

Original Research Article

Diasporic Chronotope of the 1947 Partition of India and Pakistan: Spatializing Trauma and Memory in Anjali Enjeti's *The Parted Earth* (2021)

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Received: 05 January 2026 / Accepted: 5 August 2026

Abstract. Chronotopes according to Bakhtin are “organizing centers” of narratives through which time thickens, and space becomes meaningful. The Partition of India and Pakistan in 1947 led to the formation of diasporic identities during massive migration. Anjali Enjeti's debut novel *The Parted Earth* (2021) explores the legacy of Partition across generations and continents. Enjeti depicts through the survivors like Deepa Khanna, Laila, and Harjeet Singh the haunting legacy of the Partition, while their descendants, Chandani Singh, Vijay Khanna, and Shan Johnson, face inherited trauma and identity crises across various diasporic landscapes. This research aims to investigate the ways in which Enjeti's debut novel *The Parted Earth* reconstruct Partition into a diasporic chronotope across diverse locations and generations. This study deploys an integrated framework of Bakhtin's chronotope, Hirsch's postmemory, and trauma concepts from Caruth and LaCapra to explore the diasporic consciousness across generations and the temporal and spatial fractures of Partition. The findings of the study unearth the Partition-related undercurrents as the characters migrate from the Subcontinent of 1947's to the emotional ramifications for characters in diasporic settings of the U.S., London, and Amsterdam by 2017 shapes themes of transgenerational trauma, loss, silence, broken identities and resilience. The study argues that diaspora serves as a spatiotemporal dimension for both displacement and the reclamation of fragmented histories through empathetic narratives. As such, this study conceptualizes the 1947 Partition as a transgenerational occurrence instead of a localized historical event and the framework of chronotope enhances cross-border historical traumas and memory studies.

Keywords Partition of 1947; diasporic chronotope; trauma and transgenerational memory; reclamation of identity; *the parted earth*

Introduction

This study investigates the 1947 Partition of India and Pakistan as a diasporic chronotope; the fusion of past and present and the reconstruction and repetition of Partition trauma and memories in diverse diasporic contexts. The Indian Partition on August 14, 1947, into India and Pakistan caused significant turmoil, resulting in approximately 15 million displacements and an estimated two million deaths due to communal riots, which left lasting psychological impacts in both the subcontinent and its diaspora (Talbot, 2019). Partition migration and forced dislocation has created an “in-between space” that South Asian diaspora authors, particularly second and third generation writers, explore through themes of identity struggle, trauma transmission, and the feelings of dispersal and yearning (Abidi, 2023, p.338). Second and third generation South Asian diaspora writers, including prominent figures such as Salman Rushdie, Amitav Ghosh, Bapsi Sidhwa, Kamila Shamsie, and Jhumpa Lahiri, delve into themes of identity struggles, trauma transmission, and the enduring effects of the Partition in their works (Clini et al., 2024). Similarly, Anjali Enjeti's debut novel *The Parted Earth* (2021) delves into loss, rootlessness, and the impact of the Partition, portraying the traumatic experiences of diasporic communities.

Enjeti's novel (2021) represents the enduring impact of Partition trauma and explores its consequences across time and geographies from historical violence in 1947 to contemporary diasporic cities such as London and Amsterdam in her debut novel. *The Parted Earth* depicts the themes of silence, displacement, resilience and postmemory in relation to the Partition which was the largest migration in history, impacting generations across borders in diaspora. The younger generation in diaspora reinterpret their violent pasts through the lens of their "parents' migratory experiences and the transmission of collective trauma" (Saha et al., 2024, p.1733). Transgenerational memories shape their identity and awareness of origins in the context of displacement. Nadia Butt (2024, p.797) argues that the "nonlinear narrative structure employs flashback narration, spanning from June 8, 1947, during the Hindu-Muslim Partition riots in New Delhi, to August 15, 2017, the 70th Independence Day of India". This narrative structure subsequently underscored the generational impact of the Partition across time and space. *The Parted Earth* is divided into three parts; Part One takes place in June 1947, focuses on the turmoil and violence that ensued during the creation of India and Pakistan. This section of the novel is written through the point-of-view of Deepa's forced dislocation to England because of her parent's death and Amir's relatives moving on to Lahore, Pakistan. This development in the narrative affects all descendants on different continents such as Europe and the USA. Part Two is set in Atlanta, in the year 2016, and is narrated through the point-of-view of Shan, Deepa's granddaughter who is struggling to reconnect with her Indian heritage. It is through Shan and her friend, Chandani, her Indian widow neighbor, that the theme of partition trauma that impacts generations in different places is depicted. The third part of the novel takes place over seven cities and three different continents, between 1947 and 2017, connecting the other two parts. This part encompasses themes of healing and reconciliation and demonstrates how different characters handle their past in diasporic settings.

In diaspora, the interrelation of space and time influences character identities. As part of the methodology of this article, Mikhail Bakhtin's framework is applied to Enjeti's novel *The Parted Earth*, focusing on how 1947 Indian partition and partition memory shape characters' lives in diasporic contexts. Partition as generational trauma created long-lasting emotional repercussions, affecting individual and collective experiences in the Subcontinent and its diaspora (Hornabrook et al., 2024). Those who directly face the trauma grapple to share their narratives to the next generation, leading to fragmented historical understanding. On the other hand, the next generation in diasporic settings like London, Amsterdam, and Atlanta engages with this silenced history through stories and travels to their homeland, forming a 'postmemory' space that helps in comprehending displacement and identity.

The Partition of 1947 is not a time and space restricted event but a persistent phenomenon impacting survivors and their descendants across geographies. Enjeti argues that partition as generational trauma extend globally shaping identity formation through diverse cities like Atlanta, Lahore, Amritsar, and Agra. Accordingly, the research methodology of this article incorporates and deploys Bakhtin's chronotope, Caruth's trauma theory, LaCapra's trauma responses, and Hirsch's postmemory in a blended theoretical framework to investigate the Partition-related transgenerational trauma experienced by members of the Pakistani diaspora. As such, this article explores the ways in which characters in *The Parted Earth* address historical silences and reframe inherited trauma into conscious memory, ultimately viewing the Partition as a diasporic chronotope that influences trauma and identity across diverse geographies while portraying the diaspora as both a site of displacement and a pathway to reconstruct fragmented histories.

Literature Review

Partition literature represents the "distortion of time and shattered realities" through various settings including transitional spaces like refugee camps, new homes and urban areas (Saha et al., 2024, p.1737). Partition literature evolved through time and shifted from first-hand accounts by witnesses of the partition to later second and third-generation writers' experiences. "Academic and fiction writers" of the later generation such as Salman Rushdie, Amitav Ghosh, and Jhumpa Lahiri, utilize postmodern techniques like magical realism and non-linear narratives, silences and testimonies to depict the haunting effects of partition on families at home and in diaspora (Hornabrook et al., 2024, p.158). Forced migration, exile, sense of identity, metaphorical representation of partition, the traumatic legacies of partition and resilience are some of the prevalent themes

these writers explore in their works. Saadat Hasan Manto's *Toba Tek Singh* (1955) reflects from the point-of-view of Bishan Singh the chaos of the 1947 through the space of a mental asylum, emphasizing the profound displacement and identity crises resulting from the cultural divide between India and Pakistan (Jokinen & Assadullah, 2022).

Khushwant Singh in his narrative *Train to Pakistan* (1956) explores the tragedy of the partition metaphorically via the setting of a small village, Mano Majra. Singh (1956) through the vivid imagery of death trains, communal attacks, societal disintegration and Juggat Singh's inner turmoil at the Indo-Pak border effectively depicts the chaos and psychological impact of partition (Roy, 2010). The community fragmentation, separation and loss in the narrative emphasize the impacts of newly drawn borders. Similarly, Bapsi Sidhwa's *Ice Candy Man* (1988) depicts the divide among communities through the experiences of a Hindu Ayah as she entangled with a "Muslim crowd and the significant losses she faces" (Katariya & Chaudhary, 2020, p.2966). Sidhwa depicts the psychological trauma endured by women during the turbulent period of the partition.

Bhisham Sahni's narrative *Tamas* (1976) explores the aftermath of the Partition metaphorically through the spaces of village and a refugee camp. Village space symbolizes communal integration while the refugee camp represents trauma, chaos and dislocation of displaced communities. Sahni's narrative depicts the "pre-partition harmony among communities", reflecting on memory and yearnings for homeland (Rawson & Bose, 2021, p.36). *Clear Light of Day* (1980) by Anita Desai through characters' relationships within the Das family illustrate the enmity stemming from the partition of India and Pakistan in 1947 (Roy, 2010). Visible instability within Das's family members reflects the ideological gap between Hindus and Muslims. Salman Rushdie's *Midnight's Children* (1981) employs magic realism to depict partition's impact on identity, particularly through his second-generation character Saleem Sinai. The protagonist's Saleem Sinai memories reflect the national histories shaped by colonization and partition, addressing the aftermath of both the 1947 and 1971 events in South Asia, and emphasizing the connection of India's heritage in the form of his ancestral home to its complex identity (Mukherjee 2021, p.175). Amitav Ghosh's narrative *The Shadow Lines* explores the trauma and dislocation caused by arbitrary borders, particularly through the lens of Tha'mma's experiences in Dhaka. Ghosh through the protagonist Tha'mma "experiences investigates the futility of nation-building" and the enduring effects of partition on individuals and communities (Sharma, 2013, p.4). Characters' experiences of multiple generations such as Tha'mma, Tridib, and the narrator through non-linear narration negotiates the themes of time, space, and memory, emphasizing the emotional and cultural ramifications of partition borders.

Immigrants' memories and yearning of homes is one of the dominant themes in partition fiction and demonstrates how ancestral homes haunts the dislocated communities in their new locations and how external factors shape their identity and memories (Butt, 2024). Translated works from Urdu into English such as *The Sea Lies Ahead* (2015), *Basti* (1979) by Intisar Husain, and *The Sleepwalkers* (1998), by Joginder Paul's create a chronotopic spaces of nostalgia for regions left by Muslim immigrants during their forced migration (Dubey, 2021, pp.62-63). Protagonists such as Zakir in *Basti*, struggle with existential crises linked to the 1971 war in Bangladesh portray their quest for identity and belonging. Multiple imageries, such as neem trees at homes and surroundings symbolize cultural heritage, loss, and resilience. Shauna Singh Baldwin's narrative investigates the Sikh women's collective trauma and its impact on gendered identity across generations. The text "*What the Body Remembers*" (2000), links family and personal narratives with historical events like partition and the "Jallianwala Bagh massacre" (Mallot, 2006, p.175). Baldwin utilizes the imagery of a woman's body to symbolize the body politics relating to communal violence.

Anita Rau Badami as diaspora partition writer explores the enduring impact of historical traumas, specifically focusing on events like the Golden Temple Massacre of the 1980s, and the Air India Bombing and its effects on immigrants in Canadian diasporic setting. Badami's text *Can You Hear The Night Bird Call* (2006) represents the grappling of the protagonist, Nimmo with her inherited trauma from the 1947 partition in diasporic settings (Randall, 2014). Through narrative therapy, the protagonist confronts her past, illustrating themes of displacement, identity and the legacy of violence that continue to affect her later generations. The

text demonstrates the lasting wounds of partition and its relevance in the contemporary diasporic settings, illustrate the intricate connections between personal struggles and collective historical trauma.

Enjeti's *The Parted Earth* (2021) represents the lasting impact of the partition on the lives, relationships, and identities of three generations residing in the US and Europe, particularly within displaced communities where memories are formed under varied circumstances. Nadia Butt argues that family memory is "dynamic and evolves with diasporic experiences" (Butt, 2024, p.796). Butt's research explores on intertwined memories through the lens of "postcolonial diaspora and adopts a global, transnational viewpoint on this historical event" through memory and testimonies (2024, p.801). However, this article approaches the 1947 Indian partition in the text as a diasporic chronotope, analyzing its effects on successive generations through Bakhtin's chronotope framework.

Mikhail Bakhtin's Concept of Chronotope

One of the main underpinnings of the theoretical framework is Mikhail Bakhtin's concept of the chronotope. In this research the chronotope is applied to look at the immigrants' experience through the unity of time and space, in diasporic literature and reflect the memories of migration in contrast with their contemporary realities. *The Parted Earth* addresses the immigrants' disruption of time and its impact on the spatial perceptions of multiple generations in diasporic locations such as London, Amsterdam, New Jersey, and Atlanta symbolizing the "intersections of historical and contemporary experiences" (Stamenković, 2018, p. 97). In his essay 'Forms of Time and the Chronotope in the Novel', Bakhtin (1981) introduces the concept of the chronotope and defines it as the artistic connection between spatial events and narrative timelines in literature, illustrated by the Greek terms "chronos" (time) and "topos" (space). Through the lens of the chronotope, both temporal and spatial dimensions of the text play a significant role in framing the setting of the narrative. The spatial context too is significant for establishing the "social and geographical setting of the narrative", providing cultural insights relevant to the timeline (Jeremiah, 2000, p. 25) as in the case of diasporic partition texts. Khan and Harris Satkunanathan (2025) argue that chronotopes in the narratives serve as significant elements that not only have an impact on story meaning and development but establish a link between historical occurrences, physical settings and the emotional journeys of the protagonists. Bakhtin's theory of the chronotope "decodes human actions within temporal and spatial dimensions and serves as a framework for expressing characters experiences spatio-temporally" (Ritella et al., 2021, p.1). Accordingly, a research design that integrates the theory of the chronotope with temporality in relation to trauma and post-memory will yield a stronger reading of Partition novels in general and Enjeti's *The Parted Earth* in particular.

Trauma Theory and Historicity in relation to the Bakhtinian Chronotope

Cathy Caruth's and LaCapra's approach to trauma and historicity are the second part of the integrated theoretical framework in this article and is an essential part of the research design. Violence, displacement, non-linear storytelling, flashbacks, and interrupted dialogues shape the narrative style of 1947 Indian Partition fiction and Cathy Caruth's theory "engages with the narrative to reflect the ways in which victims grapple with their traumatic histories and the detrimental impact this has on their identities, as experiences are recounted belatedly" (Pillai & Vasan, 2020, p.207). In her work *Unclaimed Experience: Trauma, Narrative and History*, Caruth (1996), employs Freudian psychoanalysis to investigate trauma's effects on narrative and memory. Trauma disrupts temporal processing, leading to a "belatedness" that creates an uneven relationship between ignorance and understanding (Yusin, 2009, p.459). Caruth (1996) argues that this belatedness as intrusive memories, potentially distorting one's understanding of the past, to narrate their experiences and thus prevent healing as trauma manifests through hallucinations and fragmented memories.

In his work *Writing History, Writing Trauma* (2001) Dominic LaCapra argues about the historical context of trauma and its enduring impacts, advocating for communal mourning to avert re-victimization. LaCapra articulates that expressing and articulating trauma is essential for individuals to process their experiences, regain agency, and achieve a fulfilling life that acknowledges the "critical distance" between past trauma and present situations (LaCapra, 2001). He views trauma as an ongoing process, stressing the importance of mourning rituals in transforming trauma into resilience and strengthening social connections.

LaCapra views trauma at individual and societal levels, distinguishing "acting out," a compulsive reenactment hindering healing, from "working through," which encourages separation of traumatic experiences through dialogue and storytelling, aiding recovery (Schick, 2011, p.6). LaCapra considers mourning rituals essential for societal restoration and connects personal narratives to cultural contexts, asserting narrative expression enhances recovery and belonging. In addition, he encourages a generational approach to confront traumatic histories, recognizing collective memory as crucial for healing. LaCapra introduces "empathic unsettlement" from engaging with traumatic narratives and differentiates between "virtual" and "vicarious" empathy to preserve individual identity (LaCapra, 2001). LaCapra approach provides a space to the characters in Enjeti's narrative to move from trauma to healing.

Postmemory, Temporality and Spatiality

Hirsch (1997, p.19) introduced the concept of postmemory and describes the emotional connections formed by the generation following traumatic events, such as the Holocaust, and their ancestors' experiences of trauma as a "generation after". Hirsch's concept of postmemory broadens the traditional witness testimony to encompass those who did not directly witness violence but are still influenced by its presence (Roy, 2020). Hirsch in her work "*Writing and Visual Culture: The Generation of Postmemory After the Holocaust*," (1997) explores how descendants of trauma witnesses create emotional and cultural memory through mediated means like letters and photographs. Postmemory as a concept emphasizes the succeeding generations' engagement with their ancestors' trauma narratives while distancing themselves from their own direct experiences. The central focus of postmemory is on the lack of authentic and direct connection of young generation to the actual memories. Therefore, in the analysed text temporal and spatial movements appear to link individuals in the diaspora to their roots as much as memory and commemoration within families (Butt, 2024).

Methodology

The methodology for this study is analytical and qualitative. The nature of the qualitative methodology is that of a textual analysis of the novel. The study employs an integrated theoretical framework using Caruth's and LaCapra's ideas on trauma, Hirsch's model of postmemory, and Bakhtin's Chronotopic approach. The methodology through the framework focuses on 1947 Indian Partition violence and displacement on successive generations across locations.

The framework of the study is deployed to examine the ways in which narrative and literary devices such as flashbacks, non-linear narrative, silences, and dialogues represent protagonists' traumatic journeys and partition trauma and memory through time and geographies. The analysis is thus carried out through Bakhtin's lens using on themes and concepts of trauma, memory, and postmemory investigates their relevance to the objectives of the study in the text.

Enjeti's narrative serves as an example of postmemory and based on purposive sampling is the text that is analysed for purposes of data analysis. The imaginary understandings of inherited trauma through letters, photos, cultural artifacts and transmission through fragmented narratives and silences among second and third-generation individuals is an important aspect of postmemory.

The Findings and Discussion

Partition as a Chronotopic Seed: The Origin of Rupture and Impact

Deepa's partition forced dislocation from home and Subcontinent to London and Amsterdam reflects an inner exile, psychological rupture and traumatic journey. Deepa's trauma arises because of her parents' death and her lover Amir's dislocation to Lahore amidst Delhi communal riots (Enjeti, 2021, p.140). Familial "silences that breed conspiracies" and intergenerational fears affect survivors' parenting styles of next generation (Harris, 2020, p.74). Deepa's silence about her past affects her relationships with family members in London,

compelling her son Vijay and granddaughter Shan to confront their own struggles with identity. Vijay as teenager experiences increasing anxiety related to his father's identity as he grows older. He receives a dismissive response from his mother Deepa, when he asks about her father identity "you're just a child, Vijay. You don't understand" (Enjeti, 2021, p.138). Deepa's relocation from London to Amsterdam does not provide immediate relief to her, as haunting memories persist, exemplifying Caruth's concept of belatedness in trauma representation (Caruth, 1996).

Parallel traumatic narratives of Harjeet's and Chandani Singh's in diasporic settings symbolize the emotional consequences of partition. The trauma experienced by Harjeet is because of his inability to protect his sister Simran from an attack at the Atari refugee camp in India, which follows them into their diasporic lives in New Jersey and Atlanta (Enjeti, 2021, p.152). Harjeet's "acting out" phase is full of regret and repressed anguish, which appears in flashbacks and nightmares (Osman, 2020), and in the form of screams of that night till his suicide. His traumatic memories of the refugee camp has been "haunting his dreams for years"(Enjeti, 2021, p.152) demonstrates the ways in which painful memories persist in the sub consciousness even while sleeping. His wife, Chandani never experienced the Partition directly but is impacted deeply Harjeet's suicide in New Jersey. Chandani's trauma is characterized by feelings of emptiness and dissociation. Chandani's nighttime rituals, such as sleeping on his side of the bed, while touching the pillowcase unleashes intrusive memories of him (Enjeti, 2021, p.115). The trauma of her husband's suicide transforms her into a recluse, leading her to decline dinner invitations and abandon friendships, including her relationship with her niece, indicating a significant impact on her interpersonal connections (Enjeti, 2021, p.115).

Deepa's 41-year-old granddaughter, Shan Johnson, and third-generation survivor, reminisces about her Partition-related family history seventy years in Atlanta, remembering her family's past and divided identity (Enjeti, 2021, p.157). Shan shares her inherited trauma of how her father's abandonment at the age of five while searching for his missing father in India during the Partition with her neighbour Chandani (Enjeti, 2021, p.101). Shan continued to disclose that her parents divorced because of her mother and her decision to complete her PhD at U.S. university instead of going to India with her father (Enjeti, 2021, p.101). Shan's estrangement in Atlanta parallels her grandmother Deepa's exile to London, thus demonstrating the enduring emotional impact of 1947 in diasporic settings. Vijay's relationship with his mother Deepa symbolizes the effects of trauma on family connections (Enjeti, 2021, p.138). His journey to find his roots through cities and continents symbolizes his family's fragmented narrative and the impact of partition his shared histories. The multiple diasporic settings aligning with Bakhtin's notion of "Time thickened in space," creating "Chronotopes"(Bakhtin, 1981) that embody distinct emotional experiences, that link historical events to present identity.

The narrative title *The Parted Earth* symbolizes the geographical and psychological fragmentation of Subcontinent in 1947 and its impact across time and geographies. It represents the conflicts of the past and the present, the homeland, the host land, the memory, and the silence (Butt, 2024, p.796). Butt (2024) observes that the journeys and narratives of 'multiple generations' such as Deepa, Harriet, Vijay and Shan reflect both "physical and psychological dislocation and their struggles with identity and memory" across Delhi, Lahore London, New Jersey and Atlanta. These struggles are inherently chronotopic, as has been explored in this article

Survivors' Traumatic Journey in Diasporic Space: Partition as Diasporic Chronotope

The enduring psychological and emotional impact of partition on characters of multiple generations that haunting them in diverse settings (Butt, 2024).The forced dislocation of Deepa from Delhi to London after her parents were killed in violence, symbolizes physical and emotional exile and her long silence about her past in London and Amsterdam (Enjeti, 2021, pp.110-111). Her silence about her past reflects "acting out" phase of trauma as explained by LaCapra, the re-experiencing events without appropriate mourning (LaCapra, 2001, p. 22). Her silence in her new locations leads to emotional detachment, causing a generational gap " that obstructs her ability to share her trauma with her son Vijay, ultimately resulting in her breakup with his caretaker Gertrude (Enjeti, 2021, p. 140). Deepa's silence represents her coping mechanism by concealing her past from her son, illustrating how her history impacts her present life and familial relationships (Enjeti,

2021, p.140). Her exile in London and Amsterdam could be considered both a symptom and a manifestation of her trauma.

Harjeet as a Partition survivor experiences a significant psychological trauma in diaspora stemming from his family's displacement from Rawalpindi to Amritsar (Enjeti, 2021, p.122). He feels guilt and torment at his failure to safeguard his sister Simran during attacks at the Atari refugee camp (Enjeti, 2021, p. 127). Trauma disrupts the victim's perception of time through intrusive memories (Caruth, 1996). Refugee camp incident and experience led Harjeet to unresolved trauma in the form of repetitions, flashbacks and nightmares. His experiences at the refugee camp and the important events such as his sister Simran's birthday and death coincide with India's Independence Day in 1947 tormented him like a ghost even after migrating to the United States and marrying Chandani (Enjeti, 2021, p.153). His past affects his present and Harjeet, a businessman struggles with emotional burdens that manifest as physical illness, leading to isolation as a harmful coping mechanism (Enjeti, 2021, p.161). His psychological disorder torments him during lonely nights. It disrupts his understanding of emotions, and he yearns for intimacy and meaning, leading to a blend of guilt and grief that he cannot differentiate (Enjeti, 2021, p.153). His father Papa-ji's revelations at Amritsar home about his sister's death intensifies his trauma and his depression led him to suicide (Enjeti, 2021, p.161). Harjeet's traumatic journey demonstrates the enduring impact of 1947 partition memories on diasporic individuals away from their original trauma sites.

Spatializing Trauma across Generations in Diaspora

Vijay and his daughter Shan as second and third generation survivors grapple with inherited trauma and communication barriers stemming from their family's past. Vijay's narrative, set in 1954, delves into the challenges of generational communication and the quest for a shared narrative and identity (Enjeti, 2021, p.138). Vijay's scattered life in India, London and the U.S. emphasizes post-memorial inheritance, as his identity has been determined by his fragmented family history and his mother's silence about her past. He tells his daughter Shan about his father, "The only information I have is his name... He had a younger sister too. All I know is her name" (Enjeti, 2021, p.82). Because of this fragmented family history, Vijay seeks his heritage by searching his father's identity, connecting historical narratives with personal histories. Family spaces in Partition fictions serve as memory spaces to tie individuals to their pasts through memory transmission (Osman, 2020). Gertrude's living room in her London apartment serves as a key space in the narrative, shaping Vijay's perspective, postmemory and prompts him to travel to India find his father Amir and his mother "Deepa's parents' brunt clinic in Delhi" (Enjeti, 2021, p.166) to find his father. His family dynamics are greatly influenced by his physical trip to India. Vijay's account illustrates the lasting impact of the Partition on subsequent generations and its repercussions on diaspora experiences through Amir's life in London and Atlanta and his death in Delhi, India.

South Asian diasporic community in the "West constructed their memories through their ancestors' discourse and memory and their own mediation" (Clini et al., 2024, p.170). Shan's narrative represents the memory evolution and her journey from silence to engagement in third generation survivor of the Partition in 2016 in Atlanta. Memory transmission across generations is not without crests, and it is always through second-hand information (Sharma, 2009). Shan's journey to discover her identity becomes possible outside of her family through her Indian neighbour, Chandani, who aids Shan in her quest to uncover her roots across multiple cities, including London, Amsterdam, Lahore, and Agra (Enjeti, 2021, p.119). Shan's encounter with the Taj Mahal symbolizes her closure and spiritual merging, reflecting Bakhtin's concept of "chronotropic fusion," (Bakhtin, 1981, p.84) as the reclamation of identity within the diaspora. Harjeet's silence and his suicide in New Jersey impacts his wife Chandani, a second-generation survivor of the partition. For Chandani, her "Atlanta room" becomes a space for the memories of joyful moments with Harjeet as well as Harjeet's grim experiences of the 1947 partition and his family subsequent migration. Personal items in her room trigger her memory about Indian heritage through Indian Sheikh Community gatherings and Harjeet's culinary skills. Chandani's resilience ultimately leads her to healing and a redefined sense of home in the diasporic spaces, no doubt initially she struggles with her husband suicide trauma in both New Jersey and Atlanta (Enjeti, 2021, pp.115-116).

Letters, Photographs, Maps, Artifacts, Silences and Dialogues as Postmemorial Chronotopic Mediators in Diasporic Settings

Memory carriers in non-narrative formats such as “theater, music, poetry, and visual arts provide channels to engage with and remember the South Asian Partition's legacy within the diaspora” (Hornabrook et al., 2024, p.160). Tangible objects and motifs in the text such as photos, letters, family objects, guide books, and maps facilitate memory transmission, fostering intergenerational dialogue. The home space of Chandani in Atlanta represents the interplay of time and space and her journey of self-discovery through artifacts and photos. In Chandani's Pooja room, such items as the portrait of Guru Nanak, candlesticks, and wedding jewellery represent postmemory, symbolizing the deep connections that Chandani and Shan have with their heritage (Enjeti, 2021, pp.120-123). As Shan asks about the Harjeet family, "From which region in Pakistan did they originate? ... how did they make a journey?" (Enjeti, 2021, p.119). A third-generation survivor Shan, receives her late father's property from India in form of a box sent to her in Atlanta, the multiple items symbolize her mourning process (Enjeti, 2021, p.104). The objects such as maps, guidebooks, an itinerary for Lahore, and a articles in *The Hindustan Times* titled "India Independent: British Rule Ends," dated August 15, 1947 (Enjeti, 2021, p.104). These items as time markers evoke her childhood memories of her visits to India, particularly linked to New Delhi and the Taj Mahal.

Diasporic Spaces as Chronotopic Sites of Healing & Reconciliation

Working through trauma through LaCapra's method involves an intentional distancing from traumatic past, which is vital for healing (Osman, 2020). For Deepa, Amsterdam serves a significant space for healing and resilience as it intertwines multiple timelines, thus aiding her in addressing her trauma and reconnecting with her granddaughter Shan and her past. Osman (2020) explicates that “emotional transformation, accepting and communicating one's past” play a significant role in reconstructing identity (p.138). Later in the narrative, Deepa express her unprocessed trauma through her poetry and expresses her long silence and regrets about the effects it had on her family and son Vijay's death in India during her generational dialogue with her granddaughter Shan. As her articulatory move, Deepa hands over Amir's yellow paper crane of their school days in Delhi to Shan. The paper crane thus symbolizes Deepa's journey from disconnection to understanding and the memory transmission across generations. Deepa recollects memories of her connection with them in pre-partition Delhi. Deepa shows her love for Amir and apologizes for her breakup with Laila, stating, "I loved him. I loved your grandfather" (Enjeti, 2021, p.195). She intends to reconnect with Laila and Gertrude, articulating "it was time for her to do so" (Enjeti, 2021, p.195). Deep in her Amsterdam apartment, reflects on her trauma and recollects memories of her late son, Vijay. Her dreamlike thoughts evoke past experiences such as vibrant "Delhi markets" and moments with her lover, Amir, in pre-partition Delhi (Enjeti, 2021, p.195). Deepa's recollection about her past refers to her deep emotional connections and assists her to acknowledge the trauma linked to her past. She recognizes that "the string of tragedies that began in Delhi had followed her" (Enjeti, 2021, p.193), across continents and time ultimately facilitating her working through trauma (LaCapra, 2001) and journey toward healing and acceptance.

Shan has a complex journey to find her roots as it spans three continents and multiple cities, including Delhi, London, Atlanta, Amsterdam, and Agra. Shan in 2017, travels from Atlanta to Lahore to attend an exhibition of her grandfather's sister, Laila Rahim, which helps to uncover her family's history and roots (Enjeti, 2021, p.181). For Shan, Laila's art serves as a postmemory resource that aids Shan in reconnecting with ancestral stories tied to partition tragedy (Enjeti, 2021, p.194). Postmemory through past experiences and family stories significantly influence the identity formation of younger generations. This public monument serves as memory space reflecting on sorrow related to her "great-grandparents mourning of India's partition" (Enjeti, 2021, p.198) and the love shared by her grandparents Deepa Khanna and Amir Rahim.

LaCapra's "working through" concept emphasizes on the victim's acceptance of past (LaCapra, 2001, p.22) as Chandani acknowledges her husband's revelations about historical legacies and moves towards discovery. She reassesses her husband Harjeet's partition experiences as haunting "ghosts" that contribute to his depression and final suicide (Enjeti, 2021, p.161). Her shift from acting out to working through trauma

can be observed through gestures like "opening curtains" and "immersion in water"(Enjeti, 2021, p.170). She provides full support to Shan to trace her lineage and her intended trip to Amritsar represents the culmination of her healing and underscore the significance of family connection for her emotional and psychic development (Enjeti 2021, p.198). In diasporic settings, art and culture play a significant role in creating an inclusive memory space (Hornabrook et al., 2024, p.160). Laila Rahim's art helps to articulate her past as a Partition survivor who moved to Lahore from Delhi at the age of six during that tumultuous period. Laila's creative arts explore themes of geographical boundaries, dislocation and sense of belonging, symbolizes her resilience as a refugee through various mediums, including paper and metal works (Enjeti, 2021, pp. 181-182). She exhibits "origami cranes" and "flying birds" to symbolize partition migration as well as her efforts to move forward to reconcile with her past (Enjeti, 2021, p. 182). The symbolism of Laila's art therefore is a fitting representation of the chronotopic impact of Partition on the various characters in Enjeti's novel.

Conclusion

This article explored Anjali Enjeti's debut novel *The Parted Earth*, which reconfigures diasporic spaces to address the intergenerational transmission of trauma stemming from the historical event of Partition 1947. Results of the study prove that the Partition served as a persistent chronotope in the narrative that manifested through the traumatic experiences of its characters in diasporic settings. The integrated theoretical framework of the study connects the themes of trauma, memory, identity and history within diasporic contexts to foster healing and reconciliation. The text through its nonlinear structure and fragmented timeline advocates for ethical remembrance and reconciliation through artistic expression and dialogue across generations. Furthermore, the study investigated the emotional terrains where partition memories are navigated, unveiling healing processes at the intersection of material and digital cultures. According to the study, partition operates as a diasporic chronotope, converting trauma into continuity and offering a space for mourning, rebirth, and the reclamation of fractured narratives and identities across generations. This exploration spatializes and perpetuates historical trauma, enriching the literary investigation of identity accounts, memory, and dislocation within diasporic settings through its conceptual structure.

Acknowledgement: The authors would like to thank the Faculty of Social Sciences and Humanities, Universiti Kebangsaan Malaysia for awarding the Geran Kecil Penyelidikan (GKP) FSSK for the research project entitled *Identification, Identity and Survival: An Analysis of the Literary Activism of Gen Z Palestinian Women Authors and Poets* (Research Code: SK-2023-041, Principle Investigator: Dr. Anita Harris Satkunanathan).

Conflicts of Interest: The authors declare no conflict of interest.

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