



IMPLICATING THE POSTMEMORY IN THE LITERARY TEXT: TRAUMATIC DIASPORIC EXPERIENCE IN JHUMPA LAHIRI'S INTERPRETER OF MALADIES

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ABSTRACT- The research delves into the individual, inter, and transgenerational transmission of experiences in Jhumpa Lahiri's *Interpreter of Maladies* through the lens of postmemory. It analyzes the selected four stories of the short story collection *Interpreter of Maladies* are "When Mr Prizzada came to Dine", "Miss. Sen", "A Real Durwan" and "The Third and Final Continent". These stories explore the history of the 1947 partitioning of the Indian Subcontinent and the suffering of the diaspora in the host country. Moreover, selected stories represent the historical incidents in the present. Implicating the Postmemory in the literary text helps to bring historical events in the present discussion. It broadens the new perspectives of understanding historical events and their aftermath. This research argues that Lahiri portrays the world of her lived and inherited experiences that are occupied by the transmission of knowledge through the earlier generation and helps analyse how those incidents continue to affect the second generation who has witnessed the suffering of an earlier generation. This research contributes to the emerging issues on the effect of partition and its aftermath in the life of diaspora that has continued and transmitted to later generations.

Keywords: Post Memory, Diaspora, Partition, Second Generation, Immigrants.

I. INTRODUCTION

This research aspires to the individual and the second-generation diaspora memories through the lens of postmemory in the four stories of Jhumpa Lahiri selected from *Interpreter of Maladies*. This text explores the observations and experiences of partition and its aftermath of first and second-generation diasporas who emigrated to the United States and the United Kingdom from the Indian Subcontinent. It also studies second-generation diasporas' observation and understanding of earlier generation's suffering and dissociation. Here, the problem is that as the second generation of diasporas, the writer portrays the experiences of traumatic events and suffering of an earlier generation of diasporas as it is. And, the writer explores the atrocities of partition even though she has not lived it. The researcher argues that second-generation diaspora, Jhumpa Lahiri who has not experienced partition and traumatic experiences but portrays it in her short stories, though she makes it possible through the observation and the information that she obtained by transmitted knowledge or post memories. In doing so, there is a complexity in portraying the memory (her lived experiences) and Postmemory. This research contributes to the rising problem of the result of partition and its aftermath within the upcoming generation that has continued and transmitted from generations. It also puts into the effect of an earlier generation of diasporas' longing and belonging of their homeland to the later generation.

In 1947, the partition of the Indian Subcontinent (India and Pakistan) left an indelible scar in the psyche of the Indian people. It also led to the partition of Pakistan in 1971 that created two new nations Pakistan and Bangladesh. Millions of people are forced to migrate during and after the partition, they migrate in a belief of secured life in the foreign land. The incidents received from partition grow hatred between the people of the Indian Subcontinent. And, it transmits from generation to generation over each decade. In this transmission of partition history or experiences and longing and belonging of their homeland, diaspora writers are emerging in the field of literature. They reflect their experiences, memories, and Post memories in their writing such as Salman Rushdie, Amitav Ghosh, and other diasporic writers. Artistically, Lahiri's representations are liked the firsthand experiences because she portrays the incidents and the sufferings of diasporas which are based on her parents, and also based on the observation of the child characters. The representation of partition brings the discussion of historical incidents and understanding of the second generation in the present. Such meaningful representation is an artistic representation. Second-generation writers and artists portray their understanding through stories and fiction where memory plays a vital role. Memory is the collection of the past which is associated with the things that help to understand the present. Thus, the second-generation diaspora writers artistically

represent the loneliness, nostalgia, bewilderment, and traumatic experiences of an earlier generation. They receive memory through the transmission. Such transmitted memory is called Postmemory. Thus, within the transmission of memory in the generations, it does not have the same impact as on the victim. It has less impact on the upcoming generation because the received memory associates with the understanding of the receiver and the world they live in. Thus, they negotiate historical events and represent them in their way of understanding and feeling. It is continuously happening in the upcoming generation too.

Interpreter of Maladies by Jhumpa Lahiri is one of such diasporic short story collections as dealing with the displaced immigrants and observation of second-generation character. In this short story collection, characters encounter different diasporic problems like miscommunication, nostalgia, isolation, hatred, split cultural identity, psychological problems and, traumatic experiences. And also, Lahiri artistically represents the partition and its aftermath through this short story collection. The stories explore the transmission of the memory and the observation of the second generation of the diaspora. The first generations are the victim or the ones who suffered the traumatic events and the second generation is those who observe or witness the incidents or suffering of the earlier generation. The narrations in the stories show the understanding of the later generation of diaspora about the history of partition and its traumatic experience. According to the review of Ronny Noor:

“Lahiri’s stories are not just about this malady of secrets between spouses, but also concern broader social issues. In "A Real Durwan" the residents of Calcutta tenement unjustly cast out an old sweeper because of a theft in the building while she was away in town. They show no sympathy for the innocent victim despite her pleads.” (Noor 2019, pp.365-366)

It succinctly describes not only the individual issues but also concerns about the broader social issue. Lahiri portrays the incidents that happened during the partition while crossing the broader through the story. During the partition ‘Boori Ma’ accidentally departed from her family and got stuck in India. And then she worked as a ‘durwan’. When people who stayed in the building came to know there was theft in the building; they accused ‘Boori Ma’ and did not show sympathy for the innocent victim despite her plead. This is a clear representation of incidents that millions of innocent people were killed and victimized during the partition. As a second-generation diaspora,

Lahiri represents the traumatic experiences through the transmitted memory either through the stories she heard or her observation or archive. At the time of partition, millions of innocent people were victimized and lost their life. And also, thousands of them left alone or separated from their family in Indo- Pak partition. Those incidents and the suffering of the diaspora in the host country are portrayed in the short story collection. In search of a better future, many people are migrated to the USA and UK in skilled work categories as laborers and settled there. In a process of migrating to settling in the host country, they faced many problems and suffered from different problems like loneliness, discomfort, and mental illness too. The suffering, pain, and violence they faced in the host country and their struggling is observed by this generation either through their stories or witnessing it. Such a generation who get the memory of their parents’ experiences and others, projected in their work like Lahiri. According to the Assistant Professor of Osmania University, Dr Kiran Kumar G:

“When Mr. Pirzada Came to Dine” is a political story that builds around a little girl’s hopes and fears on far-off situations such as the Pakistan Civil War and invasion of Dacca by the Pakistani army and its consequences on the family of Mr. Pirzada. It discusses the differences between Pakistan and the United States, through the way a family lives and dines with Mr. Pirzada.” (Kumar G 1970, p.60)

It clarifies the story is interconnected to the partition of Pakistan. It shows the historical period of the Pakistani Civil war. The above excerpt describes the feeling and observation of second-generation diaspora who observed the first-generation diaspora's suffering. Here, the ten-year-old child has both hopes for Mr. Pirzada’s complete family and fears that Mr. Pirzada may lose his family. It further eludes the difference between Pakistan and the United States in the eyes of the second-generation diaspora. TV news triggers their memories to remember the family member of Mr. Pirzada not only by Mr. Pirzada but also by Lila and her family member.

RESEARCH OBJECTIVE

- To highlight the main characteristics of translated Punjabi fiction.
- To present the relevance of the colonial historical context and post-colonial identities in a Post-Partitioned scenario.
- To analyze the subjects of partitioned and cultural trauma.

RESEARCH QUESTIONS

This study aims to answer several questions including:

1. How has Jhumpa Lahiri portrayed the Postmemory concerns and historical events in *Interpreter of Maladies*?
2. How has Jhumpa Lahiri presented the history of 1947 partitioning of the Indian Subcontinent and the suffering of the diaspora in the host country

II. THEORETICAL FRAMEWORK

Qualitative research as a methodology remains researcher-friendly and unique in analyzing literary texts. The textual analysis is primarily made on the theoretical grounds presented by Marianne Hirsch and some other renowned theorists. It has remained beneficial and supportive in finding the appropriate answers to the research questions.

TEXTUAL ANALYSIS

This short story collection explores the political issues of the Indian Subcontinent and the transmission of historical and traumatic events to the later generation. The stories show the political turmoil of the Pakistani civil war and the second generation child comes to know about the atrocities happening in the war and its effects on the earlier generation. On the same issue, Kakutani writes: [...] Mr. Pirzada, who has lost contact with his family back home in Dacca during the civil war of 1971, Lilia learns about politics and political turmoil for the first time and the personal consequences of such change. She learns what it means to face losing one's family and one's home (n.pg). Kakutani talks about the Pakistani civil war and Mr. Pirzada who lost contact with his family. Here, observing the earlier generation's suffering becomes the source of understanding of historical events and their pain and loneliness. The writer portrays the unspeakable losses during the partition of the Indian Subcontinent through Lilia in the story. It also discusses the second generations who are witnessing the events, which also affects them. Here, Karin Moller asserts:

"[...] they reflect a wider period, stretching from the time of post-Partition India to a cross-cultural, globalized present that lies "beyond." Juxtaposing them gives us an idea not only of how cultural traditions in the past shaped and affected the characters' understanding of their subjectivities but also of how the continuous process of change has influenced individuals more or less radically in different parts of the world." (Moller 2015, p.65)

The above excerpt illustrates the scenario of post-partition India and those displaced immigrants who adapted host country's culture and tradition. It happens after a long period of post-partition. These changing processes of the people bewilder the immigrants that influence upon the individual in the understanding of subjectivity. Despite the adaptation of the host country's culture, the objects, images, and stories trigger the diaspora's memory that still hunts them. Thus, diasporas are captured between the world in which they inherit and the world they found now themselves. In this way, the text shows the aftermath of partition and migration in an individual or in general. In the view of Taylor Shea:

"Lahiri uses her cultural background as an Indian American to create plots and characters that express the juxtaposition in her own life. She builds a balanced representation of her cultural group she openly admits that *Interpreter of Maladies* is a reflection of her own experiences as well as those of her parents and their Indian immigrant friends." (Shea 2016, p.2)

It examines Lahiri as the second generation of the diaspora who observed the culture and tradition through family, friends, and other Indian immigrants and projects it in her short story collection. This shows the transmission of the culture, tradition, and other diasporic experiences from generation to next generation. Lahiri also admits that the short story collection is a reflection of her observation. Thus, this is how the new generations of diasporas are influenced by their ancestral and host country culture and tradition. The memories of an earlier generation and the way of its transmission to later generations are projected in the short story collection. The story explores the earlier generation memorizes their ancestral land when the objects or things trigger their memory. It also explains their pain and loneliness after remembering their homeland.

According to Angelo Monaco:

"Cooking Indian food is the only way of reconnecting with her past, but it also triggers an automatic and unconscious neurotic mechanism against anxiety: even if the recreation of these past experiences generates wounds, it enables, as Freud explains in "Beyond the Pleasure Principle," to recover "an initial state from which the living entity has at one time or other departed and to which it is striving to return". (Monaco 2018, p.164)

In the above excerpts, Indian food triggers Miss Sen's memory that displaced her psychologically and remembers her Indian kitchen, people, and the way they work in the kitchen. It generates the wounds in the first generation that becomes the sources of understanding the earlier generation's suffering for the

later generation. At the same time, the neurotic mechanism active against her pain and homesickness helps her to come in her initial stage. According to Freud beyond the pleasure principle to recover from those anxieties, the brain or memory starts to function in an initial stage and the current living situation and to which it strives to return. Monaco explains the things or situation of a person that helps to memorize the past event. The kitchen and cooking food trigger the memory of Miss Sen that belongs to her ancestral country. In such a way, Lahiri reflects diaspora memories and nostalgia in the short story collection. In this context Shaden Adel Nasser writes:

“Lahiri’s expression of the sense of home continues in ‘When Mr. Pirzada came to Dine’ (1999). The story is narrated by the Indian-American girl, Lilia who is looking back at events that happened when she was ten. The story is based upon the time of Indo-Pakistan conflict in 1971.” (Nasser 2017, pp.5-6)

This excerpt described the remembering the homelands and homesickness of the character of the story “Mr. Pirzada Came to Dine”. The story is narrated by ten-year girl Lilia. The story is based on 1971’s Pakistani conflict. Lila’s parents remember their homeland and to heal their homesickness they searched for the familiar surname in the university directory. It also explains Lahiri represents the diaspora character who remembers their homeland through the news on the television or the things. It also shows Lahiri’s attachments with her ancestral land and its belongings. Similarly, it also reflects the partition history of the Indian Subcontinent.

Similarly, Marianne Hirsch argues that she came to Postmemory based on her autobiographical readings of works by second-generation writers and visual artists (Hirsch 2012, p.6). Through the reading of their works and her observation of the traumatic suffering of the Holocaust survivors, Hirsch became apparent to the atrocities and their aftermath. This is the way that develops certain quality in second-generation diasporas that are evoked in their writing and Hirsch defines it as a ‘Post memory’. The second-generation experiences historical, individual, collective, and cultural trauma through the images, stories, and witnessing the victim of atrocities. According to Hirsch, Postmemory “is a structure of inter-and transgenerational transmission of traumatic knowledge and experience; it is a consequence of traumatic recall but... at a generational remove”(Hirsch 2012, p.20). Thus, the researcher investigates the second generation who acknowledge the historical incidents that happened in the life of their family or earlier generation, these generations’ writers or artists who negotiate the aspect of the history and actual suffering of the victim and represent their understanding in their work. The transmitted traumatic experiences are different from the real experiences of the victim. The impact of traumatic events becomes continuously lesser in the later generation. The later generations writer’s or artist’s works are the reflection of their understanding and the effect of traumatic experiences or suffering. Moreover, beyond the survivor’s and victims’ generations, it also transmits to others’ generations either through the story, image, or archive. Such generation also portrays the continuous effect on the generation and employs the feelings that they are also connected to the atrocities. Hirsch defines Postmemory as “Postmemory describes the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they “remember” only using the stories, images, and behaviors among which they grew up” (Hirsch 2013, p.106). It explains that the earlier generation’s experiences who are victimized, remember through stories, images, and behaviors which are also transmitted to the later generation. There may be different means of the transmission of memory either through Familial or Affiliative memory.

In the view of Hirsch, she explains that there are two ways to transfer the memory (called Post memory) namely Familial and Affiliative Postmemory. Familial Postmemory is the way where the information is transferred through the family member. It is a direct transmission of memory from parents to the child. It also defines a personal connection to the traumatic events or the survivors of atrocities. Affiliative Postmemory is transferred differently. It is the horizontal transmission of memory. It means the memory transferred from literal second generation to other generation who seeks their connection to events. It responds with a little connection to the person or the events that affected the life of the person. There is no more difference between Familial and Affiliative Postmemory. For Affiliative Post memory, Familial Post memory is an essential part of memory. Hirsch argues, “Familial structures of mediation and representation facilitate the affiliative acts of the post-generation” (Hirsch 2010, p.115). The Familial Postmemory facilitates the act of Affiliative post-memory such as the contemporary situation, understanding, and connection with the earlier generation which structured the web of transmission of memory that is Affiliative Post memory. Parmer has discussed the partition that the memories of partition atrocities are transferred from earlier generations to later generations. Not only the event that has experienced or witnessed by the second generation affected them but also the transferred knowledge that followed generationally. It has influenced the generations even though a wider period of Post-partition. Lahiri’s work shows the effect of transmitted knowledge of partition and the suffering of the diaspora. As Prabhjot Parmar argues:

“Exercising what Hirsch ... calls “postmemory,” the second or third generation in the diaspora are trying to forge a connection with the experiences of the witnesses and survivors, and in so doing, are negotiating aspects of history while expressing their understanding of partition and the accompanying violence, displacement, loss, and homelessness.” (Parmar 2008, p.206)

Parmar explains the works of second-generation artists and writers show their engagement with the partition or Holocaust atrocities. They have not firsthand experience of the event but they grew up observing and hearing the stories of it and reflecting the event with their understanding. It is generationally transferred through familial and affiliative postmemory. In this way, the researcher examines second-generation diaspora writer, Lahiri’s selective four short stories that engage with the partition and its aftermath and the emigrants suffering in the host country. Through the stories or arts, the second-generation writers and artists reveal how the knowledge of history is transmitted and how they acknowledge the suffering of the Victim.

In the short story collection *Interpreter of Maladies*, there are nine stories among them only selected four stories are used in the analysis by the researcher. Other stories are mainly based on the theme of marriage and relationships. The selected four stories are based on historical events and the nostalgia and observation of the second generation diaspora. Through the selected stories, the researcher investigates how the experiences of the second-generation diaspora are presented in the text and how they used the aspect of history and memory related to dissociation, pain, and violence. It also examines how Lahiri successfully represented the partition and diasporas’ homesickness even though she does not have firsthand experiences. In the story *When Mr. Pirzada came to the Dine*, Lahiri represents the historical background of the Pakistani civil war and the atrocities that occurred in the war. This story also reflects second-generation diaspora’s learning and observing the event and incidents happened in their ancestral land and suffering of the first generation of diasporas who immigrated to the host country.

“That year Pakistan was engaged in civil war. The eastern frontier, where Dacca was located, was fighting for autonomy from the ruling regime in the west. In March, Dacca had been invaded, torched, and shelled by the Pakistani army. A teacher was dragged onto the streets and shut down, women were dragged into barracks and raped.” (*Interpreter of Maladies* 27)

The above extract talks about the historical period of the civil war in Pakistan. It also reflects the mayhem that occurred in the war. Lilia gets this historical background from the news on Television. She has not experienced it as it is as a victim but she is witnessing the event through the television. Here, television and parents become the source of postmemory of the events that happened in the war and the partition of the Indian Subcontinent. The writer represents the Pakistani civil war as though she has experienced it lively. She was just three years old when the civil war began and she is not capable to understand it as she narrates in the story. This shows the transmission of knowledge that she gets from others as Lilia becomes aware of the historical background of the Indian Subcontinent through her parents and other archives. Here, the news on television has more affected Mr. Pirzada than Lilia. The news only does not affect Lilia but the combination of news and the suffering of Mr. Pirzada deeply affect Lilia. In this way, the effect of atrocities on the second generation is lesser than the earlier generation. There is another story that illustrates the traumatic experiences and suffering of diaspora, *A Real Durwan*. Boori Ma is a partition refugee as the narrator passes on “No one doubted she was a refugee, the accent in her Bengali made that clear” (*Interpreter of Maladies* 81). The narrator is witnessing the victim of partition. Boori Ma is a character of the story who represents the diaspora who is dissociated from her family during the partition while crossing the border. The narrator mentions “the turmoil had separated her from a husband, four daughters, a two-story brick house, a rosewood almari, and several coffee boxes whose skeleton keys she still wore,” (*Interpreter of Maladies* 80). It clarifies Boori Ma is remembering her family and the incidents that separated her from family. This shows the sense of homesickness and suffering of being alone after the deportation from the family. As Hirsch argues “Loss of family, of home, of a feeling of belonging and safety in the world “bleed” from one generation to the next” (*Interpreter of Maladies* 112). The narrator understands the feeling of Boori Ma towards her country and family. This is how the other observes the victim of partition and the knowledge is transmitted to them. In this way, later generations got the knowledge of those historical events and it is reflected in their way of understanding.

Although Lahiri is a second-generation who grew up in the USA, she represents the traumatic experiences and suffering of diasporas by her observation or transmitted knowledge. The way she represents the incidents that happened in the life of diaspora in the text is an affiliation of postmemory. This memory she gets from observing the others and through the archive. In an interview she has said: “[...] my parents and their friends all share a fundamental experience: an upbringing in India, a rupture from that country, coming over here, struggling with the language, struggling with the customs, struggling with the ways, do I wear a sari or not. All that stuff binds them.” (Michiko 1999, pp.13-14)

Likewise, *Mrs. Sen* is a story that represents the psychological dislocation of the immigrants. The writer articulates the difficulty of the first generation and the remembrances of ancient culture and tradition. The writer portrays the unspeakable loss through the child, Eliot. Although he does not belong to Miss. Sen's family, his observation, understanding, confusion, and dilemmas are the reflection of the first generation suffering and struggle. It reflects the Affiliative Postmemory in the text. In this context, Hirsch adds "...received memory is distinct from the recall of contemporary witnesses and participants" (Hirsch 2013, p.106). Received memory not only the process of receiving but also associates with the contemporary life or world whereas recall memory is just remembering the events. Recall memory functions like memorizing the events but received memory functions on remembering and understanding through the present situation. In the story, the smell or aroma of the fish and the kitchen trigger her memories. Those things help to recall the memories of Miss Sen that make her nostalgic and feeling of isolation too in the host country but the memory receives by Eliot makes him emotional even though it is not related to him. The victim or experienced one can recall the memory but others who received the memory witness or experiences the incidents through the observation. Lahiri reflects the longing and belonging of diasporas in the host country. Similarly, the child character's observation of those suffering from the first-generation diasporas reveals the losses and the isolation of the diasporas.

III. FINDINGS

This extract explains the first-hand experiences of the narrator. He remembers the incidents that took place in his life from his childhood to the wedding ceremony. The narrator immigrates to America from London and meets a widow Mrs. Croft and her activity makes him nostalgic. The narrator works in a library as Lahiri's father in America and she artistically represents it. The narrator remembers his mother through Mrs. Croft who has a daughter Helen. Mrs. Croft is a widow and is above a hundred years old and her daughter aged seventy-nine. The narrator considers Mrs. Croft like his mother. When his wife Mala arrives in the United States, he cares for her and they follow the Indian way of life like eating by hands instead of a spoon. In the story, the narrator explains that they are adjusting to a foreign country but, still they get an isolated feeling. He explains "Like me, Mala had traveled far from home, not knowing where she was going or what she would find for no reason other than to be my wife" (*Interpreter of Maladies* 195). This shows the isolation of his wife too. This story reveals the struggle of Lahiri's father and mother in the host country. The writer also represents their longing and belonging for home through the story. Lahiri shows the feeling of loneliness, dissociation, and the grief of being a stranger in the foreign land of her parents through this story. The question is how Lahiri can represent the diasporas suffering as her own lived experiences. This is a quality that second-generation writers or artists got from the transmission of the memory of an earlier generation. It is an experience of transgenerational. In this way, Lahiri's frequent visit to Calcutta, observing her parents, their friends, and other diasporas and archive is the source of her postmemory which she represents through the story. Lahiri explains the layers of the pain and grief of immigrants that also reveal the cultural and individual crises. In those four stories, she represents what she witnessed and got by observing the earlier generation. As a second-generation, she explores her understanding and articulates it through the story. As Hirsch argues "... memory can be transmitted to those who were not there to live an event" (Hirsch 2010, p.106). She has represented all events as it is though it gives the sense of like writer's actual suffering as the victim in those four stories. The second generation of immigrants as Lahiri embraces the American culture as their native culture but they are also affected by their ancestral culture and tradition. By observing parents' suffering and their friends, the second generation like Lahiri has some sort of emotional attachment with their ancestral land. Such attachment of the diasporas which has arouse through the transmitted knowledge hunts them. Lahiri argues in an interview:

"I went to Calcutta neither as a tourist nor a former resident a valuable position [...] yet I also knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way in the ways I didn't seem to belong in the United States." (Ronny 2000, p.22)

The above extract explains Lahiri's attachment with Calcutta and it may be exploring the connection of Lahiri to Bangladesh. She feels that she is emotionally attached to the land of the Indian Subcontinent. In the essay *Rites of Return*, Hirsch and Nancy say "going back to the city of origin, however, is a way of coming to grips with the mythic dimensions of a place they would have to apprehend on new terms" (Hirsch and Nancy 2011, p.12). For Lahiri, going back to ancestral land becomes a new sense of understanding it. She listens about the place through her parents but her visits give her a new dimension to think about it. She feels she has an emotional attachment to the place. By observing and through transmitted knowledge, she becomes able to represent the experiences her through the stories. In her essay *Rites of Return*, Hirsch and Nancy argue: "one has inherited through familial memory as a "wounded identification," the writer must grapple with two levels of return: her entrance into a world by way of another's story and her political

views of that world's history from another location and its politics" (Hirsch and Nancy 2011, p.12). Lahiri presents her fathers' story through Bengali character and she portrays her own understating of the partition violence and suffering of the diasporas in the host country. Here, Lahiri explores the historical incidents and the events related to the Indian Subcontinent through stories and the characters.

IV. CONCLUSION

Even though Lahiri grew up in a different environment as a member of a post-partition generation of diaspora, she has investigated the aspects of the event related to partition, post-partition, and diasporas in the host country. Her approaches in making a deep connection to earlier generations' suffering do possess the insights of suffering even though she does not possess the real experiences. Her artistic representation expresses the inherited memories and posts memories that help in bringing the historical incidents into the present and shows the continuous effect of the partition to the next generation. The analysis of the selected short stories in this research focuses on the transmitted knowledge which is transferred to the next generation through inter-and transgenerational acts of transfer. Through the lens of postmemory, Lahiri represents the family and other experiences during and after the partition and also, the ways of observing diasporas' suffering. Hirsch's framework is the lens to investigate inherited memories and transmitted memories and it is beneficial to investigate the understanding of inter-and transgenerational transmission and historical incidents like a partition. This technique also helps in presenting the historical events and the suffering of others in the text. As the history of the Indian subcontinent partition left indelible scars, it is transferred from generation to generation that is represented in the artistic work of their descendants. Second-generation diaspora writers have written about the individual and transgenerational transmission of knowledge. They explore how postmemory is related to the suffering of an earlier generation of diaspora and its continuous effect is like emotional attachment to their ancestral homeland, longing and belonging and painful feeling. Also, the partition of the Indian Subcontinent has continuously affected them and their families. These representations are their emotional attachment towards their ancestral country and the continuous transmission of memory to the later generation.

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