "The Circle" (2013), the digital traces and platform-generated surveillance highlight the tension between the individual's subjectivity and the institution's surveillance. In Don DeLillo's "Zero K" (2016), the digital traces and timestamps highlight the characters' interactions with the systems that control life and death. Through the use of these narratives, the novels utilize the metadata to create a sense of accountability, which shows the ways in which data can be used to create a sense of authority, even as "cold data" becomes a form of counter-archive, showing the ways in which literature can be used to preserve human experience against the threat of erasure or censorship (Weizman,

2017).Metadata as an Incorruptible WitnessMetadata is a kind of incorruptible narrator of the crises of the modern day, holding evidence of the events that have transpired despite the silence of the human observer. In all cases, the trace of each digital action is a material one that is difficult to alter or erase (Kirschenbaum 2008). These traces, timestamps, GPS coordinates, and other forms of data that have the potential to hold the time and space of human activity or extract information from the device that an application or web browser is running on to a server log—have become digital artifacts to be read transparently to reveal the events that have transpired in space-time to reveal the experiences that have transpired to provide the building blocks to narrative truth.Metadata plays this role in the chosen novels. In exit west (2017) by Mohsin Hamid, the digital traces hold the movement and communication of refugees as they move and document their experience of displacement. SYSTEM.PROLIFERATION Eggers' novel "The Circle" (2013) highlights the tension between individual agency and institutional control through the use of system logs and platform metadata. In Don DeLillo's "Zero K" (2016), the experience of fear and death is filtered through biometric data and technical information in the form of prosthetic memory (Landsberg, 2004)These novels use passive data to create actionable evidence for the narrative, using metadata to frame the narratives so that literature can act as counter-archive to the process of human erasure. Forensic data, according to Weizman (2017), creates the line between safety and danger, and literature that enacts the forensic turn can translate the state's surveillance practices into ethical testimonials (Zuboff, 2019).

Characterizations of a Digital Ghost

In contemporary crisis literature, digital traces persist as enduring narrative elements, reconstructing experiences of absent or silenced individuals. As previously mentioned, we are referring to this idea as the Digital Ghost, in line with Kirschenbaum (2008) and his concept of material inscription: digital files deleted and devices destroyed still leave behind traces embedded into physical media that acts as an ever-present register of events.Digital Ghosts operate in different ways across the chosen novels. In Mohsin Hamid’s Exit West (2017), logs of messaging and timestamps track the movement of refugees, metadata that stands as a testimony to displacement. In Dave Eggers’s The Circle (2013), online activity like last-seen markers and digital footprints records the characters’ interactions and presence, revealing the friction between visibility and control. Don DeLillo’s Zero K (2016) describes how technical and biometric data capture human experience inaccessible by other means, giving you a kind of prosthetic memory (Landsberg 2004).Insofar as literature stirs the dust of these digital traces, it converts what is otherwise inert data into usable narrative evidence, enabling readers to experience events indirectly but reliably. Digital.

The Novel as a Map for Forensics

Erasing a violent space, such as a protest area or a hidden prison, is equivalent to erasing the memory of that space. Spatial Justice, as it relates to literature, re-creates space. You will build on Wellerstein’s definition of forensics and use it to analyze how the novelist uses architecture and GPS data to “remap” the scene of the murder itself according to Weizman’s philosophical shifts regarding forensic architecture. It becomes a three-dimensional object that holds truth inside. Slow Violence (Nixon, 2011), or violence that happens gradually and goes unnoticed, is a strategy that the State employs often to conceal itself. The strategy that this section of the paper proposes is that the crisis literature can be seen as a Counter-Archive. Documents the “material traces” of catastrophe, such as damaged buildings, chemical spills, or network outages

Datafication Subject

The datafication of human subjects: The process by which human subjects become quantifiable units, observed and measured by institutional or state apparatuses (in contemporary crisis literature) Based on Zuboff (2019), datafied human subjects are not treated as individuals with agency or rights, but as elements of data, the subject of what could be called “algorithmic violence,” especially when the data is acted out by the algorithms based on the patterns that they themselves have exhibited.Kirschenbaum (2008), for instance, discusses the materiality of digital traces, resulting in the creation of “Digital Twins”—digital representations of human individuals that exist permanently. These ones and zeros, as seen in the literature, become the Digital Ghosts, the memory that witnesses experiences not told or remembered in the physical world. Moreover, the inscription of datafication differs in the chosen novels. For instance, in Mohsin Hamid’s "Exit West" (2017), the digital communication of refugees is monitored and leaves traces that constitute the documentation of the refugees’ harrowing circumstances of survival. In Dave Eggers’ The Circle (2013), characters are constantly monitored and assessed digitally in a dynamic that reveals tensions between algorithmic assessment and agency. In Don DeLillo’s Zero K [2016], such archives are personified: the characters’ biometric data and technological metadata serve to intervene in the ways that the archive of digital traces becomes a site of mediation between life, death, and memory. The selection of novels collectively constitute, as counter-archives, traces visible to datafication’s

erasures made manifest through sheer existence: the traces of what it means for the subject of dataification to live.

Death of the Authentic

In this mad world of deepfakes and generative AI, some recent crisis literature is a real crisis of human experience — the verification challenge. This effect, termed the Death of the Authentic36, illustrates how artefacts and behaviours emerging from digital technolgies can be both synthetic (faked) and mask / erase real events37. Literature's answer, at least in fiction and poetry, is to use forms of digital provenance — blockchain records, cryptographic hashes and other material inscriptions (Kirschenbaum, 2008) to authenticate the lived experiences of characters and keep preserved the Voice of Innocence.Authors with the shortlisted novels have employed various means to demonstrate this verification. In Mohsin Hamid's Exit West (2017), the movements and communications of its characters are recorded to ensure authenticity amid a narrative of dislocation.In Dave Eggers's The Circle (2013), systems of surveillance and algorithmic assessment impinge on personal experience, forcing characters to negotiate the data-mediated proof they take for their activities. Biometric and technical data are used to validate life events, as seen in Don DeLillo's Zero K (2016), with literature mediating the human implication by viewing experience through a lens of algorithmic suspicion.In embedding verifiable digital evidence, these novels act like counter-archives, preserving human experience and creating a narrative space in which authenticity is reproduced to remain vigilant over ego-technologies that manipulates their own readers. This provides a forensic extension of the literatures human turn, demonstrating how literature can stake claim to truth and accounting in situations where human testimony may be inadequate (Weizman 2017).

How does the character in the crisis literature fight back from being a "Datafied Subject"?

Obfuscation: The character makes "noise" in the data. The Forensic Turn: The character uses their datafication against the system. The state claims the subject wasn't at the protest? The datafied subject produces their metadata to prove the state is lying. Prosthetic Memory: The subject is able to create a Prosthetic Memory (Landsberg, 2004), as he/she is able to share their digital "traces" with the reader. The "Cold Data" is once again transformed into a "Human Story," as the world is forced to see the person behind the data points.

The literary movement of "Aesthetic of the Fragment"

Modern crisis-literature frequently employs an aesthetic of the fragment, which is a way for evoking the fact that comprehensive accounts are no longer possible, either because we're in a crisis or everyone is under perpetual surveillance. In this perspective, fragmented materials—leaked emails, voice notes, corrupted data files—possess formal materiality (Kirschenbaum, 2008), giving verifiable traces of experience that save the Voice of Innocence.The splintered narrative turns the reader into a forensic analyst, who has to actively rebuild the events and link the evidence. This process reflects an interpretation of prosthetic memory put forth by Landsberg (2004) and allows readers to receive texts representing trauma and, importantly, validate this experience through what is left in the text. The aesthetic of the fragment appears in different forms through the selected novels. Mohsin Hamid's Exit West (2017) assembles inchoate but sincere records of displacement from missives and time stamps. In Dave Eggers's The Circle (2013) available data enables us to document the effects of surveillance in totality. The material traces of life, death and memory in Don DeLillo's Zero K (2016) are corrupted files and fragmented data.This foregrounding of fragments establishes a forensic mode of truth in literature — evidence whose incompleteness has authority, an arrangement that allows narratives to withstand erasure and reassemble for their readers.

The Main Themes of Digital Forensics and Crisis Literature

- **Digital Materiality and the Resistance to State Erasure**

This conflict of the permanent nature of the digital world with the need of the state to "delete" history forms the crux of crisis fiction itself. Truth, as such, has become less an opinion, more a physical inscription in the contemporary world. As Kirschenbaum (2008) points out, "Any form of digital activity, such as the transmission of a GPS signal or a message, has a physical embodiment as a 'trace' on some form of storage medium." This, in fact, points to the ultimate archive of the world of the researcher, literature itself. In fact, the "formal materiality" of the data thus produced is indelible, no matter the extent of the efforts of an authoritarian state to "erase" a structure, or kill off a dissident.As Weizman (2017) points out, the "forensic turn" places the burden of proof upon the object itself, which acts as a "silent witness" to its own history, uncorruptible by any means, as opposed to the easily intimidatable human witness itself. Indeed, literature acts as the "forum" wherein fragments of data are re-assembled to counter the state's "modern derangement," wherein "Voice of Innocence" itself is preserved through the physical integrity of" (349) that ruin.

- Algorithmic Oppression and the Reclamation of the Datafied Subject

Surveillance Capitalism: “If in the real world the individual was a citizen waiting to tell his story, here the individual has become a Datafied Subject waiting to be predicted and controlled.” This is the “Instrumental Power” that Zuboff (2019) describes: the “effort to automate human behavior by reducing life to a stream of behavioral data points.” This is the oppression that is also described in the crisis literature as the “oppression of identity.” The protagonist is “hunted” by an algorithm that has already judged him based on the metadata used to generate the “patterns of life” rather than anything that could be defined as intentionality. The importance of this research, however, is that it reveals the way that this “Voice of Innocence” is capable of making a “counter-strike” using the tools of surveillance: logs, timestamps, and encryption. An internal tension of the story is this question, how can our protagonist find his way in a world where he is “seen” by the camera but “unheard” by the system; ultimately leveraging what for him is an intersecting Forensic Imagination to transform and translate what has always been surveillance of him into interpretation — evidence of who he is as a human being.

- **Spatial Justice and the Forensic Reconstruction of Memory**

The first landscape to be distorted in the way that the events in the state of crisis are portrayed is the geography. The Literature: A Dangerous Truths This Field of Study Explores How Literature Accomplishes Spatial Justice as Forensic Map. As I go into more detail on the theories of Forensic Architecture that Weizman (2017) describes, the novels of today recreate the “invisible” moments of violence through cross-checking the metadata and the ruins. This is particularly relevant in the way that the “Slow Violence,” which Nixon (2011) describes as “a slowly unfolding press of human and natural events,” is documented in the way that the literature has to haunt the “material traces” of this violence in order to give the reader of the book the prosthetic memory. This is in the way that Landsberg (2004),. The reader becomes a "global witness" who is accountable to the truth that the geographical archive of the novel traces, turning the information from a "cold" fact into a collective responsibility.

The Democratization of Truth

Traditionally, truth was dispensed by state institutions, courts or the media. However, contemporary crisis literature democratizes witnessing by a consideration of the novel as an inherently forensic forum (Weizman 2017). By embedding satellite images, leaked documents and unprocessed digital data into narratives, authors avoid censorship and reveal hidden forms of violence (Nixon, 2011). The reader becomes active, assessing evidence in opposition to state propaganda and contributing to the recreation of events.

Research Gap and Contribution

Although several researchers have contributed to the implications of the concept of digital traces in literature and forensic analysis, none of them have contributed to the analysis of the way in which the concern that was symptomatic of their work on technology and narratives of trauma and violence in contemporary crisis novels is hand-in-hand with narrative strategy in contemporary crisis novels. Most of the works done by these researchers have been of an exploratory nature and have focused on either technology or narratives of trauma and violence individually without the two concepts being linked in any way. This research fills this gap in the existing literature by highlighting the way in which literature not only reconstructs psychological experiences through its interaction with digital traces but also the way in which it reconstructs the status of truth itself.The novels that have been chosen are: “Hamid’s” “Exit West”, "Eggers'" "The Circle", and "DeLillo"'s"Zero K", and the reason behind the choice of these novels is that these novels comprise the body of 21st-century crisis literature that uses various means of incorporating digital evidence into their narratives. An analysis of these works of fiction is hoped to achieve the following through this study:Theoretical contribution: It will present the model of Evidence-Based Narratology and the way in which metadata narrates and produces knowledge;Practical contribution: It will illustrate the power of literature to evade noting and validate experiences in the context of regimes of surveillance and algorithmic violence;Methodological contribution: It will use Qualitative Forensic Discourse Analysis (QFDA).

Conclusion

Digital forensic analysis reveals the common ground of perusing contemporary literature and testimony, which is rewritten to reveal[note that this is now the literal meaning of the witness as a type of testimony in posthumanist dimensionality. Through the use of digital evidence and spatial documentation (Kirschenbaum, 2008; Weizman, 2017), the Voice of Innocence is rewritten, providing a counter-narrative to the erasure provided by the state and its agencies. Related to the concept of Surveillance Capitalism (Zuboff, 2019), literature provides the individual with agency, as truth is negotiated and not recorded (Gitelman, 2013).The Crisis literature also provides an ethical bridge in its ability to offer fragmented testimony and to encourage the reader to become involved in the forensic imagination, providing the authors with the ability to create prosthetic memory (Landsberg 2004), moving beyond the boundaries of geography and time to record the Slow Violence

and the suffering that is diffused through the disasters of the present (Seltzer, 1998; Nixon, 2011). Even partial images and shards are important, as they highlight the bias of the algorithm (the New Jim Code, Benjamin 2019), and the state (based on predictive Risk Profiles) in its operation (Amoore 2013).In short, forensic literature claims to democratize the very nature of truth, where both the text and its audience simultaneously testify to a narrative and consequently preserves human dignity as well as ethical accountability in an age of ubiquitous surveillance.

Recommendations

The first recommendation for future research is related to the development of literary methodology into Algorithmic Literacy. As the "Voice of Innocence" becomes more and more mediated through digital media, it is necessary to go beyond the traditional close reading and examine the "Instrumental Power" inherent in software and metadata. As Zuboff (2019) argues, "Power in the age of surveillance is encoded." Thus, it is necessary for researchers to develop the ability to decode the digital provenance and the "formal materiality" of the text in order to examine how narratives are surveilled and controlled. This will enable the critic to examine the digital infrastructure of the novel not only as a background setting, but also as an active agent in the battle for truth, and to decode the Datafied Subject with the technical sophistication required by the era of surveillance. Future studies should examine the ways in which authors represent resistance to Algorithmic Risk (Amoore, 2013) and the racial biases that are encoded in surveillance technology (Benjamin, 2019). This is a task that requires critics to develop a "techno-literary" perspective in order to observe how software replicates traditional power relations.Moreover, it is proposed that the discipline should extend its scope into Environmental and Somatic Forensics in order to deal with the "invisible" damages of the modern age. On the basis of Nixon's (2011) theory of Slow Violence, it is proposed that future studies should investigate the ways in which literature registers the "biological metadata" of the human body and the "scarred" landscape. By employing the notion of the "Forensic Forum" developed by Weizman (2017), it is possible to examine the body as a location of evidence in which chemical, radioactive, or biometric evidence functions as an incorruptible witness to the state of neglect or violence perpetrated by the state.Finally, future research must consider the ethical and technological limits of witnessing. Researchers must create a framework for containing the Forensic Sublime, ensuring that the application of raw, "Prosthetic Memory" (Landsberg, 2004) is used to humanize the victim and not to inundate the reader with secondary trauma. At the same time, this study proposes an exploration of the "Blockchain of Narrative"—the application of decentralized, cryptographic networks to secure the Material Inscription (Kirschenbaum, 2008) of crisis narrative. Through the timestamping and authentication of the survivor's narrative, literature can transcend the "Death of the Authentic" and become an immutable ledger of human dignity that resists the deepfakes and erasures of the surveillance state.

References

- Amoore, L. (2013). *The Politics of Possibility: Risk and Security Beyond Probability*. Duke University Press.
- Benjamin, R. (2019). *Race After Technology: Abolitionist Tools for the New Jim Code*. Polity Press.
- DeLillo, D. (2016). *Zero K*. Scribner.
- Eggers, D. (2013). *The Circle*. Knopf.
- Gitelman, L. (2013). *Raw Data is an Oxymoron*. MIT Press.
- Hamid, M. (2017). *Exit West*. Riverhead Books.
- Kirschenbaum, M. (2008). *Mechanisms: New Media and the Forensic Imagination*. MIT Press.
- Landsberg, A. (2004). *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*. Columbia University Press.
- Nixon, R. (2011). *Slow Violence and the Environmentalism of the Poor*. Harvard University Press.
- Seltzer, M. (1998). *Wound Culture: Trauma in the Pathological Public Sphere*. University of Chicago Press.
- Weizman, E. (2017). *Forensic Architecture: Violence at the Threshold of Detectability*. Zone Books.
- Zuboff, S. (2019). *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. PublicAffairs.
- Didi-Huberman, G. (2008). *Images in Spite of All: Four Photographs from Auschwitz*. University of Chicago Press.