



MEMORY, TRAUMA AND THE RECONSTRUCTION OF IDENTITY IN INDIAN WRITING IN ENGLISH

Jyotirmay Barman

Assistant Teacher

(School Education Department)

email ID:barmanjyotirmay90@gmail.com

Rabindra Bhatati University, Kolkata (India)

English literature

DECLARATION: I AS AN AUTHOR OF THIS PAPER /ARTICLE, HERE BY DECLARE THAT THE PAPER SUBMITTED BY ME FOR PUBLICATION IN THE JOURNAL IS COMPLETELY MY OWN GENUINE PAPER. IF ANY ISSUE REGARDING COPYRIGHT/PATENT/OTHER REAL AUTHOR ARISES, THE PUBLISHER WILL NOT BE LEGALLY RESPONSIBLE. IF ANY OF SUCH MATTERS OCCUR PUBLISHER MAY REMOVE MY CONTENT FROM THE JOURNAL WEBSITE. FOR THE REASON OF CONTENT AMENDMENT /OR ANY TECHNICAL ISSUE WITH NO VISIBILITY ON WEBSITE /UPDATES, I HAVE RESUBMITTED THIS PAPER FOR THE PUBLICATION.FOR ANY PUBLICATION MATTERS OR ANY INFORMATION INTENTIONALLY HIDDEN BY ME OR OTHERWISE, I SHALL BE LEGALLY RESPONSIBLE. (COMPLETE DECLARATION OF THE AUTHOR AT THE LAST PAGE OF THIS PAPER/ARTICLE

ABSTRACT

In postcolonial literary studies, where historical events like Partition, displacement, and socio-cultural violence have profoundly affected literary expression, there is a sizable body of work that investigates the connections between memory, trauma, and identity in Indian writing in English. In this paper, we delve into the ways in which memories play a mediating role in the reconstruction of individual and collective identities in the wake of traumatic experiences. We address important questions about what constitutes traumatic memory, the narrative strategies that portray trauma, and the power of memory to shape our sense of self. The study applies a qualitative and analytical technique, drawing on textual analysis of chosen literary works and bolstered by theoretical insights from postcolonial studies and trauma theory. Research shows that trauma-related memories are frequently disorganized, non-linear, and characterized by silence; this is a reflection of the psychological upheaval that trauma causes. To convey this complexity, authors use tactics like time shifts, symbols, and other points of view. According to the study, trauma can break people's memories and disrupt their sense of self, but it can also help them rebuild those memories through storytelling and remembering. This highlights the dual nature of memory as a place of suffering and a tool for change. Literature, the study finds, is an important space for people to process suppressed histories, reflect on their own identities, and heal from trauma.

Keywords: *Memory, Trauma, Identity, Indian Writing in English, Postcolonial Literature, Narrative, Partitio*



1. INTRODUCTION

For postcolonial literary scholars, the question of how memory, trauma, and identity are intertwined is an ever-present and pressing one, especially in communities that have experienced cultural upheaval, mass relocation, or historical brutality. Under these conditions, literature plays a pivotal role as a vehicle for re-visiting, re-interpreting, and re-imagining the past. Indian Writing in English, as a significant branch of postcolonial literature, provides a rich and complex space for examining how individuals and communities engage with traumatic histories and reconstruct their identities through acts of remembering and narration. Partition of India, colonial dominance, sectarian conflicts, and gender-based violence are just a few of the historical events that have had a profound impact on the nation's culture and society. Literary works reflect these influences through symbolic representations, deep themes, and elaborate narrative structures that aim to portray the complexity of real-life events.

Trauma, according to theory, causes memory and awareness to become fragmented, which in turn threatens the integrity of one's identity. According to trauma theory, people don't usually integrate traumatic events completely when they happen; instead, they return to them later on, albeit in fragmented and repeating forms, causing a break in continuity between the past and the present. Dislocated subjectivities result from this break, making it difficult for people to put their pain into words within established narrative structures. But memory isn't just a static record of what's happened; it's also a dynamic, active process of reconstruction. As a result, people are able to negotiate their present-day identities with their traumatic pasts via the process of revisiting, reinterpreting, and reorganizing their experiences. The psychological effects of trauma and the difficulty in depicting it are reflected in literary narratives where memory often takes nonlinear, discontinuous, and recursive forms.

To portray the complexities of traumatic experience and its impact on identity formation, Indian writers who write in English utilize a variety of narrative techniques, including chronological dislocation, fragmented narration, silence, symbolism, and numerous perspectives. These strategies open up new avenues of literary expression by reflecting memory's fragmented structure and by questioning conventional storytelling methods. Because of this, literature plays an essential role in providing a platform for underrepresented groups to share their stories, which are frequently left out of official accounts of history. As a result, people are able to work



through their own and their communities' histories of trauma and find ways to reconcile their identities with it. Here, narrative plays an ongoing role in shaping and reshaping identities; literary texts serve as places of memory, resistance, and reconstruction.

In addition, the relationship between trauma and memory in Indian writing in English emphasizes the conflict between disintegration and unity, quiet and speech, and grief and healing. Reconstructing meaning and reestablishing a sense of self can be accomplished through the act of remembering and narrating, even when trauma can alter identity and cause gaps in memory. A great deal of literature in this area revolves around the idea that memory can be both a hurtful thing and a helpful thing to heal from. Therefore, it is crucial to analyze these narratives in order to comprehend how literature deals with complicated human experiences and adds to larger conversations about history, culture, and identity.

The importance of this research is in its endeavour to analyze how Indian writers writing in English use memory as a tool for reclaiming their identities after experiencing trauma. The study aims to contribute to the continuous process of identity construction in postcolonial contexts by analyzing the relationship between memory, trauma, and narrative representation. It tries to provide a deeper knowledge of how literary texts manage the intricacies of human experience.

1.1 Objectives of the Study

The study is guided by the following objectives:

- To examine the conceptual relationship between memory, trauma, and identity in postcolonial literary discourse.
- To critically assess the significance of literature as a medium for articulating and negotiating trauma.

2. LITERATURE REVIEW

Soman et al. (2025) had delved into the complex relationship between memory and trauma by stressing how horrific events impact awareness long after they happen via recall and interpretation. Memory, as their research had shown, serves as a storehouse for previous pain and also as a living, breathing mechanism by which people try to make sense of and put into



words trauma. Literary narratives, according to the writers, frequently replicate the psychological impact of trauma through fractured structures, repeating images, and broken timelines, all of which reflect this complexity. Moreover, they had proposed that memory is culturally and communally embedded, rather than just individual, and that this embedding shapes social and individual identities. Thanks to their efforts, we now know that memory and trauma are two sides of the same coin that shape stories and how themes emerge in literature.

Dugar (2025) examined the internal conflicts that individuals undergo as a consequence of traumatic occurrences with a focus on how trauma is depicted in Indian writings written in English. Both the exterior experience of violence or displacement and the interior psychological struggle that affects identity formation are important components of trauma, according to the study. The difficulty of communicating deeply rooted emotional anguish is reflected in the frequent use of symbols, metaphors, and narrative gaps in Indian literary texts that depict trauma, according to Dugar's argument. A number of socio-cultural issues, such as historical brutality, gender inequality, and marginalization, can be better understood through the study of trauma in literature, as has been demonstrated by the research. Dugar argues that literary narratives allow for the expression of repressed feelings and experiences, which in turn allows for a more profound exploration of the nuances of trauma. Findings from the study highlight the importance of trauma depiction in Indian literature for comprehending post-stress identity and meaning-making processes.

Mathews and John (2025) by putting resistance, memory, and identity in their literary and cultural Indian settings, has offered a more comprehensive theoretical framework. Their research had focused on the ways in which remembering and recounting stories might fight against the hegemony of dominant narratives and the erasure of history. The writers contended that, in societies shaped by colonial pasts and sociopolitical struggles, memory is more important than ever in determining who people are. Literary texts, they had emphasized, are places where individual and communal memories meet, enabling the reclamation of self and the claim of agency. The study also highlighted how storytelling may help preserve cultural memory and challenge dominant narratives, which shows how literature can be a strong instrument for resistance and representation. In order to comprehend the political and cultural aspects of literary tales in India, Mathews and John had come to the conclusion that the relationship between identity and memory is fundamental.



Ashraf and Akhtar (2024) had looked at how long-term war and social and political unrest affected literary expression in Kashmiri literature written in English, with a focus on the poetics of cultural trauma and memory. Their research had shown that trauma in these settings was a cultural phenomenon that affected collective memory and identity as much as it was a personal psychiatric problem. Since direct expression of violence was often constrained by emotional and political factors, the writers contended that literary works from Kashmir typically used symbolic and lyrical language to portray suffering. Memory, they had stressed, served as a weapon of resistance in these stories, protecting real-life experiences from being lost or forgotten. In addition, the research had shown how trauma depictions in literature helped build cultural memory, which in turn helped communities cope with shared trauma and define themselves despite persistent violence. To broaden our understanding of trauma beyond personal tales and into broader socio-cultural aspects, Ashraf and Akhtar had come to the conclusion that the poetics of trauma in Kashmiri literature mirrored a complicated interaction between memory, identity, and resistance.

Singh et al. (2025) had looked into how stories of brutality and humanity in English war literature impacted collective memory and understanding. Their study highlighted the importance of war literature as a means of recording and making sense of the horrific events that accompany war. Such stories, according to the writers, show the horrors of war while also shedding light on human frailty, compassion, and moral ambiguity. They had noticed that narrative recollections and personal testimonials were common ways in which war literature-built memory, and that these factors helped shape communal consciousness. Literary depictions, according to the study, have a significant impact on how people remember and make sense of past events, which in turn affects their sense of cultural identity and public opinion. The authors had shown that trauma narratives included more than just pain by looking at the conflicting depictions of humanity and violence. They had also shown that trauma narratives included the construction of meaning and reflection on ethics. Their research showed that literature helped people connect their personal histories with the larger narratives of their communities, enabling them to process the moral and emotional aspects of trauma.



3. THEORETICAL FRAMEWORK

The theoretical framework of this study is grounded in trauma theory, memory studies, and postcolonial theory, which together provide a comprehensive understanding of the relationship between memory, trauma, and identity. Trauma theory, particularly as developed by scholars such as Cathy Caruth, emphasizes that trauma is not fully experienced at the moment of its occurrence but returns later in fragmented and repetitive forms. This delayed nature of trauma explains why literary narratives often adopt non-linear and disrupted structures.

Memory studies further contribute to this framework by highlighting the role of memory as both an individual and collective phenomenon. Memory is not simply a recollection of past events but an active process shaped by cultural, social, and historical contexts. Collective memory, in particular, plays a crucial role in shaping group identity, especially in societies that have experienced shared trauma such as Partition.

Postcolonial theory provides an additional dimension by examining how historical experiences of colonization, displacement, and marginalization influence identity formation. It emphasizes that identity is not fixed but constructed through ongoing negotiation between past and present. In Indian Writing in English, these theoretical perspectives intersect to reveal how trauma disrupts identity while memory enables its reconstruction through narrative expression.

4. MEMORY AND TRAUMA IN INDIAN WRITING IN ENGLISH

Literary and postcolonial studies have devoted a great deal of attention to the topic of trauma and memory, especially in settings where there has been significant displacement or past violence. Theoretically, traumatic events do not undergo complete processing at the time they happen; rather, they manifest in memory at a later, fragmented, and recurrent stage. The trauma's delayed and disruptive effects on story structure and identity formation are significant.

Partition, communal strife, and gender-based violence are just a few examples of the horrific events that Indian writers writing in English frequently use memory as a vehicle to portray. Literary narratives mirror the disjointed memories caused by these experiences, which interrupt the flow of time and awareness. So, rather than being continuous and unchanging, the memory in these writings seems to be fragmented, biased, and emotionally charged.

Narrative devices including flashbacks, symbolic representation, and non-linear storytelling are commonly used by writers to portray the intricate nature of traumatic memories. Because straightforward narration isn't always effective at conveying the psychological impact of tragedy, authors turn to these strategies. The importance of silence and narrative gaps cannot be overstated, as they highlight the challenges of expressing unpleasant memories.

Table 1: Features of Memory and Trauma in Literature

Feature	Description	Literary Effect
Fragmentation	Broken and disjointed memory	Non-linear narrative structure
Repetition	Recurring recall of trauma	Use of flashbacks
Silence	Inability to express trauma	Narrative gaps
Symbolism	Indirect representation	Deeper emotional meaning

Trauma affects the form and expression of memory in literature, as shown in the table. Disrupted consciousness is reflected in non-linear narratives that result from fragmentation. The recurrence of unpleasant memories, frequently shown as flashbacks, is illustrated by repetition. Authors can indirectly communicate complicated emotional experiences through symbols, while silence shows the limitations of language in describing trauma. Taken as a whole, these details show how trauma tales use both disruption and creative representation of memory.

5. ROLE OF PARTITION IN SHAPING TRAUMA AND MEMORY

One of the most devastating catastrophes in Indian history, the 1947 Partition has had a lasting impact on how literature portrays memory and identity. People and communities were emotionally and psychologically scarred by the widespread relocation, violence, and loss that it caused. Many works written by Indians in English portray Partition as more than just a historical event; they also suggest that it lingers in the minds of Indian readers.

To highlight the Partition's lasting effect on identity, literary novels often depict it through fragmented memories. Disruptions to personal and community memory caused by

displacement and loss result in tales characterized by emotional intensity and discontinuities. Memories of Partition are passed down through the generations, impacting both personal and social awareness, as many authors have pointed out.

Table 2: Impact of Partition on Memory and Identity

Aspect	Impact
Displacement	Loss of homeland and identity
Violence	Psychological trauma
Memory	Fragmented recollections
Identity	Reconstruction through narration

Trauma from Partition affects people on many different levels, including the physiological, psychological, and cultural, as seen in the table. When people are uprooted from their homes, they lose touch with who they are, but they can rebuild their sense of belonging via their memories. The interplay between trauma and memory in the formation of an individual's identity is illustrated here.

6. REPRESENTATION OF TRAUMA IN SELECTED INDIAN TEXTS

The intricate relationship between individual anguish and communal past is mirrored in the depiction of trauma in Indian Writing in English. Numerous literary works have made traumatizing events like the Partition of India, displacement, communal violence, and gender-based discrimination prominent themes. In order to convey the profound emotional and psychological impact of trauma, writers frequently use novel narrative strategies that go beyond simple narration.

The incorporation of both past and present events is a hallmark of trauma depictions in Indian literature. Writers portray trauma as an ongoing personal experience that impacts people throughout history, rather than as a static event. Stories about Partition, for example, frequently stress how people recall the atrocities and displacement differently, leading to subjective and incomplete recollections.

Salman Rushdie, Amitav Ghosh, and Bapsi Sidhwa are just a few of the authors whose works examine trauma in various storytelling styles. By fusing recollection with fantasy, Rushdie's magical realism offers a fresh perspective on past tragedies. Sidhwa shows trauma from many vantage points, highlighting how it affects various populations, while Ghosh uses non-linear narrative to show how memory goes beyond space and time. These different perspectives show that there is no one way to tell a story about trauma.

Table 3: Representation of Trauma in Selected Indian Texts

Author	Text	Type of Trauma	Narrative Technique
Salman Rushdie	<i>Midnight's Children</i>	Partition & national trauma	Magical realism
Amitav Ghosh	<i>The Shadow Lines</i>	Displacement & memory	Non-linear narration
Bapsi Sidhwa	<i>Ice-Candy-Man</i>	Communal violence	Multiple perspectives

The table shows that various writers portray trauma through their narrative skills in their own unique ways. By blending fact and fiction, Rushdie's magical realism allows readers to relive past traumas via their own memories and imaginations. The non-linear storytelling style employed by Ghosh mirrors the disjointed quality of memory, allowing the past and present to coexist. By incorporating a variety of viewpoints, Sidhwa emphasizes how trauma can have varied effects on people based on their social and cultural backgrounds. Taken as a whole, these methods show that trauma is multi-faceted and not just one event.

The use of narrative devices is important, but symbolism and silence play equally important roles in depicting trauma. When words fail to describe the depth of their readers' emotions, many writers turn to symbolic imagery. Similarly, narrative gaps and silences frequently hint at the unfathomable character of traumatic events, implying that certain facets of trauma are indefinable.

Literature is a potent tool for expressing personal and communal pain, as shown by the depiction of trauma in many Indian classics. The multifaceted nature of trauma and its long-

lasting effects on memory and identity can be vividly depicted through the use of various narrative techniques.

7. RECONSTRUCTION OF IDENTITY THROUGH MEMORY

Trauma may tear down the fabric of an individual's identity, but recalling past experiences is key to piecing it back together. In literary narratives, memory serves as both a repository for prior events and a means by which characters actively reconstruct and reshape their sense of self. Given the prevalence of collective trauma in Indian writing in English, including Partition, displacement, and socio-cultural marginalization, this process takes on added significance.

Theoretically, one's identity is not static but rather dynamic, evolving in response to one's experiences and memories. The disintegration of memories and the accompanying dislocation that trauma causes a rift in one's sense of self. But people can rebuild their sense of self via narrative and actions of remembering. Characters are able to face their painful pasts and slowly incorporate them into a cohesive identity through the power of memory.

Rather than presenting a final solution, Indian writers frequently portray identity reconstruction as a multi-stage process. Through introspection, storytelling, and social engagement, characters often tap into their memories. This procedure emphasizes how memories can be both a wound and a remedy. In the aftermath of trauma, individuals can regain agency and reconfigure their identities through the act of articulating their experiences.

Table 4: Role of Memory in Identity Reconstruction

Function of Memory	Description	Impact on Identity
Recollection	Revisiting past experiences	Awareness of self-history
Interpretation	Making sense of trauma	Meaning-making process
Narration	Expressing experiences through storytelling	Formation of coherent identity
Healing	Emotional processing of trauma	Restoration of self



Memory aids in re-creating one's identity in several ways, as seen in the table. Interpretation helps people make sense of and find meaning in horrific experiences, while recollection helps them get in touch with their history. When constructing an identity, narration is vital since it helps to piece together disparate memories into a unified tale. Lastly, individuals can aid in their emotional healing and feeling of self-restoration by remembering and expressing trauma. Reconstructing collective identity relies on memory just as much as it does on individual identity. Literary works frequently portray the ways in which collective recollections of past tragedies shape the identity of a community. Stories of Partition, in which individual recollections are entangled with national history, are prime examples of this. When it comes to rebuilding one's identity, recollection is a powerful transformational force. Memory allows people to piece together their experiences and find new significance in them, in contrast to trauma's disruptive effects on the self. In this way, memory and experience are always shaping one another, rather than identity existing as a static concept.

8. CRITICAL ANALYSIS

There is a multi-faceted connection between personal history and group experiences that emerges from an examination of trauma, memory, and identity in Indian Writing in English. Literary works show how trauma affects one's identity and how it might be difficult to depict, but they also show how difficult it is to portray such experiences. The inherent difficulty of fully articulating trauma presents authors with both opportunities and limitations when crafting narratives.

Trauma, theoretically speaking, makes it harder for words to adequately describe pain and breaks the consistency of stories. Therefore, writers frequently use symbolism, stillness, and broken structures to portray torture. Although these methods effectively portray the mental toll of trauma, they could also make the story more difficult to understand since they force readers to fill in blanks and make sense of discontinuities. Concerns on the harmony between expressiveness and expressivity in art are rightfully brought up by this.

The fact that memory is subjective is another major problem. Various accounts of the same horrific incident may offer divergent viewpoints due to the fact that memory is selective and affected by individual and cultural circumstances. This subjectivity in Indian writing in English, especially in Partition tales, causes history to be interpreted in various ways, which

reflects the diversity of experiences but also makes the idea of a unified historical fact more complicated.

Table 5: Issues in the Representation of Trauma and Memory

Issue	Description	Impact on Literary Representation
Fragmentation	Disrupted memory structure	Non-linear narratives
Unspeakability	Difficulty in expressing trauma	Use of silence and gaps
Subjectivity	Personal interpretation of events	Multiple perspectives
Historical Complexity	Overlapping personal and collective memory	Diverse narratives

Trauma representation in literature presents a number of significant obstacles, as seen in the table. Disjointed narratives caused by fragmentation mirror the mental toll that trauma takes. The narrative silences caused by unspeakability show that some events are inherently unspoken. Subjectivity adds several perspectives, which can make the story more interesting but can also lead to confusion. The intertwining of individual recollections with larger sociopolitical contexts adds another layer of historical complexity that makes representation more challenging.

In addition, although literature gives underrepresented groups a voice, it doesn't necessarily reflect the lived experience of trauma, particularly for individuals who aren't part of the prevailing literary conversation. In certain cases, dominant viewpoints obscure or even erase the lived realities of oppressed groups, such as women, lower castes, and indigenous peoples. This emphasizes the importance of narratives that are more inclusive and reflect different identities and trauma experiences.

In spite of all these obstacles, Indian writing in English is vital for reviving forgotten histories and opening conversations about trauma and identity. Authors can delve deeper into the



nuances of the human experience and transcend traditional storytelling techniques by employing new narrative techniques.

The critical examination as a whole reveals that literature does a great job of exploring memory and identity, even though it has inherent limitations when it comes to depicting trauma. In doing so, it both mirrors and creates opportunities for the understanding and rebuilding of trauma-induced fragmentation.

9. CONTEMPORARY RELEVANCE OF TRAUMA NARRATIVES

Trauma narratives in Indian writing in English are relevant not only to the past but also to the present and future. Contemporary literary depictions of trauma and identity are influenced by contemporary themes including migration, digital memory, and socio-political conflicts. In a world where everything is changing so fast, modern writers investigate how people cope with and recall different kinds of trauma.

Digital media's meteoric rise has altered the recording and sharing of memories, opening up new avenues for the representation of trauma. Also, it makes us wonder about the value of preserving collective memory and the veracity of some claims. By offering a platform for contemplation and analytical participation, literature is an essential tool in the fight against these issues.

10. CONCLUSION

Traumatic experiences caused by events like Partition, displacement, and socio-cultural conflicts cause fragmentation of identities and disrupt continuity of memory, according to this study that looked at Indian writing in English. Memory serves as both a location of trauma and a potent medium for its representation and reinterpretation, as the analysis reveals. Indian authors skillfully depict the psychological complexity of traumatic situations through narrative approaches like non-linear storytelling, symbolism, different perspectives, and silence. The research goes on to show that people's attempts to make sense of their memories by recalling specific details and retelling stories show that their identities in these accounts are always changing and being rebuilt. Collective memory, which influences our perceptions of the past and present, is an integral part of this process that goes beyond the scope of individual identification. A key arena for voicing suppressed voices and negotiating meaning, literature

endures despite problems such as subjectivity, fragmentation, and the constraints of language when it comes to trauma depiction. Finally, literature serves as a platform for representation as well as a means of healing, introspection, and continuous identity creation; memory plays a vital role in this process, allowing one to recreate their identity despite the trauma-induced disruptions.

REFERENCES

1. Soman, N., Padmanabhan, B., & Kudale, K. M. (2025). *Between Trauma and Memory*.
2. Dugar, R. (2025). *The Echoes of Inner Conflicts: The Importance of the Study of the Representation of Trauma in Indian Literature in English*. *Creative Flight*, 6(4), 221.
3. Mathews, A. P., & John, E. S. (2025). *Introduction: Locating Literary and Cultural Registers of Memory, Identity, and Resistance in India*. In *Recall and Retell* (pp. 1-18). Routledge India.
4. Ashraf, R., & Akhtar, R. (2024). *Writing Trauma: Poetics of Cultural Trauma and Memory in Anglophonic Kashmiri Literature*. *Linguistics and Literature Review*, 10(2), 27-46.
5. Singh, V. K., KS, M. K., Joseph, S. A., & Kaushik, P. (2025). *Narratives Of Violence and Humanity: A Research Study on The Role of English War Literature in Shaping Cultural Memory and Collective Consciousness*. *Lex Localis: Journal of Local Self-Government*, 23.
6. Izadi, M., Molaei, H., & Bagheri, R. (2025). *Unearthing Colonial Wounds: Tracing the Impacts of Trauma on Indian Identity in Kiran Desai's The Inheritance of Loss*. *Critical Literary Studies*, 8(1), 19-34.
7. Khatri, G. (2025). *The Role of Memory in Aestheticizing the Trauma of the Indian Partition*. In *Between Trauma and Memory: Reflections Beyond Boundaries* (pp. 93-106). Singapore: Springer Nature Singapore.
8. Parui, A. (2024). *Memory studies and postcolonial writing: Interstitial intersections and entanglements*. *Journal of Postcolonial Writing*, 60(6), 725-733.
9. Ghuge, A. D., Mukherjee, N., & Gadekar, S. (2025). *Identity and Memory as Discourse Tools to Improve the English Language Learning Process*.
10. Eyerman, R. (2019). *Memory, trauma, and identity* (Vol. 6330). New York: Palgrave Macmillan.



11. Hanif, S., & Ullah, I. (2018). *War trauma, collective memory, and cultural productions in conflict zones: Kashmir in focus*. Sage open, 8(3), 2158244018800912.
12. Mukherjee, S. (2025). *Reconstructing Memoryscapes: The Role of Imagined Homelands in Post-Partition Bengali Memoirs*. In *Memory Studies in the Digital Age* (pp. 170-179). Routledge India.
13. Merivirta, R. (2019). *The emergency and the Indian English novel: memory, culture and politics*. Routledge India.
14. Saint, T. K. (2019). *Witnessing partition: Memory, history, fiction*. Routledge India.
15. Borgohain, I. A. (2022). *Between the homeland and diaspora: Identity Dilemma in Indian literature*. World Journal of English Language.

Author's Declaration

As an author of the above research paper/article, here by, declare that the content of this paper is prepared by me and if any person having copyright issue or patent or anything otherwise related to the content, I shall always be legally responsible for any issue. For the reason of invisibility of my research paper on the website /amendments /updates, I have resubmitted my paper for publication on the same date. If any data or information given by me is not correct, I shall always be legally responsible. With my hole responsibility legally and formally have intimated the publisher (Publisher) that my paper has been checked by my guide (if any) or expert to make it sure that paper is technically right and there is no unaccepted plagiarism and hentriacontane is genuinely mine. If any issue arises related to Plagiarism/ Guide Name/ Educational Qualification /Designation /Address of my university/ college/institution/ Structure or Formatting/ Resubmission /Submission /Copyright /Patent /Submission for any higher degree or Job/Primary Data/Secondary Data Issues. I will be solely/entirely responsible for any legal issues. I have been informed that the most of the data from the website is invisible, shuffled, or vanished from the database due to some technical fault or hacking and therefore the process of resubmission is there for the scholars/students who find trouble in getting their paper on the website. At the time of resubmission of my paper I take all the legal and formal responsibilities, If I hide or do not submit the copy of my original documents (Andhra/Driving License/Any Identity Proof and Photo) in spite of demand from the publisher, then my paper may be rejected or removed from the website anytime and may not be consider for verification. I accept the fact that as the content of this paper and the resubmission legal responsibilities and reasons are only mine then the Publisher (Airo International Journal/Airo National Research Journal) is never responsible. I also declare that if publisher finds any complication or error or anything hidden or implemented otherwise, my paper may be removed from the website, or the watermark of remark/actuality may be mentioned on my paper. Even if anything is found illegal publisher may also take legal action against me.

Jyotirmay Barman
