



T Scars of Partition and the Inheritance of postmemory in Kanza Javed's *Ashes, Wine, and Dust*

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Abstract

The study tends to explore transgenerational trauma, employing Marianne Hirsch's Postmemory (2012) as an interpretative lens to analyze the traces of trauma in Kanza Javed's Ashes, Wine and Dust (2015). This study exhibits the navigation of the partition trauma inter-generationally and its transgression into familial memories through Javed's debut novel. The idea of postmemory and intergenerational trauma is demonstrated through Mariam's character, who is struggling with the traumatic inherited memories, as her grandparents survived the Indo-Pak partition and are still haunted by memories of the violence and displacement. By using a theoretical framework such as Postmemory, the study provides new insights into the intergenerational transmission of trauma and its effects on individual and collective memory. The study also examines the resistance strategies adopted by various characters in the text to combat the partition trauma. Many characters internalized this trauma, while Mariam chose to move to the USA in an attempt to escape from the traumatic memories of the past. The article contributes to the understanding of postmemory trauma in the partition narrative of Pakistani Anglophone Literature and highlights the need for future research on the diaspora as an impact of transgenerational partition trauma.

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INTRODUCTION

The Partition of the Subcontinent was a traumatic event that displaced millions of people and led to the loss of life and property. The partition line was drawn not just on the geographical map but also divided communities, families, and individuals who had coexisted for centuries. The memories of the Partition remain deeply embedded in the psyches of the people who were directly or indirectly affected by it. For many, it was a traumatic experience that resulted in the loss of loved ones, the concept of home, and a sense of belonging. The stories of memory, nostalgia, and trauma are deeply embedded in the subjectivities of individuals who have been affected by the event.

Indo-Pak partition fiction vividly portrays the anguish and despair of the people who were victims of the Partition. Bapsi Sidhwa and Preeti Singh (1998) also commented on the trauma of partition that how different visuals from the past haunted them till date, as “Partition was a very violent experience for everybody in Punjab. Although I was very young then, I saw chance killings, fires, and dead bodies. Some images have stayed with me. These were also the stories I grew up with.” (295). *Toba Tek Singh* also narrated this pain of partition as it “wasn’t just about the loss of land and property, but also the loss of a way of life and a sense of belonging” (Manto & Naqvi, 2007, 17). Thus, the pain of partition echoed through various works of Pakistani writers as it shaped their identity. Kanza Javed, a contemporary Pakistani Anglophone writer, has also written about the Partition and its aftermath in her debut novel, *Ashes, Wine and Dust* which provides a vivid portrayal of the pain and trauma experienced by those affected by the Partition.

The current study is an attempt to decipher this deep-rooted trauma that haunted the generations even after 75 years of the partition as they carry the suffering of their ancestors through memory. For this purpose, the study employs Marianne Hirsch’s idea of postmemory to demonstrate the transmission of violence and traumatic sufferings in the form of memory across the generation in Kanza Javed’s *Ashes, Wine, and Dust*. This study further highlights the resistance strategies adopted by the characters to cope with the trauma. This is an important aspect as it

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highlights the agency of the characters and their ability to resist the negative effects of trauma. Mariam's decision to move to the USA is one example of such resistance. Other characters may have employed different strategies, and the study aims to explore these as well.

Marianne Hirsch (2012) defines postmemory in *The Generation of Postmemory* as "the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right" (103). Postmemory is the relation of the current generation to the memory of the past and the trauma through stories, images, and behaviors. These stories, images, and behaviors act as an instrument to bridge a gap between the past and the present, without it the sense of belonging will fade away.

Postmemory refers to how individuals who have not directly experienced a traumatic event, such as descendants of survivors of the Holocaust or other genocides, are still affected by the trauma of their ancestors. According to Hirsch (2012), postmemory is a "structure of inter and transgenerational return of traumatic knowledge and a consequence of traumatic recall" (p.20). These individuals carry the memories and stories of their predecessors, and these experiences become part of their own identity and understanding of the world.

Moreover, postmemory can manifest through various narrative and visual techniques, such as literature, film, and art, which allow descendants to engage with the trauma of their ancestors and to remember and honor their experiences. However, it is important to note that postmemory is not simply a matter of transfer of trauma from one generation to the next. Rather, it is a complex and ongoing process of engagement with the past that involves both mourning and transformation.

While it is true that the experiences of previous generations can be transmitted to descendants in ways that are harmful or burdensome, it is also possible for postmemory to be a source of strength and resilience. Through the act of bearing witness to the trauma of their ancestors and working to undo the shame and helplessness associated with that pain, descendants can also find meaning and purpose in their own lives and build a sense of connection and community with others who share their history.

This study will uncover the postmemory trauma experienced by one individual in a family, such as a parent or a grandparent, and passed down to future generations. This study will try to investigate the events in the text that lead Mariam to postmemory trauma. The study will focus on Mariam's hardships and how she internalized her postmemory trauma as memories through

nostalgia and flashbacks, which ultimately led her to migrate to America. This research investigates Mariam's desire for a different kind of home to combat the postmemory trauma that has developed as a result of her relationship with the past.

Statement of the problem:

The problem addressed in this research article is the intergenerational transmission of trauma resulting from the Partition of India and Pakistan in 1947, and how it is represented in Kanza Javed's *Ashes, Wine and Dust* through the lens of postmemory. Specifically, the article aims to explore how Javed's work sheds light on how the trauma of the Partition has been inherited and perpetuated through subsequent generations, and how this impacts the identity formation and sense of belonging of those who were not directly impacted by the event but are connected to it through their family histories.

Aims and objectives:

The study attempts to attain the following objectives through an in-depth analysis of the selected work of fiction.

- To analyze the concept of postmemory and its mode of representation in Kanza Javed's *Ashes, Wine and Dust* concerning the Partition of India and its aftermath.
- To examine how trauma is inherited and transmitted across generations, as portrayed in the novel.
- To investigate the intersections of gender, identity, and trauma in the novel, and how they shape the experiences of the characters.

LITERATURE REVIEW

Kanza Javed's lavish writing style distinguishes her from the clichéd South Asian literary trends and ordinary diction. She gives a dreamy depiction of her characters' settings with authentic touches. "My style is very antique," the author said in an interview with Talia Mirza, "My prose does possess that passionate, lyrical flavor." (Javed, 2018).

In an article *A Love Affair with Lahore*, Malhotra argues that this novel focuses on how children exist and navigate the constantly changing and often dismal adult world. The study delves into the story of a young woman who finds her sense of self while dealing with the unavoidable trappings of stereotypes, social norms, and romantic entanglements. Malhotra (2015) states that

“those who feel much older than they are.....and those who never forget”. Ultimately, the study reveals that vanishing is not a desirable route to self-discovery, as the love of all types is challenged in the most trying of circumstances.

Furthermore, Aziz and Ahmed in *The Feeling of Eternal Displacement* converse on the theme of postcoloniality in *Ashes, Wine, and Dust* along with the spatial displacement. It discusses how Mariam’s sense of dislocation and alienation affects her throughout the novel as she is entangled between place and identity. Aziz and Ahmad (2021) claim that “post-colonial experience discusses the disintegration of place and a lost identity because of that disintegration” (p.5). It also examines the geo-political spacing with changing identities of the individuals as the impact such as widespread political migration and the recurrence of ethnic strife.

Moreover, the theme of impermanence in the selected text is also explored through the article *Lacanian Reading of Kanza Javed’s Ashes, Wine, and Dust: the Mourning Subject of Desire*, as it examines the stages of human growth to help readers comprehend why people feel compelled to pursue their wants. The study contends that the idea of one’s sense of self scatters with time as the childhood traumatic self comes in conflict with the individual’s real self, leading to the lack of understanding and ideology as displayed through Mariam’s character. Saleem, Azam, and Sarwar (2018) state that “the relations as close as mother and son can go separate ways because of this lack of understanding” (p.6).

The article *Identity Crises, Home and Exile* discusses the protagonist Mariam who is displayed as an emblem of the diaspora in Kanza Javed’s *Ashes, Wine, and Dust*. The idea of belongingness and estrangement among scattered people in their host nations, as well as their sentimental ties to their home countries, are explored in the study. Ahmad (2020) elucidates “the facts that the diaspora people always idealize their homeland as an ideal and a true homeland and these kinds of emotional attachments always connect them with their roots” (p.8). The study underlines the problems of people in the diaspora who are connected and disconnected from their homeland simultaneously.

Another article *Religious Marginalization* extends Spivak’s idea of Subaltern and discusses the portrayal of religious minorities in two books, *Ashes, Wine, and Dust* and *The Three Mistakes of My Life*. It analyses the oppression and bigotry faced by religious minorities in Pakistan and India using Spivak’s Subalternity and Pandey’s definition of identity. The article argues on “the relationship between religion and nationality, developed during Partition, still

influences national policy and contributes to the discrimination against minorities” (Aziz, 2020, 154). The article also emphasizes the importance of tolerance and acceptance of diversity to promote progress and prevent the waste of valuable resources that minorities can provide.

The aforementioned concerns help advance the body of knowledge surrounding the psychoanalytical limitations, marginalization, and diaspora in Kanza Javed’s *Ashes, Wine, and Dust*. But there is a further need to explore the transmission of trauma in descendants, so the current study employs the idea of Postmemory to provide a better insight into the transmission of trauma along with its modes of transmission.

METHODOLOGY

This section of the article examines the background of the theoretical framework with a concise introduction of key concepts that will be employed during the discussion of the primary text. As the study uses Marianne Hirsch’s Postmemory as a key theoretical concept, it’s noteworthy that the impact of postmemory transgenerational trauma can vary among individuals, and not everyone who has a family history of trauma will be affected in the same way.

Marianne Hirsch (2012) defines postmemory in *The Generation of Postmemory* as “the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right” (p.103). Factors such as memory, episodic memory (nostalgia and flashback), trauma, and collective consciousness play a role in how an individual is affected by postmemory transgenerational trauma. These terminologies will be explained briefly here to illustrate the progression of transgenerational trauma through postmemory.

Memory

Sternberg (1999) defines memory as “the process which draws our past experiences to rebuild the knowledge and happening of the present” (p.3). It is concerned with storing information to use afterward. For example, a person will be unable to complete a job if he cannot recall what he has planned for tomorrow. On the other hand, Matlin (2005) views memory as “a form of retaining knowledge over time” (p.1). Memory refers to three elements of information processing in psychology: memory encoding, storage, and retrieval. Encoding entails altering the shape, which can be visual, semantic, or acoustic.

Episodic Memory

According to Wheeler (2001), “episodic memory is a neurocognitive system that allows the past experiences to reflect through the conscious recollections of repetitive occurrence” (p.4). Episodic memories are groupings of memories that connect a person to their history. Long-term memory includes episodic recollection. These are past experiences that become a part of a person’s existence through nostalgia and flashbacks. Nostalgia refers to emotions associated with the past, while flashbacks are visual representations of that trauma. Episodic memory also provides a chance for the conscious recalling of “one’s past as well as the mental prognosis of anticipated trials into the subjective future.” (Wheeler et al., 1997, p.4).

Collective (un)consciousness

Collective consciousness alludes to a group of people’s common beliefs, attitudes, and ideas within a community. This concept was first introduced by Emile Durkheim in 1893 influenced by various factors such as religion, art, culture, science, and education. However, it can also be manipulated through propaganda and totalitarianism. On the other hand, Carl Jung’s theory of the collective unconscious suggests that “people are linked to each other and their ancestors through a common set of experiences, and this connection gives our world purpose” (Jung, 1969, p136). The collective unconscious contains archetypes or symbols that we inherit from our ancestors and is also linked to postmemory. Jung believed that group experiences take place on a lower level of consciousness than individual experiences, and that crowd psychology tends to be at the level of mob psychology.

Trauma

Trauma can have long-lasting effects on one’s mental and emotional well-being, the most common indications of trauma include flashbacks, nightmares, and feelings of detachment.

Cathy Caruth is a literary scholar who has written extensively on trauma and its effects on individuals and communities. In her work, she emphasizes the importance of understanding trauma “as a complex, shared experience that can have far-reaching psychological and social effects” (Caruth, 2016, 127). Caruth’s approach can provide a valuable lens for understanding how trauma can affect communities and individuals. Trauma can disrupt the social fabric of a community, as individuals struggle to cope with the aftermath of violence and loss. It can also create a sense of isolation and disconnection from others, as survivors struggle to put their experiences into words and communicate their pain to others.

Transgenerational trauma

Transgenerational trauma theory is based on the concept, according to Danieli (1998), “trauma can be passed on or transmitted from one person to another or from one generation to another” (p.9). Transgenerational trauma is the term used to describe trauma that affects one generation but then spreads to the following. If the trauma is neglected and no support structure is available to cope with it in one generation, it will be passed on from one generation to the next. According to Wesley-Esquimaux and Smolewski (2004), “the effects of the traumatic event can last for generations because the effects can be transmitted over several generations” (p.2). This concept of transfer of transgenerational trauma is illustrated in the current article through the lens of post memory.

Post memory

Marianne Hirsch developed the idea of post memory in 1992. According to Hirsch (2012), post memory is “the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right” (p.103). The relationship between the present generation and the memory of the past and the trauma through stories, pictures, and behaviors is known as postmemory. These stories, pictures, and behaviors serve as a bridge between the past and the present and without these sense of belonging will vanish.

Hirsch (2012) claims that postmemory is “a structure of intergenerational and transgenerational return of traumatic information and a consequence of traumatic recollection” (p.20). Hirsch’s theory explains how descendants have used a range of narrative and visual tactics to remember the pain of the preceding generation, while still categorizing such activities as acts of transfer of trauma. Transgenerational transmission, as Volkan (1997) states in *Bloodlines*, is “when an older person unwittingly externalizes his damaged self onto a growing child’s psyche” (p. 23). The undesirable, troublesome traits of a parent or grandparent are therefore retained in a child. A child is motivated to fulfill the demands of their elders because they have authority over them. It is the child’s job to mourn right now to remove the guilt and helplessness linked to the suffering of his or her ancestors.

Research Methodology

The study refers to the interpretive research method by using the idea of postmemory along with the existing scholarship to critically evaluate the primary text *Ashes, Wine, and Dust* to

analyze the traces of trauma of partition in future generations. The data is divided into two sub-sources, primary data, and secondary data. The main analysis is conducted through the text of the primary source i.e. *Ashes, Wine, and Dust*. Whereas, the secondary data consists of books of criticism and theory; journal articles, furthermore, different websites are also considered as secondary sources. For secondary sources, different theorists including Cathy Caruth, Carl Jung, and Marianne Hirsch, are being consulted to study the concepts of trauma, collective unconscious, and postmemory.

This approach recognizes that reality is socially constructed, so the goal is to gain an in-depth analysis of the multifaceted creation of lived experience, as perceived through the eyes of those who have experienced trauma. As Denzin (2001) defines interpretive research as a qualitative research approach that “focuses on how people interpret and make sense of their social world, and how these interpretations are shaped and communicated through social interaction”(p. 646). This approach is grounded in symbolic interactionism, which emphasizes the importance of meaning-making and social interaction in shaping individual and collective experiences. Interpretive research often involves the use of methods such as interviews, observation, and analysis of texts and other cultural artifacts. So as an interpretive research study, the research will be focusing on the subjective experiences and perspectives of individuals who have been impacted by postmemory trauma, and for this purpose, in-detail character analysis of Mariam will be exhibited in the discussion section.

ANALYSIS AND DISCUSSION

This section will investigate the aspects of transmission and effects of postmemory trauma in Kanza Javed’s *Ashes, Wine and Dust*. The researchers will investigate the transfer of postmemory trauma through the means of episodic memory. The registration, and internalization of that postmemory trauma and how Mariam tries to cope with that trauma. It will further try to trace the link-up between the places of migration with Mariam’s postmemory trauma.

Development of Postmemory

Indeed, present generations often inherit the values, beliefs, and experiences of their parents and grandparents. Postmemory elucidates the transmission of trauma from one generation to another one, where the later generations did not experience the trauma directly but are affected

by it nonetheless. This can lead to mental, emotional, and psychological disorders such as depression, anxiety, and post-traumatic stress disorder.

Postmemory is a dominant form of memory because it is mediated through imagination and creation. It is often connected to objects and events that hold symbolic resonance, such as architecture, monuments, and memorials associated with the dominant power. These spaces can serve as reminders of the trauma and can trigger emotional responses in those who have postmemory.

The transmission of trauma through postmemory is a complex and multifaceted phenomenon as it can have a substantial influence on individuals and communities. It is important to acknowledge and address these impacts to promote healing and resilience. This transmission of postmemory trauma is exhibited in *Ashes, Wine, and Dust* through Mariam's character. Mariam lives through these experiences, as she inherited this trauma of partition from her grandfather. Mariam develops a bond with those memories and those memories become a part of her personality that act as a lens through which she interacts with the world. Mariam's association with the past and her anticipation of a future was as a sheer disappointment as, according to her "It was supposed to feel magical and wonderful, but it did not." (Javed, 2015, p.237).

Transmission of Postmemory Trauma

The study explores the modes of transmission of postmemory trauma through episodic memory as it highlights the transmission of trauma from Mariam's grandfather to herself through the means of nostalgia and flashbacks. Episodic memory is a part of the long-term memory and collective memory of the past that relate a person to their past. These memories are the experiences of the past and that become a part of the person's life through nostalgia and flashbacks. Mariam's longing for her past, as well as her associations with it, are evident throughout the book. Mariam's grandpa was the most influential character in her life, and spending time with him was one of her most treasured childhood memories as whenever she recalls any childhood memory she "remained still for a while imagining grandfather." (Javed, 2015, p. 49). On the other hand "memories of continuous mourning and early childhood losses" created a split in her identity during adulthood. (Javed, 2015, p.72).

Furthermore, the memories of childhood used to haunt her like a ghost which she articulates, "Why did that empty house matter to me? There was no grandmother, Karan, or Gulshan." (Javed, 2015, p.86). Mariam felt a bond with the people that she had only met once or

even never had any interaction with, but she still cared because she had a longing for the village that was not going away.

Those memories stayed with her, and she longed for the time to return as she wanted to relive those memories. “It had dawned on me then that that moment of us sitting solemnly in the cabin of the train would never happen again. I would never be nine again.” (Javed, 2015, p.70). This scene portrays Mariam’s longing to return to her family at the funeral of her grandmother, she remembers her grandparents as both of them departed from this world but their memories stick with her. In her memories, she reconfigures the spaces as she describes them, “In that state of oblivion, I somehow disappeared from Washington and found myself in a familiar graveyard of Lahore.” (Javed, 2015, p.143).

These memories of childhood revisited her on the streets of New York as sitting on the marble fountain with classic Gods reminds her of her village garden and the red-blooded roses which her grandfather gave her. She recalls it as when the building in front of her gets blurred with “the blinding city lights lost color. The water fountain disappeared. A single petal took me back fifteen years.” (Javed, 2015, p.186). This blurred reality of Mariam and the emergence of the past at that very moment advocate the point of view postmemory that how childhood memories and traumas replace the tangible reality with the help of “stories, pictures, and behaviors which serve as a bridge between the past and the present” (Hirsch, 2012, 145).

Impacts of Postmemory Trauma

This section highlights the impact of postmemory partition trauma through Mariam’s manifestation and internalization of trauma that compelled her to migrate as an act of resistance. Mariam’s post-memory trauma was deeply ingrained in her being, and as her memory unfolded, she showed a range of emotions and expressions that reflected her pain, fear, and vulnerability.

We can see the manifestation of trauma in Mariam’s character from the very beginning of the novel when Mariam says “The mourners didn’t understand the importance of that memory... I felt that any moment then his shadow would appear.” (Javed, 2015, p.5). At times, Mariam seemed overwhelmed by her memories, unable to control her tears and trembling. She would often retreat into herself, shutting out the world around her as she tried to come to terms with what had happened to her.

Mariam demonstrates the power of resilience and the importance of holding onto hope in even the darkest of times, as her teacher encourages her by adding, “It is not a perfect world,

terrible things will keep on happening” (Javed, 2015, p.8). This is a poignant reminder of the challenges that Mariam faces and the difficulties she must overcome to move forward. Despite this, Mariam continues to persevere and find ways to cope with her trauma, demonstrating her strength and resilience in the face of adversity.

The quote “pain takes time to soften” highlights the fact that people need time to heal from trauma, and everyone’s healing process is unique (Javed, 2015, 20). Some people might choose to move to a different city, start a new relationship, or express their feelings through writing as a way to cope with their pain. This quote suggests that there is no one right way to deal with trauma, and people should find what works best for them.

Mariam’s father’s advice to learn how to cope with the loss of loved ones foreshadows her journey to America later in the novel. This implies that the journey will be a way for her to cope with her trauma and find healing. The “pain transcends through an invisible crack in your body and slithers inside you” highlights how deeply trauma can affect a person (Javed, 2015, 25). It suggests that the pain of losing someone is not just physical but also emotional and psychological. This quote emphasizes how traumatic experiences can leave a lasting impact on a person’s life.

Throughout the novel, Mariam experiences pain and suffering from her internalized trauma. This highlights the long-term effects of trauma and how it can affect a person’s mental health and well-being. The uninterrupted pain that she felt throughout her life because of that internalized trauma suggests that Mariam’s trauma has affected her throughout her entire life and emphasizes the importance of addressing and healing from traumatic experiences.

It is evident throughout the text that Mariam’s loss of her grandparents has deeply affected her and has had a lasting impact on her life as she “thought about it - the loss of my grandparents are inevitable, they are confronted by their imminent demise.” (Javed, 2015, p.244). Mariam thinks that pain can never leave her “I will remain trapped in the folds of my skin.” (Javed, 2015, p.244). She seems to struggle with accepting the inevitability of death and the pain that comes with it. Her longing for her childhood suggests that she may feel that the world was a simpler and more innocent place before she experienced this loss.

The story of Mariam’s grandmother’s trauma had a significant impact on her and her family. The fact that she was kidnapped and trafficked, and her sister was raped is a horrifying and traumatic experience that no one should have to endure. Mariam remembers her sister telling her, “I gasped because I hadn’t heard anything like that before. My sisters too stared at her, horrified.”

(p.12). Understandably, Mariam and her sisters were shocked to hear such a story, as it's not something that is commonly discussed.

The way that Mariam's grandmother's trauma has affected her and her family is also significant. It's clear that the trauma she experienced had a lasting impact on her and that she passed down her fears and mistrust to her children and grandchildren. This is not uncommon, as trauma can have a ripple effect on families and communities for generations.

Mariam's strong attachment to the village and her grandfather's memory suggests that she is trying to hold on to the things that were familiar and comforting to her before her loss. This is a common response to grief, as people often seek out things that remind them of their loved ones to stay connected to them in some way. She used to get anxious about "the things, places, or anything that was linked to the grandfather" (Javed, 2015, p. 223). It's not uncommon to feel a deep sense of longing or nostalgia for a loved one who has passed away, especially if they were a significant figure in your life.

It seems that Mariam was deeply captivated by the stories and history of her grandfather's house, to the point where she was momentarily lost in thought and disconnected from her surroundings. When Abdullah called her name, she "was jolted back to reality and was immediately concerned about the potential damage to Raja's house" due to heavy rainstorms (Javed, 2015, p.137). Mariam's feelings of helplessness suggest that she may have felt a sense of responsibility or attachment to the house, perhaps due to its connection to her family history. Her preoccupation with the house also appears to have overshadowed her joy at seeing her brother, indicating the strength of her emotional connection to her grandfather's legacy.

This article sheds light on another important aspect that how Mariam migrated as an act of resistance. Though, migration is a complex and multi-faceted process, and individuals may have multiple reasons for choosing to migrate. While Mariam's desire to escape the trauma of her past may have been one factor in her decision to migrate to America, it is also possible that she had other reasons for leaving her home country. She felt at ease as she thinks "It had been confusing, the years before when I had arrived in America. But this year everything fit perfectly; the people, the places, nature ...I understood it, it understood me." (Javed, 2015, p.132).

She refused to let her trauma define her and used her migration as a form of resistance against it. She was determined to create a new life for herself, free from the pain of her past. She used her migration as a way to reclaim her agency and assert her identity, refusing to be defined

by her past as she states, “I allowed myself to be open to new things, to people and places.” (Javed, 2015, p.133). Mariam wanted to move away from the memories of places and of people that made it hard to feel pleasure.

But it is also worth noting that migration itself can be a traumatic experience, particularly for those who are forced to leave their homes due to conflict or persecution. Mariam’s own experience of migration may have been difficult and stressful. As the trauma associated with the places, her “grandfather’s house, and the village and with Pakistan used to haunt her even on the streets of USA” (Javed, 2015, 224). It seems like Mariam’s migration to America had a significant impact on her relationship with her grandfather and her connection to her past. The trauma of the migration may have led her to disassociate from her memories and longings, causing her to lose her emotional connection to her grandfather and the experiences they shared.

CONCLUSION

The textual analysis of Kanza Javed’s *Ashes, Wine, and Dust* illustrates the means through which postmemory functions throughout the text as the transgenerational trauma depends on the process of postmemory to recognize the traumatic past. This research highlighted the role of episodic memory through the use of nostalgia and flashback that reflected the postmemory trauma through Mariam’s character. Throughout her stay in New York, the continuous struggle between the past and present, as well as an unending entanglement with the past, is demonstrated through various instances in the discussion part. The research further shed light on the traumatic incidents of the partition that became part of the memories and haunted the next generations. For instance, the grandmother’s story of rape created a long lasted impact on young minds and kept haunting Mariam’s sister even after decades. This research also highlighted the impacts of postmemory partition trauma and its possible responses like internalization of trauma and resistance in terms of migration. Mariam migrated to the USA to avoid these traumas but they still lingered on her memory even during everyday life. This distorted Mariam’s sense of belonging and self, as sitting in the USA she felt the air of her grandfather’s village. This scattered sense of self due to partition trauma in diaspora created xenophobia for her which was reflected through the postmemory transgenerational trauma.

This research thus explored the emotional turmoil, trauma, and identity crisis through the character of Mariam; it portrays the manifestation of trauma that she inherited from her

grandfather. The study unfolded the mediums through which this partition trauma is exhibited and transferred from one generation to another generation. The article contributed to the ongoing discussion on the long-term effects of collective trauma and the role of literature in conveying its lasting impact. It also invites future researchers to explore the diaspora as an impact of transgenerational partition trauma.

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