

Salama's Hallucinations Analysis in Zoulfa Katouh's *As Long As The Lemon Trees Grow***Aulia Hapsari Fadhilah^{✉ 1}, Sri Sumaryani²,**^{1,2} Faculty of Language and Arts, Universitas Negeri Semarang, Indonesia**Article Info****Abstract****Article History:**

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War is a violent event that can lead to psychological destruction, such as depression, deep trauma, and others. Depression and trauma can cause hallucinations. Hallucinations are psychological disorders when someone sees or hears something that actually does not exist. The unconscious mind, painful memories, and deep trauma can profoundly influence hallucinations, much like a dream does. This article aims to reveal and show the representations of unconscious desire, fear, and trauma through the hallucinations that are experienced by the main character in Zoulfa Katouh's *As Long As The Lemon Trees Grow*. The method used is qualitative and is analyzed using Sigmund Freud's theory of the unconscious mind. The results of this research show that Salama's hallucinations have a close relationship with the unconscious mind. The hallucinating figure of Khawf represents Salama's deep fear and trauma, as Khawf constantly reminds her of the stern warning that compelled Salama to flee the conflict occurring in her country. Meanwhile, the hallucinating figure of Layla is a representation of her hidden desires, a sense of security and companionship in a world that has become unbearable.

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INTRODUCTION

War is a violent conflict that occurs between two or more opposing groups, nations, or parties (Hendrilin, 2024). War usually involves organized violence and the use of weapons that cause tremendous destruction. War often causes destruction in all aspects, ranging from economic, social, and cultural, as well as human life itself. Apart from bringing physical destruction, war also has a huge impact on human psychology and mentality. Victims of war violence are not only soldiers or military but also civilians. In fact, war often has the greatest impact on civilians, with around ninety percent of war victims being civilians (United Nations, 2022).

According to CFR Education (2024), one in five people who experience war suffer from trauma,

post-traumatic stress disorder (PTSD), depression, or hallucinations. Survivors of war and conflict can even pass on their trauma from generation to generation. Even in modern times like today, war still occurs in several countries, for example, the civil war in Syria. The war in Syria has caused the largest loss of life since World War II. For over ten years, Syrians have been living through a civil war. Bashar al-Assad loyalists and pro-democracy groups have been fighting the civil war since 2011.

As explained in the previous passage, war not only causes physical destruction but also negatively impacts mental health and leads to psychological issues, most commonly post-traumatic stress disorder (PTSD). The hallmark of PTSD is 're-experience,' where the person experiences clear and intense emotional disturbances from past events,

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which may feel as if the event or aspects of the event are happening again (Dudley et al., 2024). PTSD typically develops immediately after a traumatic incident, and one of the symptoms often reported in trauma-exposed individuals with PTSD disorder is hallucinations (Quide, 2023). Individuals with PTSD may experience hallucinations as a result of the psychological changes trauma causes in the brain. Hallucinations are a disorder where someone feels, sees, or hears something that is actually not real. Individuals who experience hallucinations feel as if they are receiving stimuli that do not objectively exist. In hallucinations, clear images occur just like in perception (Wello et al., 2024). Nurhalimah (2016) stated that several factors, such as biology, psychology, and past memories. Hallucinations are often used to represent psychological trauma, emotional repression, and emotional struggles.

The above phenomenon regarding the depiction of war and its effects, especially psychological issues can be found in many literature, especially novels. These literary works are typically written by refugees or descendants of those from conflict-affected countries, serving as reminders to the world about the cruelty of war and its impact on human life, particularly on civilians. The novel *As Long As The Lemon Trees Grow* by Zoulfa Katouh tells a story about war and its impacts. The novel traces the war that happens in Syria, a civil war that occurred between pro-democracy rebel groups and the regime of Bashar al-Assad. The story begins with Salama as the main character, who lives amidst the conflict and violence caused by the civil war in Syria after her family got killed and abducted by the government. Salama must care for her pregnant sister-in-law, Layla, and the only way to survive is to escape to Europe. However, the feeling of guilt about the war victims in her country made it difficult for her to leave.

Several studies have examined *As Long As the Lemon Trees Grow* as the object of their research, for instance, the analysis of the trauma that is portrayed by the main character and the cause of the main character's trauma (Nopriyanto, 2024) and the analysis of Salama's personality structure by exploring the interaction between the id, ego, and superego that shape Salama's character development and her psychological journey (Aliyya, 2024).

Apart from those, there is some research related to psychological issues. The film *The Monster Calls* demonstrates that dreams and hallucinations are not meaningless; rather, they are connected to the character's mental condition (Maesya, 2018). The main character experienced the objectivity reality, an anxiety that comes from the fear of the danger in the outside world can be found in Julian Magnad's *Face in*

the Crowd (Khoiriyah, 2019). Then, in Lewis Carroll's *Alice's Adventures in Wonderland*, the main character shows the anxieties by the main character's feeling and imagination (Ulfa & Wulandari, 2019).

Therefore, the analysis of the novel can be conducted to find out more about the psychological things that have many intriguing aspects to discuss. While still focused on a topic around psychologic, the researcher wants to examine the mental issues that are different from previous studies on *As Long As The Lemon Trees Grow*, which focused on character development and the cause of the trauma. Based on the previous studies, the researcher aims to analyze and explore how the hallucinations experienced by the main character function as symbolic representations of Salama's unconscious fear and trauma. By applying Sigmund Freud's theory of the unconscious mind, this research will bring a new understanding and perspective to the reading of *As Long As The Lemon Trees Grow* novel.

METHODS

This study uses a qualitative method to understand and analyze the passage in Zoulfa Katouh's *As Long As The Lemon Trees grow*. According to Creswell (2018), qualitative research is an approach for exploring and understanding that relies on data in the form of text. By using this method, the researcher can increase understanding of aspects linked to the topic to interpret the data that have been collected. The researcher applies Sigmund Freud's theory of the unconscious mind. Freud (1915) stated that the unconscious is the main source of human behavior; like an iceberg, the most important part of the mind is the part you cannot see.

Through the theory, the researcher examines the narrative, dialogue, inner thoughts, and the main character's behavior that shows any sign of hallucination that reveals her unconscious desires, trauma, and fear. Freud (1915) argued that repressed desires and fears often resurface through symbolic forms, such as dreams or hallucinations, which he stated as the return of the repressed. Hallucination is similar to a dream, that manifestation of unconscious desires, fears, and conflicts that the conscious mind cannot fully face. They are described as vivid and as accompanied by a sense of reality. But, unlike dreams that appear when we are asleep and almost happen on a daily basis while hallucinations can appear when we are awake. Hallucinations are defined as clinical and anomalous because they are intrusive, negative in content, or simply because they co-occur with other symptoms of the disease (Waters et al., 2020). By applying this framework, the study seeks to

understand how Salama's hallucinations are not signs of madness but rather psychological expressions of unresolved trauma that drive the emotional arc of the story.

In this study, the researcher uses the novel *As Long As The Lemon Trees Grow* by Zoulfa Katouh as a primary data source that is relevant to the topic of the study. The secondary data of this research are taken from books, journals, online articles, and other sources that relate to the topic of the study. In this research, the researcher conducted a close reading of *As Long as the Lemon Trees Grow* to identify passages that reflect symptoms of anxiety and hallucinations experienced by the main character. The researcher identified the words, phrases, and inner thoughts that represent symptoms of hallucinations. Using Sigmund Freud's psychoanalytic theory, the analysis focused on how these symptoms reveal unconscious desire, trauma, and fear. The final interpretation draws conclusions about the psychological impact of war and the symbolism and meaning behind it.

RESULTS AND DISCUSSION

This section discusses three points about how the hallucinations of the main character serve and represent the unconscious mind, based on psychological theory. This analysis provides an opportunity for the researcher to understand and present the evidence of the hallucinations happening in the main character, which will also uncover the symbolism of her psychological state.

The representation of Salama's trauma and fear through her hallucination

This novel tells the story of a young girl who experiences civil war in her hometown. Salama is an 18-year-old pharmacy student who volunteers at the hospital due to limited resources and the high number of injuries caused by the war.

Salama is no stranger to the horrors brought by war, where she lost her family. Her mother died because of a bomb. The government took her older brother and father hostage. By experiencing this, Salama suffers from psychological issues, and the most prominent one, which will be discussed further here, is hallucinations. The first hallucination took the form of an imaginary man named Khawf.

Later that day, when Khawf appeared and told me his name, it took a bit for me to realize I was the only one seeing him. At first I thought the drugs were giving me visions—that he would disappear when the morphine did. But he stayed by my side, whispering horrible things while I cried for Mama. Even

when the pain subsided, and my ribs healed, and my hands scarred, he didn't leave. And once that conviction settled in, panic followed soon after. (Katouh, 2022. p.24)

Salama's hallucinations originally manifested following a bombing attack at her residence, which also resulted in her mother's death. This moment signifies the onset of the psychological issues she encountered following that traumatic event. Her delusion is a reflection of her traumatic stress, originating from the violence, loss, and grief prevalent in her homeland, Homs, Syria. The entrance of Khawf signifies a pivotal moment in which her mind cannot comprehend the loss and pain she has endured. Instead of directly confronting the dread, Salama's mind constructs a character to externalize those emotions.

Even after her physical injury has healed, Khawf persists, remaining ever-present. Such behavior indicates that her emotional wounds are unsolved, and the fear has become an enduring aspect of her inner reality. His incessant whispers and presence embody the unarticulated fears that might establish themselves and become unavoidable. Khawf transcends mere trauma symptomatology, becoming a symbol and persistent reminder of her efforts to suppress emotions such as pain, remorse, fear of losing control, and impending uncertainties. Khawf's imagination is a symptom of the post-war trauma (PTSD) experienced by Salama (Quide, 2023).

He was a hallucination who had to come to stay. One who, every night for the past seven months, has cruelly plucked on my fears, breathing life into them. (Katouh, 2022. p.24)

Khawf's imaginary figure is not a daydream or a minor delusion that is easy to disappear and be forgotten. The quote above shows that Khawf became a construct of Salama's mind, reflecting her anxieties. His name, 'Khawf,' itself means 'fear' in Arabic; this underscores that Khawf has a symbolic role as the embodiment of fear and psychological anguish. Khawf's constant emotional torment represents the return of her repressed memories and unresolved trauma, which according to Freud (1915) referred to as the return of repressed. Salama's experiences of war, loss, and survival guilt make her unconscious mind continue to struggle because of the lingering effects of the violent and painful memories.

"So I take it you want to be crushed under this house. Alive and broken and bleeding. No one coming to save you because how could they? Muscles as atrophied by malnourishment as yours are can barely lift

bodies, let alone concrete. Or maybe you want to be arrested. Taken to where your Baba and Hamza are. Raped and tortured for answers you don't have. Have the military dangle death as a reward and not a punishment. Is this what you want, Salama?" (Katouh, 2022. p. 25)

The quotation above is a striking representation of Salama's internalized fear, vividly externalized through Khawf's voice. Khawf is not only a trivial illusion or daydream, but his imaginary figure is the form of Salama's deepest anxieties and despair. Khawf's words embody the terrors and the deepest fears that Salama is unable to express or admit to herself. Physically crushed, raped, and tortured are the realities that thousands of Syrians, especially women, have faced in war. His dialogue pushes her to acknowledge the reality she will face if she cannot make any quick, right decisions.

Furthermore, the brutal and aggressive imagery used by Khawf shows how deeply fear has penetrated Salama's psyche. Khawf forces Salama to confront anything she tries to repress, be it her guilt, helplessness, or fear of violence. His role as a psychological mechanism is to protect Salama from passive self-destruction, destabilize her illusion of control, and remind her of the consequences of failing to act. In Freud's theory (1915), when someone is unable to consciously overcome emotions, the unconscious will express them indirectly, usually through dreams, inner dialogue, or hallucinations.

Every single time Salama doubts leaving her home and seeking refuge abroad, Khawf will say harsh and cruel things and replay the same tragic incident over and over again. Khawf constantly reminds Salama of the promises she made to her older brother. Salama is compelled to make the decision to leave her country for the safety of Layla and her baby.

"This memory"—he straightens, smirking—"should solidify your decision." Before I can scream, he snaps his fingers... I'm no longer in my musty room but back home. My home. The bombs don't care that there are innocent people inside. It razes the building to the ground, and I'm standing over Mama's mutilated body. (Katouh, 2022. p. 34)

He snaps his fingers and I'm back on my bed, all traces of soot and blood gone. I blink, staring at my chapped, scarred hands, unsettled by the sudden disappearance of Mama from my embrace. The tears on my face, still wet, are the only proof of what I went through. (Katouh, 2022. p. 35)

The quote above shows a sudden change from memory to reality, which shows how deeply the trauma has affected Salama's soul. Khawf's ability to make such clear hallucinations shows that they aren't just mere illusions; they're signs of Salama's hidden trauma. Memories that hurt her that her conscious mind has tried to bury. The worry that she won't be able to save Layla. As it aligns with Freud's (1915) theory, which posits that no matter how hard she tries to forget these memories, they keep coming back, showing that her unresolved sadness and fear still control her inner world. Those quotation that shows the hallucination and repressed memory also align with the one and important hallmark of PTSD where the person experiences clear and intense emotional disturbances from past events, which may feel as if the event or aspects of the event are happening again (Waters et al., 2020).

Khawf's role is more than just a sign of trauma. By always bringing up painful memories with Salama, he makes sure that she doesn't just accept her situation. Her hallucinations are scary, but they also indicate Salama's desire to live and her mind will do anything to do so. Khawf is not only her fear, but it is also what drives her to protect what is left. She sees the trauma she went through again in a visual way, which makes her should make the hard but necessary choice to leave Syria.

Salama's severe hallucinations are also affected by her thoughts about blaming herself for the terrible thing that happened to her mother. Salama often thinks she is to blame for her mother's death, and she often sees her father and older brother blaming her in her mind.

"Did you let Mama die?" Hamza asks, his voice louder.

"I'm sorry," I plead. "Please. Forgive me!"

"Sorry?" Baba says, his brows furrowed.

"You let your mother die. (Katouh, 2022. P.32)

The quotation above actually did not happen in the real world; the part about Hamza and his father never occurred. However, the situation already shows the extent of the self-blame that Salama unconsciously carries, which can be depicted and manifested in her hallucinations. The guilt of having survived the tragic bombing incident that occurred in her home led her to imagine scenarios where her family would not forgive her for living and surviving alone.

Additionally, Freud's theory posits that traumatic events impact the unconscious mind. The unconscious mind contains repressed fears and

memories that are too painful. This repressed content cannot suddenly disappear. Instead, it reappears in symbolic forms, often through hallucinations or internal monologues (Freud, 1915). Salama's hallucinations serve as reminders of what she has lost in her life.

The representation of Salama's unconscious desires

In the novel *As Long As The Lemon Trees Grow*, Salama also experienced severe hallucinations that made her see and interact with her pregnant sister-in-law, Layla. Layla is the sole individual who inspires Salama to contemplate leaving her homeland and seeking safety overseas. The constant presence of Layla is no more than another illusion.

"What? I'm talking to Layla."

Kenan reaches for my hands, enveloping them in his warm ones. "Salama, no one's here. There's no Layla. I can't see her." (Katouh, 2022. p. 342)

This quotation highlights a pivotal moment in Salama's psychological state, revealing that Layla is not only a part of her hallucinations, but also not the real person she once was. Salama's perspective presents us with scenes throughout the story where Layla physically interacts with her. Kenan's reaction forces both Salama's character and the reader to question what is real.

Layla's burial was hurried, that very same day. Some of my neighbors helped me wash her and wrap her in white, and she was tucked beside her parents. But I forgot all of that. I woke up the next day to find her sitting on my bed with her cheeky grin and I... forgot. No. I changed reality. (Katouh, 2022. p. 344).

In the quotation above, Salama changes her reality by creating an imaginary picture where Layla is still alive and continues to live with her. The quote above shows how the grief of loss can have such a significant impact on a person's psychology. Denial of reality shockingly caused Salama's mental state to take extreme actions by erasing those memories and replacing them with false illusions.

The fact that Layla is long gone shows how Salama didn't want to let go of her anchor, the only family she had. Salama's refusal to accept Layla's death reflects her unconscious mind to reject the unbearable reality and preserve a sense of emotional stability. Her initial reaction that says she forgot indicates a mental block, a refusal to accept the traumatic memory. In this way, Layla's hallucinated

presence functions as a psychological defense, allowing Salama to avoid the full weight of her grief.

Salama's unconscious constructs, a false yet comforting reality, come to life when she sees Layla sitting in front of her (Freud, 1915). The illusion of Layla being alive brought comfort and security to Salama's world. The moments with Layla reflect Salama's desperate need for emotional connection. Layla. In her usually cheerful and familiar form, she becomes the embodiment of what Salama yearns for, like safety and the illusion of normalcy. In refusing to let go of her sister-in-law, Salama's mind creates this imagined Layla to bring a normal life at a time when everything else in her world has fallen apart.

Representation of Khawf's and Layla's imaginary

Khawf and Layla are both hallucinations, but they each symbolize different aspects of Salama's psychology. Besides, the illusion of Layla is also symbolic of Salama's guilt and her inability to keep the promise she made to his older brother to protect Layla.

His eyebrows quirk up in amusement. "Why are you choosing to ignore the promise you made to Hamza about getting Layla out? Your conflicted feelings about the hospital are causing chaos in your heart. Point is, you made promises and you're backing out. All of this babbling is nothing more than excuses to keep your guilt at bay. What price wouldn't you pay for Layla's safety?" (Katouh, 2022. p. 27)

Layla's hands are on my cheeks and I shiver. I can feel her hands. "It wasn't your fault, do you understand me? You didn't break your promise to Hamza." (Katouh, 2022. p. 344)

The two quotations above reveal the emotional and psychological burden Salama carries as a result of her unfulfilled promise to Hamza. The hallucinated voice of Khawf accuses her of backing out of her important duty, calling out her hesitation and the inner conflict she feels about staying at the hospital or escaping for Layla's safety. His sharp, confrontational words echo the guilt Salama can not admit out loud. Her guilt comes from her inner conflict; while Salama wants to help others by staying and working at the hospital, by doing so she jeopardizes Layla's life and safety, making that reality go against the promise she made to her brother.

In contrast, hallucinated Layla serves as a soothing counterbalance to her inner chaos. Layla's gentle presence comforts Salama's fractured sense of self, affirming that she is not to blame for the situation spiraling out of her control. The duality of her hallucinations represents the conflicting voices

within her own inner mind. These hallucinations reflect the emotional toll of guilt and the weight of responsibility in difficult times, like a war. As it aligns with Freud's (1915) theory, which posits that unconscious mind affects the behavior. Salama has been acting as if her hallucinations are real and affecting her life and her mental state.

Khawf is the embodiment of Salama's fear, repressed trauma, and survival instincts. His presence is aggressive and cruel; he often confronts Salama with harsh truths, worst-case scenarios, and terrifying memories. Khawf's impact on Salama is destabilizing but motivating. His aggressive presence functions as a force of pressure. He compels Salama to take action for her personal safety and survival. Layla, on the other hand, represents memory, denial, and the longing for a normal life untouched by war. This hallucination offers emotional safety, providing the illusion of companionship and warmth in a world that has become unbearable. Unlike Khawf, Layla does not pressure Salama and allows her to retreat into fantasy and delay confronting reality.

In addition, the hallucinations of Khawf and Layla are not mere symptoms of Salama's mental state condition but also appear as symbolic reflections of her deepest internal struggles. Khawf represents the fear, trauma, and survival instinct that confront the harsh and brutal reality of war for the main character. On the contrary, Layla symbolizes comfort, emotional attachment, and also denial. Her imaginary presence offers a sense of connection and reassurance in moments of grief and loss. Through these hallucinations, the novel portrays how the mind attempts to survive when emotions are too intense to bear.

Salama's hallucinations are the voices of an emotional reckoning, guiding her through love, fear, and the painful path toward healing. No matter how hard and painful life can be, the human psyche seems to always find a way to make the person survive and thrive.

CONCLUSION

The researcher can finally draw a conclusion based on the analysis of the research findings from the previous chapter. Zoulfa Katouh's novel, *As Long As The Lemon Trees Grow*, presents a profound exploration of how repressed fear, deep trauma, and the unconscious mind manifest through hallucinations. Salama's hallucinations are not only merely symptoms of Salama's psychological issues but also powerful symbols of her inner world. Khawf and Layla actualize different facets of her unconscious mind. Khawf reflects Salama's repressed fear, guilt,

and deep trauma of war that she cannot escape. While Layla represents her longing for comfort, security, and companionship, she also denies the loss she is unable to confront.

As Sigmund Freud theorized, the unconscious mind holds repressed desires, fears, and memories that often resurface in disguised forms such as dreams and hallucinations. The novel shows how trauma fractures reality and blurs the line between truth and imagination. Salama's hallucinations push her to act, make a quick decision, confront her fears, and force her to move toward survival. While at the same time, her other illusion also exposes the deep emotional wounds left by war. In this way, the novel *As Long As The Lemon Trees Grow* not only explains and shows a testament to human resilience but also an exploration of how trauma, repressed fear, and painful memories live on in the unconscious mind long after the violence ends.

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