Reimagining the Past: Trauma, Memory, and Nostalgia in Select Partition Narratives

Roopa Kaur Rai

PhD Research Scholar

Desh Bhagat University

Punjab, India

roopakaurrai1976@gmail.com

Dr. Imtiyaz Ahmad Bhat

Assistant Professor

Desh Bhagat University

Punjab, India

Abstract

This research paper explores the psychological, cultural, and narrative aftermath of the 1947 Partition of India through Kamila Shamsie's novel *Salt and Saffron*, situating it within trauma and memory studies. It integrates theoretical perspectives on collective memory, postmemory, vernacular trauma, and routine violence as developed by scholars such as Maurice Halbwachs, Marianne Hirsch, Ananya Kabir, and Gyanendra Pandey to examine how inherited trauma is transmitted across generations through myth, silence, and storytelling. Through close textual analysis, the paper demonstrates how Shamsie encodes historical trauma into family legends such as the "not-quite-twins," and how diasporic characters like Aliya navigate identity crises shaped by fragmented genealogies and cultural estrangement.

Textual quotations highlight how the novel's narrative form—characterized by nonlinear structure, anecdotal recollection, and matrilineal voices—mirrors the disjointedness of traumatic memory. The study underscores the feminist dimension of memory transmission,

particularly through female figures such as Dadi and Mariam, whose silences reflect the gendered burden of Partition. Ultimately, the paper argues that *Salt and Saffron* functions as a literary archive and counter-memory, challenging nationalist amnesia and emphasizing literature's role in ethical remembrance. By fusing theory with literary evidence, the study asserts the novel's capacity to transform inherited trauma into a site of reflection, resistance, and cultural continuity.

Keywords: Partition literature, trauma theory, postmemory, diaspora, Kamila Shamsie, collective memory, feminist historiography

1. Introduction

The Partition of India in 1947 was not merely a geopolitical division; it represented a significant historical upheaval with far-reaching cultural and psychological consequences as highlighted by Talbot and Singh by saying that"[T]he Partition displaced over fourteen million people and led to loss of life variously estimated at between 200,000 and two million" (1).This mass migration arguably the largest in recorded human history unleashed unprecedented communal violence, sexual assaults, and traumatic displacement, leaving behind deep psychological scars and fractured cultural identities. As Gyanendra Pandey notes, "[p]artition is remembered more for the violence it generated than for the independence it promised" (27). Thus, the legacy of Partition lies not only in redrawn national borders but also in the ruptured histories, silenced voices, and dislocated subjectivities that continue to haunt the subcontinent.

In the absence of adequate institutional commemoration, literature has emerged as a vital medium for memorializing trauma and contesting hegemonic historiographies. It bears witness to the unspoken and often repressed narratives of survivors, functioning as what Marianne Hirsch terms a "space of postmemory," wherein descendants inherit not just stories but affective traces of unresolved trauma (Hirsch 22). Literature, then, becomes a mnemonic

apparatus, an artistic endeavor that preserves, interrogates, and reshapes the emotional aftermath of historical violence.

As Maurice Halbwachs articulates in his foundational work on collective memory, "individual memory is possible only within the context of the collective frameworks of society" (Halbwachs; qtd. in Christian 2). In the context of Partition, familial storytelling, cultural rituals, and national mythologies provide the scaffolding upon which personal memory is built and often distorted or repressed. Kamila Shamsie's *Salt and Saffron* (2000) exemplifies this process of inherited memory. Rather than dwelling on graphic depictions of violence, the novel foregrounds the intergenerational transmission of trauma through silences, myths, and fragmented genealogies.

This paper situates *Salt and Saffron* within the intersecting frameworks of trauma theory, collective memory studies, and postcolonial critique. It draws on Halbwachs' sociology of memory, Hirsch's postmemory, Kabir's vernacular trauma, and Pandey's analysis of normalized violence to unpack the novel's thematic structure. Aliya, the diasporic narrator, becomes a lens through which the inherited trauma of Partition is both confronted and reframed. Her journey through fragmented memories and cultural dissonance reflects the larger struggles of identity, nostalgia, and historical reckoning experienced by second-generation diasporic individuals.

By examining how *Salt and Saffron* reconstructs Partition's affective legacies through narrative, this paper argues that literature is not merely a reflection of trauma but an active agent in shaping and preserving cultural memory. Shamsie's novel becomes a literary archive, preserving voices marginalized by official historiography and offering a feminist counter-memory that centers women's roles as both bearers and resistors of intergenerational trauma.

2. Theoretical Framework

This study adopts an interdisciplinary approach, drawing from sociology, psychoanalysis, postcolonial studies, and memory theory to examine how literature engages with the Partition of India as both lived trauma and intergenerational legacy. These frameworks provide critical tools to understand the narrative representation of trauma, identity, and memory transmission.

2.1 **Maurice Halbwachs' Theory of Collective Memory**

Maurice Halbwachs, in *The Collective Memory*, asserts that individual memory is socially constructed and shaped by group affiliations such as family, religion, and nation. He argues, "[o]ur recollections depend on the social context in which we find ourselves" (Halbwachs 38). Patrick J. Christian extends this idea, stating, "We can only remember if others remember with us" (2).

In *Salt and Saffron*, the protagonist Aliya's understanding of her family's past is mediated not through direct experience but through shared stories, familial silences, and rituals. Her memories are socially scaffolded by the collective narrative structures of her elite Pakistani family. Halbwachs' theory helps illuminate how national and familial ideologies shape not only what is remembered but also what is deliberately excluded.

2.2 Marianne Hirsch's Concept of Postmemory

Marianne Hirsch's theory of postmemory addresses the transmission of trauma to the generation that did not directly experience it. She writes, "[p]ostmemory describes the relationship that the 'generation after' bears to the personal, collective, and cultural trauma of those who came before to experiences they 'remember' only by means of the stories, images, and behaviors among which they grew up" (*Family Frames* 22).

Aliya exemplifies this condition. Although she did not experience Partition herself, her identity is shaped by inherited stories and the silence surrounding traumatic familial episodes.

Her disorientation and attempts to understand the family's fractured past illustrate how postmemory operates affectively to transmit unresolved trauma. Hirsch's framework underscores the emotional intensity and formative influence of inherited historical trauma in diasporic narratives.

2.3 Ananya Jahanara Kabir's Vernacular Trauma Framework

Ananya Jahanara Kabir, in *Partition's Post-Amnesias*, critiques the Western-centric reliance on PTSD and clinical trauma models, arguing instead for a culturally rooted "vernacular" approach. "In South Asia," she observes, "the trauma of dislocation is often memorialized through songs, recipes, and rituals rather than through writing or speech" (Kabir 47).

In *Salt and Saffron*, trauma is embedded in food practices, language hierarchies, and class anxieties. For instance, the cultural emphasis on family prestige and culinary rituals reflects suppressed narratives of loss and displacement. Kabir's framework allows for a nuanced reading of how trauma is enacted and preserved through culturally specific, gendered, and embodied modes of expression, modes often neglected by Western trauma theory.

2.4 Gyanendra Pandey's Theory of Routine Violence

Gyanendra Pandey, in *Routine Violence*, argues that violence is not exceptional but a normalized part of the modern nation-state. He writes, "[t]he normalization of violence in modern nation-states often hides its ideological and systemic roots" (Pandey 15). In the context of Partition, this suggests that historical violence is often sanitized in official narratives, and its memory is suppressed in the public sphere.

In Shamsie's novel, this theory resonates in the character of Dadi, whose silence about the past speaks volumes. Similarly, Mariam's emotional withdrawal reflects internalized trauma that has been domesticated into routine behavior. Pandey's framework helps to uncover

how systemic forgetting and historical revisionism occur, and how literature challenges such erasures by giving voice to the repressed and silenced.

3. Memory and Postmemory in *Salt and Saffron*

Kamila Shamsie's *Salt and Saffron* intricately explores the inheritance of memory and trauma across generations, particularly through the lens of Marianne Hirsch's concept of postmemory. Hirsch defines postmemory as the "relationship that the generation after bears to the personal, collective, and cultural trauma of those who came before—to experiences they 'remember' only by means of the stories, images, and behaviors among which they grew up" (*Family Frames* 22). In this framework, memory is not simply inherited but affectively internalized by descendants. Aliya, the narrator and protagonist, serves as a vivid embodiment of this theory. Although she is temporally distant from the events of the 1947 Partition, her sense of identity and belonging is profoundly shaped by the family's fragmented, emotionally charged recollections.

One of the most potent symbolic devices in the novel is the motif of the "not-quite-twins"—family members born close together in age, yet unnervingly dissimilar. The superstition is expressed early in the novel when Aliya recounts, "[w]e have five hundred years of empirical data to support our fear of not-quite-twins" (Shamsie 1). What may appear initially as a folkloric curiosity gradually reveals itself as a repository of unresolved genealogical trauma and historical disjunction. These myths, rooted in repetition and rift, function as metaphorical conduits for transmitting historical anxieties, particularly those associated with family divisions and geographic displacements brought on by Partition.

Aliya's diasporic movement from Pakistan to the West compounds her postmemorial burden. Removed from the geographical and cultural immediacy of her family's traumatic past, she encounters a deepening alienation. Maurice Halbwachs' theory of collective memory clarifies this dislocation. Halbwachs argues that individual memory is shaped and preserved

within social frameworks such as the family or nation. When those frameworks are fractured by displacement, memory becomes destabilized: "[o]ur recollections depend on the social context in which we find ourselves" (Halbwachs 38). As Patrick J. Christian elaborates, "We can only remember if others remember with us" (2). In Aliya's case, the lack of communal reinforcement in the diaspora causes memory to become less coherent and more affectively charged, surfacing through feelings of disorientation, longing, and ambivalence.

Female figures in the novel particularly Dadi, Mariam, and Baji serve as matrilineal transmitters of memory, silence, and trauma. Dadi, the family matriarch, insists on caste-based hierarchies and ancestral pride, but her storytelling is riddled with omissions. Her assertion that "[o]ur family was always on the right side of history" (Shamsie 59) underscores her role as both custodian and censor of memory. Mariam, by contrast, communicates her burden through silence and behavioral reticence, her trauma imprinted in emotional withdrawal rather than narrative articulation. These portrayals align with Marianne Hirsch's contention that postmemory "is not identical to memory: it is 'post' but still powerful, because it connects affectively to the past through imaginative investment" (*Family Frames* 23).

Ananya Jahanara Kabir's notion of vernacular trauma offers further insight into how memory is encoded beyond formal narrative. Kabir writes, "[i]n South Asia, the trauma of dislocation is often memorialized through songs, recipes, and rituals rather than through writing or speech" (*Partition's Post-Amnesias* 47). This is evident in *Salt and Saffron* through the significance attached to food rituals and marriage customs. For example, Aliya's conflicted response to traditional meals and ceremonies reflects a deeper discomfort with the cultural memory they represent. Trauma, in this sense, is not just remembered but it is performed and resisted through the everyday.

Moreover, Shamsie employs a layered narrative structure to interrogate the reliability of memory itself. The novel repeatedly reframes past events through different voices and

perspectives, leaving the reader with no authoritative account of family history. This aligns with Dominick LaCapra's assertion that trauma is "re-experienced in fragments," often without narrative resolution (*Writing History* 41). The result is a palimpsestic representation of memory: shifting, contradictory, and incomplete.

Aliya, therefore, is not merely a passive inheritor of postmemory but an active negotiator of its complexities. Her journey from Karachi to New York and back is both physical and psychological; a search for coherence in a fragmented legacy. As she reflects, "[i] wanted to believe I belonged to a story larger than my own. But which one?" (Shamsie 137). Her navigation of competing histories and silences illustrates the dual nature of postmemory as both burden and resource. Through Aliya's perspective, Shamsie critiques the historical amnesia often embedded in national narratives and foregrounds the power of individual memory to reclaim marginalized voices.

Thus, *Salt and Saffron* reimagines memory not as a static archive but as a dynamic field of negotiation and reinterpretation. Shamsie dramatizes postmemory not only as a condition of historical inheritance but also as an opportunity for agency, critique, and transformation.

4. Trauma and Diasporic Nostalgia

Kamila Shamsie's *Salt and Saffron* exemplifies how trauma in diasporic literature often manifests not through graphic depictions of violence but through emotional absences, silences, and fragmented identities. In this novel, trauma is embedded within disrupted genealogies and unspoken histories. Aliya's struggle with her familial past unfolds within a diasporic consciousness that negotiates memory and myth, tradition and transition, rootedness and displacement.

As Marianne Hirsch notes, postmemory "characterizes the experience of those who grow up dominated by narratives that preceded their birth, whose own belated stories are displaced by the stories of the previous generation shaped by traumatic events" (*Family Frames*

22). Although Aliya did not live through the Partition, she inherits its psychic residue through familial storytelling, silences, and emotionally charged fragments of memory. Her diasporic identity constructed in the interstices of Karachi and the West is shaped by what is withheld as much as by what is narrated.

The novel portrays how trauma persists not merely as historical residue but as a psychological condition shaping relationships and worldview. Aliya's discomfort with her aristocratic lineage highlighted when she reflects in her confession that "[i] didn't want to belong to a family that knew its history in terms of who married whom and how much money they brought to the table" suggests a rejection of the elitist ideologies inherited alongside familial memory (Shamsie 87). Her grandmother Dadi's disdain for interclass marriage, and her insistence on upholding ancestral pride, underscores a generational entrenchment in hierarchical and patriarchal norms that Aliya attempts to subvert.

As Maheswary and Lourdusamy observe, Partition fiction often expresses "psychological trauma through literary motifs such as silence, fragmentation, and displacement" (19). This is illustrated in *Salt and Saffron* through the trope of the "not-quite-twins," which acts as a metaphor for intergenerational disconnection. These figures represent an uncanny doubleness; twins yet not, kin yet estranged; mirroring the broader historical trauma of partition which split not only the nation but also families and cultural identities. Aliya's fragmented understanding of their story is emblematic of her broader uncertainty: a desire for belonging shadowed by an inherited history of exclusion.

Nostalgia in the novel is rendered with ambivalence. Shamsie does not present the past or homeland in idealized terms. Instead, she unravels nostalgia as a critical affect; one that questions the ideological underpinnings of memory itself. For instance, Aliya remarks, "[i]t's not that I don't love Karachi... It's that I don't love what it has done to the people I love" (Shamsie 164). This statement reflects a complicated relationship to place, where affection is

mediated by recognition of inherited violence, casteism, and gendered oppression. Her longing for cultural rootedness is tempered by a critical awareness of the structures that marginalize others.

Feminist literary criticism enhances our understanding of this dynamic. The matrilineal voices in *Salt and Saffron*, especially Dadi, Mariam, and Baji challenge the masculinist and nationalist ideologies that tend to dominate historical discourse. Dadi, for instance, frames her memories with assertive authority yet selectively censors traumatic episodes, such as the Partition violence, offering instead moral lessons disguised as anecdotes. Baji, on the other hand, resists these narratives through her quiet defiance and modern lifestyle, signifying an alternate mode of remembering. These women, in their silences and stories, embody what Gayatri Spivak refers to as "the subaltern's resistance through opacity" (Can the Subaltern Speak? 104).

Shamsie's narrative strategy foregrounds such opacity by layering Aliya's personal reflections with unreliable family myths. The refusal to offer a singular truth aligns with Dominick LaCapra's view that trauma is "re-experienced in fragments," always resisting closure and full articulation (*Writing History* 41). Aliya's identity is, therefore, shaped by negotiation with myth, with silence, and with the contradictions embedded in memory. As she admits that "[i] was homesick for a place that didn't exist, for a past I wasn't sure had ever been mine" (Shamsie 142). This captures the diasporic longing for home that is imagined rather than remembered. This is a central condition of postmemory.

Aliya's diasporic subjectivity is also inflected by her ambivalence toward cultural inheritance. Her relationship with Khaleel, a Pakistani-American of modest background, forces her to confront the class biases she has absorbed. The discomfort expressed by her family at this match exposes the intersections of trauma, nostalgia, and social stratification. Diaspora

here becomes a space not of cultural synthesis alone, but of confrontation where historical memory meets ethical reckoning.

In sum, *Salt and Saffron* engages with trauma and nostalgia not as isolated emotional responses, but as structurally embedded and ideologically mediated components of diasporic life. Shamsie critiques simplistic binaries of home and exile, tradition and modernity, by showing how inherited trauma shapes present identity in diffuse, often conflicting ways. Through Aliya's journey, the novel illustrates how postmemory and diasporic nostalgia are not passive inheritances but active fields of negotiation, where subjectivity is shaped through remembrance, resistance, and redefinition.

5. Memory and Resistance in Narrative Form

Kamila Shamsie's *Salt and Saffron* exemplifies how narrative becomes an act of resistance to historical amnesia, particularly in the context of post-Partition South Asia. Within the framework of Partition literature, storytelling is not merely a literary technique but it is a political and psychological instrument of reclamation. The novel portrays memory not as static recollection but as a dynamic, intergenerational counter-discourse that disrupts hegemonic historical narratives and reclaims emotional truths omitted from official records.

Shamsie challenges linear and sanitized versions of history by embedding trauma in domestic lore, familial metaphors, and ordinary dialogues. One of the most potent symbols of this is the tale of the "not-quite-twins" (1). Described by Aliya with a blend of irony and solemnity in her words as, "[w]e have five hundred years of empirical data to support our fear" (Shamsie 1). This familial superstition encodes deeper anxieties about fractured genealogies and repressed trauma. These "not-quite-twins" symbolize more than eccentric ancestry; they metaphorically represent partitioned selves, social alienation, and the haunting specter of historical rupture passed down through generations.

This narrative mode aligns with what Urvashi Butalia refers to as the "subaltern voices of Partition" referring to the lived, often oral, testimonies of ordinary people, especially women, which challenge sanitized state-sponsored histories. Butalia asserts that "official histories rarely tell us how women and marginalized people experienced the Partition" (*The Other Side of Silence* 14). In Shamsie's novel, the character of Aliya becomes the conduit for recovering such occluded voices. As a diasporic subject and a storyteller, Aliya oscillates between inheriting, questioning, and reconstructing memory. Her narration critiques not only the nationalist silences about Partition but also the elitist, patriarchal structures that determine which memories are preserved and which are suppressed.

Aliya's resistance to her family's upper-class biases is evident when she reflects: "I hated that I was starting to judge people the way my family did—by surnames and social pedigree" (Shamsie 92). Her discomfort acts as an ethical lens through which the reader can assess the complicity of class privilege in the erasure of painful histories. In this sense, storytelling becomes an emancipatory act, allowing her to unearth submerged narratives and voice discomfort with inherited prejudices.

Moreover, Shamsie's formal choices; non-linear structure, temporal dislocations, and layered narration; mimic the workings of trauma. As Dominick LaCapra asserts that trauma "is not simply an event that happened in the past, but an experience that remains unresolved, re-enacted, and repeatedly narrated in fragments" (*Writing History, Writing Trauma* 41). The fragmented structure of *Salt and Saffron* mirrors Aliya's inner disorientation, echoing Marianne Hirsch's concept of postmemory, wherein the second generation engages emotionally and creatively with traumatic events that precede their birth (*Family Frames* 22). Through flashbacks, metafictional asides, and personal anecdotes, Aliya's narration performs the very process of working through inherited trauma.

The female characters in the novel Dadi, Mariam, and Baji function as crucial memory-keepers. Dadi's storytelling is assertive but selective, carefully omitting the more painful aspects of Partition. Mariam, on the other hand, is almost silent, a figure marked by emotional restraint and unspoken grief. Baji offers a contrasting, more modern voice, often sidelined but potent in its refusal to comply with traditional roles. Collectively, these women challenge the patriarchal logic that deems their narratives secondary. Their voices reflect what Ananya Jahanara Kabir calls the "vernacular registers of trauma," such as recipes, rituals, and silences, which resist textual erasure (*Partition's Post-Amnesias* 47).

Aliya's act of narration marked by irony, doubt, and revision becomes a literary form of narrative therapy. She not only recounts but reinterprets the past, creating space for emotional truth where archival accuracy fails. As LaCapra explains, "[w]orking through trauma involves engaging with it critically rather than being possessed by it" (*Writing History* 144). Through her storytelling, Aliya initiates a personal reconciliation with her history, allowing suppressed memories to surface without being paralyzed by them.

Dipendra Raj Regmi's reading of Partition fiction adds another layer to this interpretation. Discussing *Basti* by Intizar Husain, he observes, "[p]artition is not only the division of geography, it is also the division of beautiful hearts" (Regmi 58). Shamsie's *Salt and Saffron* echoes this sentiment by showing that the trauma of Partition resides not only in political boundaries but in psychological divides, generational silences, and cultural alienation. The novel reclaims literature as a site of ethical remembering, where untold stories find articulation and intergenerational healing becomes possible.

To conclude, *Salt and Saffron* reimagines narrative as a site of resistance, wherein storytelling allows postcolonial subjects to confront, negotiate, and reconfigure traumatic legacies. By centering female voices, employing postmemorial structure, and foregrounding diasporic dissonance, Shamsie not only critiques the erasures of historical discourse but also

exemplifies literature's power to recover emotional and ethical continuity in the wake of collective trauma.

6. Conclusion

Kamila Shamsie's *Salt and Saffron* reconfigures the memory of Partition through a layered narrative that interweaves personal mythology, ancestral silences, and fragmented genealogies. Rather than presenting history through linear chronicles or nationalist frameworks, Shamsie foregrounds the affective textures of trauma, those experienced not in the moment of seperation, but inherited through intimate storytelling and symbolic dislocations. Through characters like Aliya, Dadi, and Mariam, the novel illustrates how postmemory, as conceptualized by Marianne Hirsch, functions as a lived reality for the generation born after Partition; one in which identity is shaped by absence, longing, and half-told stories.

The theoretical frameworks employed in this study like Maurice Halbwachs's notion of collective memory, Ananya Kabir's vernacular trauma lens, and Gyanendra Pandey's critique of normalized violence reveal how trauma is embedded not only in what is remembered, but in what is systematically forgotten or unspeakable. The recurring family myth of the "not-quite-twins," for instance, encapsulates the fragmentation of identity and the intergenerational burden of unprocessed historical grief.

Crucially, the novel engages with memory as a gendered and diasporic phenomenon. It is through women that Dadi's guarded silence, Mariam's internalized sorrow, and Baji's irreverent modernity, that alternate histories, are preserved and transmitted. Their voices challenge both patriarchal authority and nationalist silence, contributing to what can be termed a feminist memory archive. In this regard, *Salt and Saffron* does not simply tell a story of Partition rather it reclaims and re-narrates it from the margins.

Moreover, the novel's non-linear, anecdotal structure mirrors the experience of trauma itself: recursive, disruptive, and incomplete. As Dominick LaCapra has suggested, working through trauma involves its articulation through form; an act that Shamsie achieves by allowing her protagonist to narrate, reflect, and question. The narrative becomes a space of both mourning and resistance, where the act of remembering is not only personal but political.

Ultimately, this study demonstrates that Partition fiction when, analyzed through an interdisciplinary and theoretically grounded lens, offers more than a retelling of historical catastrophe. It becomes an intervention into how trauma is transmitted, how memory is curated, and how literature serves as a conduit for ethical remembrance. *Salt and Saffron* affirms the power of narrative not only to reflect historical wounds but to imagine pathways of reconciliation and continuity. In doing so, Shamsie's work contributes to a larger cultural project of bearing witness, reconstituting fragmented identities, and reclaiming silenced histories across generational and geopolitical boundaries.

Conflict of Interest: The corresponding author, on behalf of second author, confirms that there are no conflicts of interest to disclose.

Works Cited

Halbwachs, Maurice. *The Collective Memory*. Translated by Francis J. Ditter Jr. and Vida Yazdi Ditter, Harper & Row, 1980.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader*, edited by Patrick Williams and Laura Chrisman, Routledge, 1994, pp. 66–111.

Halbwachs, Maurice. *On Collective Memory*. Edited and translated by Lewis A. Coser, University of Chicago Press, 1992.

Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Harvard University Press, 1997.

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Duke University Press, 2000.

Shamsie, Kamila. *Salt and Saffron*. Granta Books, 2000.

LaCapra, Dominick. *Writing History, Writing Trauma*. Johns Hopkins University Press, 2001.

Pandey, Gyanendra. *Routine Violence: Nations, Fragments, Histories*. Stanford University Press, 2006.

Talbot, Ian, and Gurharpal Singh. *The Partition of India*. Cambridge University Press, 2009.

Christian, Patrick J. *History, Memory & Conflict: The Collective Memory of Maurice Halbwachs*. Nova Southeastern University, 2012. *ResearchGate*, https://www.researchgate.net/publication/265379898.

Kabir, Ananya Jahanara. *Partition's Post-Amnesias: 1947, 1971 and Modern South Asia*. Women Unlimited, 2013.

Regmi, Dipendra Raj. "An Evaluation of the Partition of India in Selected South Asian Novels." *The Outlook: Journal of English Studies*, vol. 13, no. 1, 2022, pp. 51–65.

Regmi, Dipendra Raj. "Displacement: Trauma of Partition in Intizar Husain's Basti." *Pursuits*, vol. 8, no. 1, 2024, pp. 57–63. https://doi.org/10.3126/pursuits.v8i1.65337.

Talwar, Amardeep Kaur. *Persisting Partition: Analyzing South Asia's Partition Memory and Trauma through the Characters in Amitav Ghosh's The Shadow Lines, Salman Rushdie's Midnight's Children and Kamila Shamsie's Salt and Saffron*. MA thesis, Leiden University, 2020.

Maheswary, A. J., and A. Lourdusamy. "Trauma and Diasporic Memory in Select Partition Novels." *PJHSS*, vol. 11, no. 4, 2023, pp. 15–23.

Maheswary, B. G. Uma, and A. Lourdusamy. "An Evaluation of the Partition Narratives: A Special Focus on Psychological Trauma." *International Journal of Philosophy and Languages*, vol. 2, no. 1, Apr. 2023, pp. 18–26. https://doi.org/10.5281/zenodo.7874669.