

## **Daughters Between Worlds: Trauma, Memory and the Formation of Diasporic Identity in the works of Saba Tahir and Anita Rau Badami.**

\*<sup>1</sup>Shahenaz Parween,<sup>2</sup>Dr Malavika Mahapatra

<sup>1</sup> PhD scholar, Siksha “O” Anusandhan university

<sup>2</sup>Assistant Professor, Siksha “O” Anusandhan university

### **Abstract**

This paper aims to explore the cross-sections of trauma, memory and diasporic subjectivity in prominent texts by Saba Tahir and Anita Rau Badami with the figure of daughter being the central point of cultural negotiation and gendered subjectivity. Based on the postcolonial theory, trauma studies, and feminist literary criticism, the paper aims at discussing how the diasporic female identities are constructed based on inherited histories of violence, displacement, and migration. The article presents the results of a qualitative, comparative analysis of literature to demonstrate that the processes of trauma explored in the literary methods of each of the two authors is a dynamic and continuous process that breaks the linear temporal, though allowing resilience, cognitive of ethical integrity, self-definition, etc. In the major works, the intergenerational forms of memory are theorized in terms of post memory and are found to be the pivotal process through which the daughters of the diaspora remake as well as reconfigure the histories of the collective into generative and sustaining forces. Whereas Tahir locates trauma to the periphery of the allegorical and speculative displays of war, exile and systematic oppression, Badami locates it to the periphery of domestic and family spaces largely informed by Partition and Migration. Regardless of the differences that are vested, both the authors represent hybridity as well as liminality as fruitful mediums of ensuring identity formation. Further, the analysis also depicts the essential aspect of using strategies viz. realist, multigenerational narrative and Tahir’s allegorical and dystopian modes, as the feminist and postcolonial acts of resistance, which reduces storytelling to a form of reasserting agency and negotiating belonging within the transnational worlds.

**Keywords:** Diasporic Identity, Trauma & Memory, Post memory, Gendered Diaspora, Postcolonial Feminism.

## **Introduction**

At the global level, multiple literatures have continuously dealt with questions pertaining to displacement, belonging as well as the fragmented nature of identity in the aftermath of migration. Occupying the centerstage of these narratives, is the figure of the daughter, whose subjectivity is mainly shaped by multiple factors including cultural expectations, gendered norms as well as the inherited memories of loss. Placed at a critical yet sensitive juncture between the ancestral homelands and adopted nations, diasporic daughters predominantly occupy the liminal spaces which often tend to complicate the stable notions of identity. Collective experiences reveal how trauma mainly operates not just as an individual psychological phenomenon but also as collective intergenerational conditions. Thus, it can be stated that both personal and inherited memory serves as a crucial mechanism for the construction of diasporic identities. In this context, the literary works of prominent authors like Saba Tahir and Anita Rau Badami provide a crucial fertile ground to examine the role played by trauma and memory towards the formation of diasporic female identity.

The present research was shaped by multiple postcolonial theories that examined the instability and hybridity of cultural identity within the diasporic contexts. The concept of “Third Space” propagated by Homi K. Bhabha conceptualized identity as emerging from the sites of cultural translation and negotiation rather than from the fixed national or cultural origins (Bhabha, 1994). This specific notion had been particularly relevant and useful to analyze how the female characters described in Tahir’s and Badami’s tales navigate multiple cultural frameworks simultaneously. Additionally, Stuart Hall’s understanding of cultural identity as a process of “being” and “becoming” had further informed this study by emphasizing history, memory and representation as constitutive elements of identity formation (Hall, 1990). Besides, Hall’s framework also enabled an exploration of how diasporic daughters continuously redefine themselves in response to both the past theories and present realities.

Additionally, the trauma theory also played a crucial role in shaping the research, predominantly in understanding the multifaceted effects of violence, displacement as well as silenced histories. The articulation of trauma by Caruth, as an experience resisting immediate comprehension and returned by means of repetitive memories had provided a suitable lens through which narrative disruptions, silences, and the fragmented recollections in the texts could be examined (Caruth, 2016). Across these notable works, Trauma has been represented as an ongoing process, shaping subjectivity across time as well as generations. Moreover, the post memory concept of Marianne Hirsh had further extended this analysis by explaining how the daughters in diasporic families inherited the traumatic experiences of their parents, although they had not lived directly through them (Hirsh, 2008). The theoretical framework occupies relevance

in analyzing Badami's portrayals of familial memory as well as Tahir's representations of historical violence and experiences in exile.

Subsequently, a critical role has also been played by the Feminist Literary Theory in shaping the research by emphasizing the gendered dimensions of trauma and migration. A significant share of feminist scholars had emphasized the how experiences of displacement rooted within women, were mediated through crucial mediums such as domestic spaces familial roles, and expectations of cultural preservation (Mohanty, 2003). The adoption of this perspective facilitated a close yet critical and minute reading of how female characters were placed as cultural carriers while simultaneously negotiating their own desires and agency. Furthermore, the Intersectional feminist approaches had also highlighted the sensitive juncture viz. the point of intersection between race, ethnicity and migration status, which further complicates the experiences of diasporic daughters alongside challenging homogenized representations of South Asian and Muslim women in the concerned diaspora.

Despite significant importance rooted in these noteworthy theoretical frameworks, this research encountered multiple conceptual and methodological challenges. The key and a major issue involved in the due process was the application of the theory of western trauma into non-western and postcolonial contexts. Distinguished scholars have also cautioned that the trauma theory, when uncritically applied, usually risked the universalizing experiences of suffering alongside marginalizing culturally specific modes of remembering as well as healing (**Craps, 2013**). Thus, it was quite essential to facilitate a careful adaptation of trauma theory, which remained attentive to the historical and cultural specificities rooted in the works of both the authors. Another, crucial challenge laid in negotiating the tension between individual and collective memory, particularly in analyzing characters whose identities were shaped by both personal experiences accompanied with inherited histories of violence, migration and loss.

Subsequently, another pivotal challenge which emerged in the due course of the work was mainly in conducting a comparative analysis of the two authors, writing from different cultural, historical, and generic contexts. It is because Saba Tahir's narratives were mainly shaped by the themes of war, exile as well as systematic oppression, while on the other hand, Anita Rau Badami's fiction emphasized more closely on domestic spaces, familial relationships, and intergenerational conflict within the diaspora. It was quite important to balance these multiple differences without altering their literary and cultural contexts necessitated the need for a nuanced comparative methodology. Moreover, there was also a crucial challenge in the due course of representation of gendered trauma without reinforcing the narratives of victimhood, as both the authors have depicted the female characters who exhibited resilience, resistance as well as agency alongside vulnerabilities. These challenges penultimately highlighted the complexity of studying the diasporic identity formation as well as suitably connote the need for an interdisciplinary and culturally sensitive approach.

## Literature Review

### 1. Trauma, Memory and Narrative Separation

Distinct research works undertaken by prominent researchers spanning across psychological, neuroscientific, and cultural domains, trauma plays a critical and sensitive role in shaping memory by altering the ways in which experiences are encoded, stored, retrieved, as well as transmitted. In addition, experimental research works also reveals that traumatic exposure intensifies memory control processes, significantly strengthening the suppression or regulation of the intrusive recollections (**Hulbert & Anderson, 2018**). Moreover, multiple longitudinal studies also indicate that greater traumatic impact can significantly heighten the accuracy of core memories for threatening events, while at the same time, narrowing attention to the central details (**Goodman et al., 2019**). Besides, neurological models put forth that traumatic memory occupies prominence, as they rely disproportionately on amygdala-based emotional systems rather than coherent contextual integration (**Nadel & Jacobs, 1998**). Apart from that, cultural and historical analyses systematically uncover the fact that trauma significantly distorts memory, generating repetitions, silence alongside intergenerational transmission rather than linear recall (**LaCapra, 2016; Blackman et al., 2015; Bunnell, 2009**).

### 2. Representation of Trauma and Memory in the works of Sabaa Tahir and Anita Rau Badami

A nuanced intersection of identity, displacement, and intergeneration grief within the post-colonial and diasporic contexts is revealed in the methods adopted by Sabaa Tahir and Anita Rau Badami, to represent trauma and memory in their respective writings. Multiple scholars have examined the ways in which both the authors use narrative fragmentation and memory reconstruction in order to articulate silenced histories of violence and exile.

In their premier work titled “Memory, Voice and Identity”, Jussawala and Omran (2021), emphasize that Tahir’s narratives – particularly *An Ember in the Ashes*- depict trauma as both a personal as well as communal inheritance which is predominantly shaped by imperial violence alongside cultural marginalization. In this tales a notable role is played by the recurring memories of the protagonists which acts as a staunch repository of pain and resilience, creating a phenomenon, which is referred by LaCapra as “working through” of trauma rather than mere “acting out”. While on the other hand, Badami’s works such as *Can You Hear the Nightbird Call?* And *The Hero’s Walk* has been critically recognized and acclaimed for their breathtaking portrayal of partition and migration as collective trauma destabilizing notions of home alongside their belonging. Utilizing the female protagonists which negotiate the fragmented memories of loss, Badami creates what Jani (2021) terms “a narrative of healing through remembrance”, placing trauma within the ambit of Indianness and diasporic self-assertion.

A systematic effort has been undertaken by recent feminist discourse to extend this set of writings by emphasizing on the gendered experience of trauma. A significant impetus is given by

Llano Busta (2022) and Saha (2019) who argue that both Tahir and Badami enable in systematically exposing the mechanism in which women's memories became politicized within the patriarchal and diasporic structures, symbolizing Spivak's notion of the "subaltern's voice". The doctoral study of Yalamarty (2022) on Indian migration to Canada places Badami's fiction in the context of transnational memory politics, highlighting how diasporic women internalize cultural trauma through displacement.

On the same note, Patil and Achmare (2024) in their comparative study of diasporic writers, taking into account the works of Badami showcase that trauma and nostalgia often coexist simultaneously as methods of identity making in global Indian narratives. A significant impetus is also supplemented by Rahman (2002) to broaden this lens by asserting that both the works of Tahir as well as Badami resist Orientalist depictions of victimhood, instead it represents women as agents of remembrance and resistance. Taken together, these studies reveal how the storytelling technique adopted by Tahir and Badami transcends the individual experience of trauma to in order to facilitate a systematic engagement with historical violence, collective mourning, and the redemptive power of memory. Their fictions serve as a pivotal medium for transforming trauma from a site of suffering into a means of reclaiming agency and articulating transgenerational belonging within postcolonial modernity.

### **3. Construction of Diasporic Daughter Identities within Culturally Hybrid and Liminal Spaces**

Distinct works undertaken by prominent authors on post-colonial and feminist studies especially after 2018 has systematically demonstrated how diasporic daughter identities are constructed within the ambit of culturally hybrid and liminal spaces in the contemporary South Asian Women's fiction to be general, and the works of Anita Rau Badami, Jhumpa Lahiri, and Kiran Desai, to be very precise and particular. Kadam (2022) argues that Indian women novelists utilize diasporic consciousness as an interpretive framework through which navigate, as well as overcome the dual burden of preserving heritage, while acclimatizing and adapting the vested modernity of the western world. These daughters become a crucial bridge as well as act as "cultural mediators", exemplifying fragmented, distorted yet evolving identities co-existing between the ancestral memory as well as diasporic adaptation. This argument is further expanded by Pallavi (2025), who puts forward a critical notion that female protagonists redefine their identities through shared transgenerational memory as well as relational belonging instead of fixed cultural binaries. Additionally, Llano Busta (2022) highlights the *affective hybridity* of these multiple characters, demonstrating how emotional dislocation within the diaspora serves as a crucial foundation stone for facilitating transformation into creative self-fashioning. A phenomenon that challenges multiple patriarchal and national limitations. Following the same note, McCann (2016) observes that the daughters as described in the works of both Lahiri and Desai accompany postcolonial thresholds in which there is a crucial intersection of trauma,

nostalgia, and aspiration, thereby creating plural selfhoods going beyond the prevalent East-West dichotomies. In their prominent work, Valovirta et al. (2011) emphasise the crucial role of these liminal positions towards reconstruction of belonging, positioning femal hybridity as a source of resilience. Kumari (2018) in a prominent work, notes that a crucial yet silent and significant role is played by the diasporic daughters consciously in resisting the homogenizing forces of both the home as well as host cultures by systematically embracing hybridity alongside empowerment. Subsequently, Deshamane (2013) concludes that such identities serve as a critical act of reclamation, by rewriting the narratives of displacement into narratives of self-determination. Overall, these studies suggest that culturally hybrid and liminal spaces do not fragment diasporic daughter identities, but instead cultivate fluid, intersectional own selves transcending the multiple untraceable boundaries of nation, gender and geography.

#### **4. Postcolonial, Trauma, and Feminist Perspectives on Gendered Experiences in South Asian Women's Narratives**

Distinguished works in the contemporary timeframe, especially after 2018 have undertaken a significant effort to systematically highlight the mechanisms in which the postcolonial, trauma and feminist theoretical frameworks reveal the complex gendered experiences in South Asian women's fiction by Anita Rau Badami, Jhumpa Lahiri, Kiran Desai, and Sabaa Tahir. In a prominent work, Kadam (2022) undertake a systematic effort to explain the ways in which postcolonial narratives logically expose the crucial role of historical power hierarchies in shaping women's emotional and cultural dislocation. Pallavi (2025) argues that Badami's diasporic heroines undertake significant effort in facilitating an orderly reconstruction of identity through memory, turning displacement into empowerment. Additionally, Llano Busta (2022) utilizes feminist trauma theory to demonstrate how women's bodies and emotions turn into sites of resistance against the prevalent patriarchal oppression. McCann (2016) undertakes a systematic interpretation of Lahiri's diasporic characters. The author places the characters as negotiating exile and belonging through the trauma-informed resilience. Moreover, Jussawalla and Omran (2021) suggest that Tahir's women transform pain into survival narratives, which predominantly challenge the prevalent imperial and religious domination. Besides, Jani (2021) and Rahman (2002) in their work emphasise that the convergence of trauma and feminism reclaims silence histories, systematically portraying storytelling as a sensitive form of healing and political defiance. Taken together, these perspectives collectively reveal that the South Asian women's narratives utilize memory, trauma, as well as hybridity to transform the gendered suffering into acts of self-assertion and cultural resistance.

## **5. Intergenerational Memory (Post memory) and the Formation of Female Subjectivity in Diasporic Contexts**

The prominent works of distinct authors viz. Anita Rau Badami, Jhumpa Lahiri, Kiran Desai, and Sabaa Tahir systematically uncover the mechanisms through which intergenerational memory, or post memory shapes the formation of female subjectivity within the ambit of diasporic narratives. Drawing inferences from the Marianne Hirsch's concept of post memory, Kadam (2022), in his work observes that diasporic women mainly inherit emotional and historical traumas from the previous generations, which significantly influences their identities and belongingness. Additionally, in Badami's fiction, women's subjectivities are constructed primarily through inherited memories of displacement and cultural loss, thereby transforming trauma into continuity. A systematic yet crucial effort is undertaken by Llano Busta (2022), to extend this analysis through the feminist trauma theory, critically demonstrating that intergenerational storytelling facilitates daughters to reconstruct the suppressed maternal voices, thereby asserting agency in spaces marked by exile and hybridity. Similalry, Yalamarty (2022) shows the crucial ways in which diasporic women negotiate cultural transmission within the transnational families, blending the ancestral memories with contemporary experiences of migration and multiculturalism. Similarly in a noteworthy work, Jani (2021) suggests that post memory serves as a crucial, invisible yet significant bridge between past and present selves, facilitating the female characters to reclaim their own identity through multiple acts of remembrance. McCann (2016) lays a strong emphasis on a similar viewpoint and puts forward a notion that the postcolonial diasporic fiction translates memory into an emotional archive, in which women embody both the burden and preservation of collective history. Moreover, Jussawalla and Omran (2021) further highlight a crucial yet significant point from Tahir's narratives. They state that inherited trauma mainly operates as a constraint alongside a catalyst for facilitating female empowerment, thereby reflecting postcolonial struggles for voice and survival. Overall, these studies indicate that post memory as reflective in diasporic contexts not only facilitates the transmission of intergenerational pain, but it also fosters resilience, by enabling women to transform the remembered histories into foundations of selfhood and cultural continuity.

## **6. Critical conceptual formations**

Distinct researchers in their work emphasizing on the South Asian diasporic writing have expanded the trauma-centred readings by emphasizing transnationalism as a suitable yet critical and significant framework for facilitating the nuanced understanding of identity, belonging, and post-migration subjectivity. Instead of viewing diaspora solely through the narrow lenses of historical ruptures and inherited trauma, the contemporary transnational approaches emphasise the simultaneity of attachments across homeland and host land, thereby critically highlighting the formation of social networks, affective ties, and cultural practices racing beyond the defined national boundaries (Vertovec, 2007; Brubaker, 2005). In the systematic analysis of *All My Rage*, Tariq et al. (2024) showcase how Tahir undertakes a systematic and orderly construction

of diasporic identity as an ongoing, relational process, which is shaped by key elements such as gender, memory, as well as everyday negotiations within the transnational social fields, thereby critically highlighting that diasporic experiences is not defined merely by the loss or displacement but by the continuous reconfiguration of belonging, agency, and resilience. Significantly, strengthening this perspective, prevalent scholarly literatures on Partition and diasporic writings have continuously framed trauma purely as a gendered, collective, and historically sustained condition rather than portraying it as a discrete psychological rupture. Additionally, several feminist historians also argue that women's bodies and memories critically serve as symbolic sites through which the national borders, communal honour, and the postcolonial citizenships were systematically negotiated during the era of partition, placing gender as a centre stone to the politics of memory and violence (Menon & Bhasin, 1998). Furthermore, literary critics further conceptualize the multiple partition narratives of women as testimonial forms which serve as a crucial mediation channel between traumatic recall and narrative commemoration, thereby enabling mourning, while at the same time, resisting statist and masculinist historiographies. (Sagoo, 2020; Kabir, 2005). Moreover, multiple studies on female migration during the partition of Bengal systematically reveal women's dual positioning as targets of violence and agents of survival, whose memories continue to shape intergenerational identity formation (Basu, 2023). Subsequently, trauma theorists working within the ambit of multiple postcolonial contexts caution against the uncritical application of Eurocentric trauma models, significantly laying thrust on culturally embedded, and collective modes of remembering, specific to South Asian histories of displacement and violence (Maheswary & Lourdasamy, 2022; Kharbe, 2022). Apart from that, several psychological studies on trauma and women predominantly corroborate that gendered experiences of violence generate enduring and long lasting emotional and relational consequences, thereby reinforcing the need to follow women's narratives as critical archives of historical suffering and resilience (Saeed, 2012; Bose, 2006; Brand, 2003).

### **7. Narrative Strategies in Representing Gendered Diasporic Experiences in the Works of Sabaa Tahir and Anita Rau Badami**

A distinguished set of contemporary researchers have undertaken multifaceted efforts to highlight how Sabaa Tahir and Anita Rau Badami employ distinct yet intersecting narrative strategies to identify as well as represent gendered diasporic experiences, blending the postcolonial, feminist and trauma aesthetics. In a significant work, Kadam (2022) identifies Badami's narrative as deeply realist and memory-centered, laying a strong emphasis on multi-generational female voices to reveal the crucial role of migration and patriarchy in shaping women's subjectivities. On the other hand, Jussawalla and Omran (2021) highlight that Tahir utilizes speculative and allegorical storytelling to critique systematic violence, utilizing fantasy as a metaphorical framework for Muslim women's diasporic struggles as well as inherited trauma. In addition, Pallavi (2025) observe that both the writers structure their narratives through fragmented temporalities and intersecting perspectives, portraying diasporic women as the sole bearers of intergenerational wounds. Moreover, significant effort is also undertaken by Llano

Busta (2022) to describe how Badami's narrative realism systematically employs domestic spaces alongside family dynamics as symbolic sites of cultural negotiation, while on the other hand, Tahir's fantastical dystopias reimagine exile as well as allegories for colonial and patriarchal subjugation. Besides, Rahman (2002) put forward the viewpoint that Tahir's narrative voice sensitively foregrounds female defiance through emotional interiority, while Badami's prose privileges relational resilience, where remembrance becomes a feminist act of survival. On the same note, McCann (2016) and Yalamarty (2022) systematically highlight the techniques in which both the author integrates affective memory and trauma as narrative devices in order to blend personal histories with collective displacement. Despite differences in origin, existence and form, Badami's realism versus Tahir's allegorical fantasy, penultimately converge in portraying diasporic womanhood as a liminal state in which identity emerges from navigating cultural dissonance and inherited loss. Subsequently, their narratives transform gendered suffering into resilience, using storytelling itself as a strategy of reclamation, resistance and re-rooting within the fractured diasporic worlds.

### **Objectives**

1. To explore the representations of trauma and memory in the works of Saba Tahir and Anita Rau Badami
2. To examine the construction of diasporic daughter identities within culturally hybrid and liminal spaces.
3. To interpret the texts through postcolonial, trauma and feminist perspectives.
4. To analyze the role of intergenerational memory (post memory) in shaping female subjectivity.
5. To compare narrative strategies used by Tahir and Badami in portraying gendered diasporic experiences.

### **Methodology**

The present study adopts a qualitative, interpretive research methodology rooted in comparative literary analysis in order to examine the intersections of trauma, memory, and diasporic identity in the selected works of Saba Tahir and Anita Rau Badami. The research design employed in this work was mainly text centered and purposive, with primary texts chosen for their sustained engagement with migration, intergenerational memory, and gendered experiences of displacement. Moreover, systematic close reading was executed as the primary yet principal method of analysis in order to identify the recurring themes, narrative patterns, and representations of diasporic daughterhood. Furthermore, the analysis was informed by an integrated theoretical framework based on the postcolonial theory, trauma theory, and feminist literary criticism, particularly concepts such as cultural hybridity, post memory, and gendered

trauma. Besides, textual data were thematically analyzed and comparatively interpreted, with adequate thrust being supplemented to narrative strategies including fragmentation, temporal disruption, voice and symbolism, to facilitate a close yet clear cut examination of the means in which trauma and memory shape female subjectivity across different cultural and generic contexts. Subsequently, multiple secondary sources from important peer reviewed sources were also considered to contextualize the findings and position the study at par with the contemporary academic debates, while interpretive rigor was thoroughly maintained through sustained textual evidence and sensitivity to historical and cultural specificity.

## **Discussions**

### **Trauma: Structural and Narrative as a Diasporic Text.**

The analysis demonstrates that the presence of trauma in the writings of Saba Tahir and Anita Rau Badami works is not only categorically functioning as a theme, an issue, but a thematic, structural, and narrative force, which has a significant impact on all the main mechanisms of work plot implementation, narrative temporality, character psychology, and the formulation of diasporic subjectivity. Based largely on the trauma theory - chiefly the effective formulation of trauma by Cathy Caruth as a belated repetitive as well as being resistant to a fully developing narrative, this specific analysis shows how trauma in both works of the author continue to haunt the works as an unresolved presence, thus largely disrupting the linear chronology, disturbing the memory, as well as disintegrating the original identity. In this sense, trauma, does not manifest itself as an closed or completely narratable event, on the contrary, it manifests itself insistently in the holes in the narrative, repetitions, silences and residues of affect, as a critical reflection of the psychic processes in which the traumatic experience is processed and retained.

In the narrative texts of both the writers, viz. Tahir and Badami, there is no particular boundary that is confined to the Trauma, but then it is an organized movement of crossing the boundaries of the individual experience and becoming absorbed in the collective histories and social constructs. Moreover, Trauma is still resounding within time and space, not being confined to the misery of a simple person. In addition, Trauma is also significant in influencing the family relationship, gendered bodies and the sense of community. It is this characteristic structural attribute of the traumatization that enables the writers to put a formal emphasis on the involvement of the personal pain with that of the historic groups, which in turn directly correlates with the implications of the vested narratives with the postcolonial critiques which puts a large emphasis on continuity of colonial violence, displacement and the current formations of marginalization prevalent in contemporary history.

Placement of trauma in the landscapes marked with sensitive events and influenced by disruptive acts like war, authoritarian violence, exile and systematic oppression are primarily put in place in the remarkable works of Tahir. These larger contextualization's make systematic

presentations of collective and political pain where individual trauma is held within the scope of more extensive lines of imperial conquest, state surveillance and historical injustice. Moreover, the psychological traumas of the characters are paired with a great degree of depth and so cannot be explained in terms of just the people or the diagnostic paradigms alone which is vital in enforcing critical postcolonial information that the general level of trauma experienced by the formerly colonized or regions marked with serious conflict cannot be defined in terms of either individuals or the diagnostic models. The structural fragmentation that features prominently in Tahir story lines, that is categorically allotted by the time but notable changes, alternate point of view, symbolic violence and dilemmas, which are morally charged, formally exposes the compounding, overwhelming and the repetitive quality of trauma. Such narrative strategies are most often dominant and tend to make the readers feel disoriented and ethically uncomfortable and thus, constantly involved in the logic of trauma, as organized in the significant texts.

Badami, on the other hand, situates most of the trauma within the framework of the domestic, family and intimate spheres. The techniques of narrative as introduced by the author give a heavy weight on emotional loss, intergenerational silences and the residual effects of the historical ruptures viz. partition and the number of migrations that went along with them- on the lives of people. Trauma is not a sudden and dramatic appearance, but a series of ongoing and dynamic influences including tense relations between mother and daughter, the frozen and unexpressed grief, repressed memories, and above all, the silent disobedience of women whose agony is hardly acknowledged, felt and understood in the massively popular family models. In addition, domestic practices and intimate relations are also found to be the locations of generation, and historical trauma negotiation, hence showing the crucial nature of political developments in creating a long lasting but exhausting and persistent trace on individual lives.

Although this is bound to the divergent narrative locations, in both the works of the authors, trauma serves as a creative and productive power instead of being a significant generator of narrative paralysis. That is, Trauma plays a crucial role of reinforcing and triggering other crucial processes, the most notable ones being reflection and ethical cognizance. It also forms the basis of various resilience, which enablers character, mainly, the diasporic daughters to renegotiate their inherited histories. This predicament generalized various interesting Western trauma paradigms favoring closure and recovery, over totally aligning and fitting with the post-colonial strategies that define trauma as a phenomenon that is perpetual, culturally entrenched, and structuralized. In both stories framed by Tahir and Badami, trauma is an imperative root, which is maintained and even morally directed as to the construction of diasporic female identity.

### **The issue of memory, post memory and intergenerational transmission.**

In the works of both authors, it has been revealed as one of the main mediating mechanisms that have been important in the context of which the trauma is transmitted, reinterpreted and transformed in different ways across multiple generations. Based on the notion

of post memory as theorized by Marianne Hirsch, the research critically explains the process by which diasporic daughters embrace historical and familial traumas, which they have not had the experience of but still, it has a lasting effect and influences fundamental aspects of well-being such as emotional terrain, cultural identifications, and even moral sensibilities. These memories are then passed not necessarily by direct experiences but rather by important forms of affect and narration including stories, silences, gestures, rituals and fragmented memories which virtually erases the boundaries that dominate the past and the present.

In these publications, post memory plays the primary role of an emotional inheritance that organizes the formation of identity instead of being merely an archive of factual knowledge. The list of occurrences that have led to the current state of the daughters define their current being which is categorically depicted as the importance of unresolved, sensitive past in shaping the present diasporic subjectivity. Therefore, one can say that, memory is therefore an interactive process of interpretation and negotiation and is not merely a storage of the past.

Another prominent aspect that is marked in the fictional writings of Badami is that in the works of this particular author, the memory is not only functional in relation but also diligently as well as delicately enshrined in the family relationship and the generational interaction. Daughters often appear in fictional stories as the guardian and custodian of the muted maternal and community histories and are mainly those that are connected to partitioning, exile and the gendered sacrifices of migration. The daughters of the fictions by Badami are more likely to preserve the pieces that have their roots in the past that would otherwise have been wiped out through the influential acts of listening, caregiving and storytelling. In addition, even these daughters re-process inherited memories in their personal diasporic prism, bargaining on the delicate edges of continuity and change. On the whole, it can be said that memory becomes a place of coexistence of pain and healing, thus, enabling people to reconcile it partially without annihilating or obliterating the historical losses.

To the arguable contrast of this philosophy, the stories of Tahir largely focus on collective memory that is associated with historical injustice, exile as well as resistance. According to this story, memory is presented as moral and political responsibility, which is rather a requirement to live and be morally responsible during the epoch characterized by systematic violence. In these readings, memory is actively used to oppose the systematic erasure of history that is practiced both on the texts by the authoritarian regimes and on the former territories by the various power structures of the empire which stand in multiple forms of resistance the acts of remembering are converted into numerous acts of dissent. In this way, it can be said that, although, Badami is inclined to situate the memory as the avenue of emotional recovery and recovery between the family, Tahir tends to position the memory as the loud cry of the alert, survival, and unity between people.

Although they were accompanied by severe divergences, the authors present both centrality to the formation of diasporic subject and categorically. Being either in the realist genre

or the speculative genre, post memory substantially provides daughters with an opportunity to logically trace their own identities to the history of the people collectively; thus, reinforcing the notion that memory may be produced as well as be politicized. In general, it may be further said that, by way of post memory, trauma is not only merely inherited but it is reworked into numerous constructs of belonging, responsibility as well as ethical actions.

### **Diasporic Daughterhood and Politics of Liminality.**

The methods that Tahir and Badami available to them to help construct the identities of the diasporic daughter identities also reveal much about the multidimensional dynamics of liminality in the systemic description of which identity is negotiated, not determined. This paper indicates that the diasporic daughters are in a delicate but vital location that is informed by multifaceted issues that include cultural set expectations, emotional requirements, and ethical requirements. The identities of the diasporic daughters are primarily created at pivotal moment which has been marked by the crossroads of tradition and autonomy, belonging and displacement, memory and aspiration.

The main characters referring to the works of Badami tend to cope with liminality with the help of emotional labour, family duty, and intergenerational discourse. Their agency is largely indirect and subtly expressed in the form of care, endurance, and reinterpretation as opposed to executed overt and intermittent rebellions. These daughters are important participants of overcoming domestic constraints into areas of negotiating and practicing silent resistance, through an ordered encounter with maternal pain and inherited memories, in the presence of unadulterated empathy. In this way, one can say that Liminality primarily turns out to be a resource which allows the daughters to maintain continuity on the one hand as well as that of change on the other, thus maintaining cultural affiliations, but on the other hand, demonstrating personal subjectness.

On the other hand, the diasporic daughters, as listed in the stories of Tahir tend to face more overt based violence of the political and institutional nature. Moreover, these characters express agency using other critical channels like defiance, moral choice and survival. Besides, the liminality in the stories of Tahir is influenced by exile, war and institutional oppression, thus making it impossible to relate identities formation in par with resistance and therefore inseparable. Moreover, these characters also hold precarious status in which the belonging is constantly challenged, but it is rather impressive that in these multipronged instabilities the characters gain ethical focus and strength.

It can therefore be concluded that through the great literature of both the prominent authors, liminality is not only described as an abstract celebratory process but it is proved to be a gendered experience that is characterized by vulnerability, bargaining and forces. Tahir and Badami clearly depict a complex state of hybridity through a systemic opposition of the binary structures of home and exile or the tradition and modernity. That is, it primarily means a

situation when the diasporic daughters primarily re-establish their belonging through systemic defeat of the nationalistic and patriarchal structures.

### **Reconfiguring Femicide in Gendered Trauma.**

The feminist theoretical contexts take up one of the most pivotal centrestages in order to comprehend the ways in which the trauma and diaspora are gendered in these stories. Both authors, through their works also in a systematic manner, express how the suffering of women is conditioned and exaggerated through various overlapping structures of patriarchy, history and migration, and, chronologically, this does not tolerate depiction of women as passive victim. Instead, the narrative styles that the two authors choose significantly focus on the concepts of resilience, emotional intelligence and narrative agency.

The realist tone that Badami adopts in a series of works, systematically reveals how the histories of women are usually suppressed in the various family systems of patriarchy, and put aside in both the personal and the communal history. But mounting silence that has been ingrained in several women was confronted via narration, nursing, and relational ties that turn homesteads into resistance spaces. Memorizing, telling stories, and nursing are some of the daily life actions, which all prove to be politically pertinent and meaningful gestures that allow in the systematic rediscovery of the unvoiced women.

Also, a speculative effort is further made by Tahir via his hypothetical narratives to widen this feminist criticism by setting the bodies and mood of women under the gaze of the greater systems of imperial and autocratic authority. In both of these works, the rebellion can more frequently appear as survival, moral perseverance, and social conjuncture, as opposed to just being limited to personal victory. Thereby, it may be concluded that Gendered trauma is neither exoticized nor aestheticized; yet, it still remains a significant place of convergence between sufferings with agency, thus, upholding the optimal feministic postcolonial discourses viz. functions of women as narratives serve as reclamation and self-assertion.

### **Comparative Narrative Strategies: Allegorical Speculation and Realism.**

A comparative analysis of the various narrative strategies she implemented is systematic but impartial and illuminating about the ways in which form and genre are used to construct the gendered experience of diaspora, which is largely apparent in the works of Tahir and Badami. Applying to the methods used by Badami, it can be suggested based on the artworks that the multigenerational realist stories are based on the memory-impregnated narration, emotional proximity, and domestic realism to approach the subject of intergenerational trauma and continuity in a critical manner. Furthermore, the narration mode that Badami chooses is more inclined towards the need to give precedence and use interiority and relational processes, thus enabling trauma to develop and manifest itself over time as a result of daily events and memories.

Conversely, the allegorical and speculative structures used by Tahir, are mostly projected to symbolic landscapes and dystopian space as well. This style makes it possible to criticize the problem of systematic violence and cultural erasure, which, in turn, extends beyond the experience of the individual, thus manages to make the trauma legible as the collective and political phenomenon. Therefore, we can say that, allegory makes Tahir primarily generalize the various historical stories pertaining to oppression without changing or eliminating their cultural particularity.

It can also be concluded that, regardless of the formal variations that are widely presented, both the authors have made a critical attempt to apply fragmented temporality, changing point of view, affections memory as narrative tools that to a great extent reflects the discontinuities of the diasporic life. In addition to that, storytelling as such can also be seen as a common practice of survival and resistance that allows the diasporic women to define identity in the spheres of disrupted historical and cultural reality.

### **Theoretical Implications and Interventions of the Postcolonial.**

The critical results as listed down in this specific work would go a long way to add to the modern debates in the diaspora, trauma and feminist studies to assess the limitations in applying Eurocentric models of trauma, when used in the postcolonial scenarios in a systematic manner. Although the theory of trauma would enrich valuable and necessary information concerning memory, repetition, and lateness, the prominent works of both the authors viz. Tahir and Badami would lead to the necessity of an integrated approach, in which the colonial past would be considered, as well as cultural particularities and gendered processes of remembrance. This chronologically synthesizing postcolonial, feminist, and trauma focus study establishes a solid ground to allow the systematic development of an interdisciplinary framework, with the potentials to integrate the complexity of the diasporic female subjectivity in a systematic manner.

In addition, it is also arguable that, Trauma and memory emerge systematically to not be producers of loss but rather of an important resource that facilitates resilience, ethical engagement, as well as cultural continuity. Combined altogether, one can say that, diasporic daughterhood, as revealed in these texts, then becomes dynamic and evolving process, through which inherited pasts are negotiated and redefined, and in this way provides a strong basis of enabling a wider conception of identity, belonging, and resistance in the transnational worlds.

### **Conclusion**

The paper analytically reviews the delicate convergence of trauma, memory and diasporic identity throughout the literature of Saba Tahir and Anita Rau Badami, describing the figure of daughter as a pivotal point of the provision of cultural negotiation and gendered subjectivity. Incorporating the postcolonial, trauma, and feminist approaches, this paper is inclined to introduce the idea that the diasporic identity in all these narratives is not merely a static state of loss, but is a dynamic process that is influenced by such delicate factors as inherited past, cultural

heterogeneity, and narrative agency. Trauma, as explained by both authors in their various books, is primarily a formative and generative process, not an event, and therefore it brings a lot of discontinuity to the linearity of time, but at the same time, it allows the possibility of reflection on ethics, endurance and self-identification. On the other hand, although, memory, in its intergenerational form operationalized in post memory conceptualization, primarily becomes an important but critical process by which daughters of the diaspora inherit, reinterpret as well as transform the collective, interrelated histories of violence, migration and displacement into continuity and belonging. Even though Tahir locates trauma in the allegorical manifestation of war, exile and systematic oppression, on the other hand, Badami refers to it in the domestic and familial spheres that are conditioned by the partition and migration. Regardless of the differences accruing, both the authors affirm hybridity and liminality as fruitful points of identity formations. The very adoption of specific narrative strategies viz. Badami, realist, multigenerational narration and Tahir, speculative and allegorical narration by itself, therefore, constitutes an act of feminist and postcolonial resistance. Lastly, this particular study augers what is already present in the literature of the diaspora and postcolonial literature by connoting the pivotal place of diasporic daughterhood in the transformation of trauma and memory into the structures of agency, resilience, and negotiated belonging in the transnational world.

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