

## I. Introduction

The novel *Basti* by Intizar Husain focuses on the partition of Indian in 1947 on a religious basis as the main cause of the frequent traumatic memories on the main protagonist Zakir, who is Muslim by religion. The very partition tugged millions of Muslims to Pakistan and other parts of the world. Most of the Muslims happened to live in Pakistan as their sovereign state. Due to the very partition those Muslims happened to live a traumatic life. Wherever they moved the incident of 1947 remained in their mind. The very incident affected them mentally. This incident becomes the very cause for them to live a nostalgic life.

The achievement of the independence of India was accompanied by the partition of India on a religious basis which was antithesis to the secular Indian nationalism. In 1906, a crucial split took place in the history of India. A group called the Muslim league led by Mohammad Ali Jinnah was formed. Jinnah was the president of this league. Due to various significant reasons the Muslim nationalist movement emerged in 1906. The Indian National Congress, on the other hand, was led by Mohandas Gandhi. Rather than the Muslim league, the Indian National Congress raised much voice for the independence of India. The Muslim league was infuriated with the Indian National Congress which suppressed the voice of the Muslims. During the period of the Indian National Congress' limited rules, the Muslims were submitted to degradations such as being barred from building new mosques.

Jinnah raised the voice for the minority group of Muslims because they have a different language, race, religion, art, music and so on. Due to different race, language, religion, arts, music, Jinnah was in favour of the separate state for the Muslim. The congress government offended the Muslim sentiments. In contrast to congress, the

Muslim league was not interested in an independent and united India. Jinnah adopted a strategy to keep anti-congress feeling high. The League did not want a settlement with congress. Whatever the league had the negotiations with the congress, and with the British rule, the league's ultimate demand was a sovereign Pakistan as a Muslim state. In other words, the league wanted a sovereign Pakistan and Muslim salvation from imaginary Hindu domination. But the Indian National Congress was against Pakistan and the partition was unpatent truth. Jinnah accused the congress of aiming to establish Hindu *Raj* under aegis of the British government. For Jinnah, the only solution of Indian's problem was to accept the division of India into Hindustan and Pakistan.

The long tussle between the Indian National Congress and the Muslim league ultimately led to the final break between Hindustan and Pakistan in 1947. The Muslim league succeeds to get separate Pakistan as a Muslim sovereign state. The negotiation with the British, the Muslim league would settle for nothing less than a separate Muslim state. The long tussle between the Indian National Congress and Muslim league turned into violence even after the partition of India. The partition of India in the basis of religion and the creation of partition uprooted entire communities and left unspeakable violence in its trail.

As the victim of eventful freedom became a distinct possibility, it also shattered the dream of united India. Hindu-Muslim suspicion and mutual distrust intensified. The partition on religious basis ultimately resulted in countless dead and homelessness in both sides of the new Indo-Pakistan border.

Many Muslims saw their homes divided, with part of the family now living in Pakistan, part in India. When the Muslims migrated and reached there in Pakistan, they no longer found Pakistan quite appropriate to their expectations. That's why they

began to be haunted by social, political, cultural as well as religious life of their homeland-India. They became nostalgic and consequently homeless, dislocated when they found Pakistan no longer to fulfill their dreams, wishes and so on. They started to recollect their past in India and became haunted with the memories of violence again and again happened during the time of partition. Women were raped, children were thrown, people were killed, and properties were seized from the migrating groups. The destructions of families under murder, violence, suicide, kidnapping caused the post-partition trauma. Many of them had been forced to die at the hands of men in their own families or by their own husbands.

Thus, the various fictional accounts show the inner turmoil and social complexities. There are several references about the sad atmosphere of partition of India and its violence, suffering of people, dislocation of people, curfew and so on. That's why characters of most of the novel experience traumatic pain and nostalgic feelings. Intizar Husain's *Basti* is among them and the character Zakir suffers a lot from the memories of partition violence.

Intizar Husain, the writer of the novel *Basti* becomes one of the orthodox Shiite family, for his father, and an uncle were recent converts to Shiism but the rest of his family were Sunni Muslims. His father did not allow him to be ruined by the "new kind of education". Husain ended up receiving his early education at home in his native Dibai under the watchful eye of his father. This education included a study of Arabic and of predominantly religious texts. His family moved to Hapur from Dibai. Husain eventually moved to Meerut for his college education. On August 15, 1947, partition brought his college career to an abrupt end. In India he was paralyzed by the level of religious violence around him. The partition brought him to feel the sense of anxiety. After partition, he migrated to Lahore. His literary career began

almost as soon as he set foot in the new country, Pakistan. He became a short story writer there. He found that there. He found that in the new nation, creative writing tended to reproduce the same limited attitude which the progressive had earlier displayed toward partition. He first hoped that the experience of *hijrat* or emigration, would be a source of creativity and growth in the new nation.

Husain becomes the author of some one hundred twenty five Urdu stories, all of which have appeared in Pakistan and Indian imperials. He has edited number of old Urdu tales, translated Russian and American fiction and compiled anthologies of Urdu fiction. He is best known as a master of the short stories collection, three novels, a novella, a travel account of his visit to India more than three decades after partition., and a collection his literary essays and books reviews.

*Basti* is his famous Urdu novel that focuses much on the partition written in the form of memories through he eyes of protagonist Zakir, who is a historian and becomes frequently haunted with the traumatic fall of Indian subcontinent. *Basti* is a realistic and touching account of the partition, an event which has been the most important episode in the history of the Indian subcontinent.

*Basti* is set in a city in Pakistan. It's time is the last few months of 1971 preceding the traumatic fall of Dhaka. It's main protagonist is a main professor of history- Zakir. Zakir originally comes from the mythic landscape of eastern Uttar Pradesh (India), later moves to Pakistan after 1974 with his parents, leaving behind his childhood sweetheart Sabirah. Zakir falls in love with Sabirah. Being a professor of history, Zakir is aware of his Muslim history. Evocative speech, rather than the unfolding of a well-constructed plot, moves the speech forward in the novel. The impression of the dramatic immediacy is created by employing a combination of narrative voice. The plot of the novel transitions between the third-person omniscient

narration and first person narration time and again. The novel consists of eleven chapters. The flashback technique is used frequently. The ostensible purpose of the prolonged flashback is to acquaint the reader with Zakir's traumatic past not to create his idyllic childhood. Zakir becomes a complex character in the novel. Linearity, chronological orders are nevertheless kept at bay as far as possible. Events in the present are juxtaposed not only support but also replicated the structure and state of Zakir's past. Reviewing Husain's *Basti* Sukriya Paul Kumar in his *Narrating partition* writes:

On the other hand, psychological, he confronts the discontinuities and ruptures exposed by the images and the experience of past flashing on the screen of his mind [. . .]. The author could have all accorded it the actual name of a city in India. But then, he needed to emphasize the happy memory of the social land natural harmony of that pre-partition through the name Rupnagar. Partition has disrupted this harmony and ironically, it is the memory of this disruption that brings him back to his "now". Connecting him with his present, twenty-five years later (70).

Through these lines, Sukriya Paul Kumar opines that Husain's *Basti* tries to seek the previous partition harmonious life in Rupnagar through memories. The partition in 1947 has disrupted that harmony. Paul Kumar again writes, "Million of people traumatized into silence found in the writer's use of memory that negotiated the present in the flight of the past" (35). Muhammad Umar Memom in an introduction to the book *Basti* writes:

After all, the childhood is recalled through the eyes of an adult Zakir, who both mediated and transforms its events, assigning them a value

and importance based on his experience in the present. The process of remembrance itself is triggered, moreover, by specific events in the present. (IX)

In *Basti* the events like violence, tussle, war etc happened in the life of the protagonist Zakir are triggered by the same events in the present. Alok Bhalla, critique and commenter, in his *Partition dialogues* writes:

Zakir turns back to the pre-partition India because he is skeptical of ever finding a meaning and a purpose in Pakistan. His memories of Rupnagar offer a frame of reference within which we can critically examine those theoretical accounts which retrospectively argue that the every body practices of the Muslim in India were only scripturally derived [ . . . ]. (22)

Through these lines, Bhalla wants to say that Zakir in order to get a meaningful and purposive life wants to turn back to the pre-partition life in India that in Pakistan he is living a very difficult life which is not meaningful for him. Rather to make a life meaningful he moves to the pre-partition harmonious life. He does not find life meaningful at present. He again writes:

Indeed, whenever, Zakir is distraught by the hallucinating world of strikes, slogans and riots in Lahore, memories of life in Rupnagar come surging up from some deeply abiding core of his self as a form of thanksgiving. Zakir's Rupnagar is simultaneously a vision of a civilization of pre-partition India, a repudiation of all forms of identity politics, and prophency of the culture we must aspire towards for our sanity and salvation. (23)

Zakir is haunted by world of slogans, violence in Lahore that he can't sleep well even in night. The memories of Rupnagar appear him time and again.

Husain's *Basti* is full of memories through the eyes of the protagonist- Zakir. Those memories become rather traumatic to him. Memory means one's ability to remember the things. Memory gives us knowledge but in some cases becomes problematic when it is haunted with the repetitive action. Memory makes good connection with the past, present and future.

The literature of trauma, as it has come to be known, generally refers to literature which testifies to certain past events which have the power of rupturing identity in the present. In the same way, Husain's *Basti* becomes a traumatic novel which focuses on the rupturing identity of Zakir at present in particular and all Muslims in general. He becomes homeless and dislocated thus he feels himself being far from his identity crisis. In other words, he finds himself in identity crisis. Along with other Muslims he is forced to leave *homes, bastis, watan* (Urdu words for home) and make painful journey to Pakistan. But his life in Pakistan becomes much traumatic. However, the new land is different and difficult. Rather he is frequently haunted with the memories of his life in Rupnager. He is destined to be surrounded by despair, worries, pain, difficulties and so on. He is forced to live in horrors, fear and terror. He can't sleep well. Even in the dream he is haunted with the memories. He is deprived of earlier sense of communal solidarity, harmony, peace, idealism and so on. In Pakistan, he begins to be surrounded by home sickness. He is over and over haunted by the memories of edenic past. He memorizes the events like his love affair with Sabirah, childhood games, playgrounds, rivers, cattles, birds, family members, neighbourhood etc.

Once harmonious and mythical *Bastis* are now transformed into the places of decay, turmoil and so on. Now those *Bastis* have turned into the places of violence, tussle, war as well. Places like Rupnagar, Jahanabad, Brindaban, Shamnagar etc. become mythical places for him. The more he is surrounded with the worlds of violence, tussles, slogans, the more he is haunted with the memories of his abandoned home in Rupnagar.

The partition ultimately resulted into sadness and loss, trauma and pain, sorrow and despair of the people who were forced to leave their homeland or not. The partition left people in endless despair, pain and sorrow.

Husain's *Basti* becomes the traumatic novel of independence like Joginder Paul's *Khwabrau*, Krishna Baldev Vaid's *Gazra hua Zamana*. These Works are based on the partition and speak about the pains, violence, sorrows, homelessness, loss of identity, rootlessness forced by the people whatever they are Hindus or Muslims. The partition really appears as the dark side of the independence of India and the main cause for the traumatic experiences of thousands of people. Hundreds of people became martyrs in the independence and there were countless numbers of selfless, idealistic freedom fighters. The escapers from the partition tried to relocate their identity through memories.

Fictional narratives like *Basti* try to demonstrate a vision of prioritizing communal harmony in the work of bitter memories of the violence of partition riots. The fictional narrative try to explore personal memory as a means of relocating identity evocating past through subjective memory and then finding ground in the new reality becomes an effective device for the process of reshaping identity like Zakir in many partition fictions, there are many characters who feel doomed because they can't forget or want to cling to the sweet memories of the pre-partition past.

The partition has disrupted the harmonious life of the protagonist Zakir. It is the memory that brings him back to his "now," twenty years later after Rupnagar becomes a vague and distant reality, with new slogan, "Crush India" coming in "like a whirlwind". Rupnagar gets identified with Zakir's beloved-Sabirah. The memories of Zakir are like the pieces of an ancient pot. The memories appear in fragmented way. Those fragmented memories carry the traumatic event in his life. Each and every memories become traumatic in his life. Loss of harmonious past and surrounded by violence, tussle, war, slogan, becomes really traumatic. Thus, the novel *Basti* is traumatic experience of the partition violence. The present research tries to find that traumatic experiences faced by the survivors or escapers of that partition violence. Through the eyes of the protagonist Zakir, survivor of the partition violence who is Muslim by religion, the novel tries to present that traumatic experience. In general, Zakir represents millions of Muslims who were forced to leave India and move to Pakistan and other parts of the world.

## II. Trauma and Memory

Before the larger discussion of trauma from psychological approach, it is important first to define trauma.

Trauma is a medical term of Greek which denotes a severe wound or injury and the resulting after effects. When the results of the effects become repetitive, then it becomes problematic that is trauma. In the early definitions of Oxford English Dictionary the entry for trauma define it as a wound, or external bodily injury in general. The term trauma dates its first use to medical pathology in the seventeenth century. Trauma has now crossed the boundaries of psychiatry and medicine and has shown an increasing instance on the direct effects of external violence in psychic disorder.

Every related entry for trauma like traumatic, traumatism or traumatize uses this sense of physical piercing or wounding. The transfer of the meaning of trauma from the physical to the psychological wound took place in the latter half of the nineteenth century. The terms like 'traumatic shock' and 'traumatic events' were coined in the 1980s. The trauma accrued new psychological meaning when two young psychologists from Austria, Sigmund Freud and Joseph Breuer, published the essay *On the Psychological Mechanism of Historical Phenomena* in 1893. *Beyond the Pleasure Principles* and *Moses and Monotheism* by Sigmund Freud laid the foundation for the development of Trauma theories. *Beyond the Pleasure Principles* originated in his treatment of World War I combat veterans, who suffered from their wartime experiences. Trauma theory provides a real model to interpret literary works. It provides more accurate, more authentic and realistic mode of interpretation. According to his analysis, "memory of traumatic event can be lost over time but then regained in a symptomatic form when triggered by some similar events (Berger, 570).

He used the term latency. For him, latency is the return of the event after a period of delay. In *Moses and Monotheism* he writes that the trauma occurs only after a latency period. Berger defines latency as “memory of traumatic events which can be lost over time but than regained in a symptomatic form when triggered by some similar events” (3). His psychoanalysis provided a model of traumatic subjectively and the various accounts about the effect of trauma on memory. His theory of psychoanalysis has become treatment of people who were physically and mentally wounded in the World War I. Most of the trauma theorists are influenced by him. Even the deconstructionists of American Yale school like Paul de Man have redirected their attention to the problem of trauma. Freud develops the concepts like ‘working-through’ and ‘acting-out’. Both are the two forms of remembering trauma.

Trauma theory emerged as a part of a wider realignment of cultural and literary theory in the early 1980s. Trauma theory is not a surprise in the field of literary studies. It emerged originally as a fragmented (Psychiatric, Psychological and Sociological) discourse on reactions to catastrophes in the wake of the Vietnam War. It emerged as Post Traumatic Stress Disorder (PTSD) in 1980 by the American Psychiatric Association. Post Traumatic Stress Disorder associates trauma with its intolerable presence in the psyche. Trauma theory can be understood as a place where many different critical approaches coverage. It includes many fields, focusing on psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events.

Trauma theory tries to turn criticism back towards being an ethical, reasonable, purposive discourse, listening to the wounds of the other. Trauma is intrinsically multidisciplinary. Trauma theory remains within the field of cultural theory because of its emergence as a set of refinements internal to psychoanalytic or deconstructive

approaches. Trauma theory synthesizes resources from a number of critical schools like Freudian Psychoanalysis and American Yale School of deconstruction.

The literature of trauma refers to the literature which refers to certain past events which have the power of disrupting identity in the present. For example the literature of the Holocaust, of Vietnam, and accounts of the childhood abuse. The literature of trauma does overlap with marginalized voices and those voices result from psychoanalytical perspectives. The concept of trauma oscillates between victimhood and protest and can be linked with or articulated to either. Its invocation registers a movements in the boundaries of acceptability in the use and abuse of avoidance in relations of power. When there is mismatch between expectation and event we have what is experienced as traumatic. Trauma is not simply another word for disaster. The trauma as an idea of catastrophe provides a mode of interpretation. The trauma posits that the effects of the event may be dispersed and manifested in many forms but not obviously associated with the event. Memorization of past events, sleeplessness, disorder, irritation, frustrated situation, anxiety etc. are the general characteristics of trauma. Those activities affect the daily activities of an individual.

The idea of trauma allows for an interpretation of cultural symptoms of the growths, wounds scars on a social body and its compulsive repetitive actions. The concept of a trauma can be of great value in the study of history and historical narrative. Theory of trauma can help to demystify all sorts of narrative fetishes. Traumatic symptoms are not only nonlinguistic phenomena, they occur also in language. In general, trauma theory is psychological. It results in mental and social disorder.

To have more knowledge about trauma and its surroundings we have to get the ideas of Cathy Caruth, James Berger, Dominick LaCapra. Geoffrey Hartman, Kali

Tal and so on. Those theorists, basing their theory of trauma on Freud's psychoanalysis speak and argue about the need of 'acting - out' or 'working - through' of the trauma. Those theorists mostly argue that trauma theory should become a pivotal subject connecting many disciplines. Those theorists have turned to concepts of trauma as tools of literary and cultural analysis. Traumatic analysis is both constructive and analytical. Traumatic analysis pays the closest attention to the representational means through which an event is remembered.

When we talk about the trauma from psychoanalytic approach, the ideas of Cathy Caruth, one of the leading figures of trauma theory appear to be worth-mentioning. She is very much famous for her essay "Parting Words: Trauma, Silence and Survival". In this essay she examines Freud's work on trauma. She analyzes the juxtaposition in Freud's founding of work of trauma in *Beyond the Pleasure Principles*. She is more interested in exploring trauma in a more general sense, and it's relation to history and literature. She defines trauma and experience in relation to one another. She suggests that he has avoided the mistake of defining or anticipating the differences between experience and trauma. She develops extensive reading of de Man. For her history is "the inextricability of the story of one's life from the story of a death" (8). She says the act of experience can become a thing in a word, like an object. She says experience can be claimed or left unclaimed like a lost glove. She claims the notion of transmissible trauma – trauma that can be passed unknowingly from one generation to another. Focusing on historical trauma, she opines that we can't experiment traumatic event at the moment of its occurrence. She says that the history of the trauma, in its belatedness, can only take place through the listening of other. While talking about history of trauma and how it comprehends she writes:

[...]to be a history of trauma means that it is referential precisely to the extent that it is not perceived as it occurs, or to put it somewhat differently that a history can be grasped only in the very inaccessibility of its occurrence. (187)

Giving a general definition of trauma in her essay *Unclaimed Experience: Trauma and the possibility of History*. Caruth says:

[...] trauma describes an overwhelming experience of sudden or catastrophic events, in which the event occurs in the often delayed and uncontrolled repetitive occurrence of hallucinations the intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbered state, only to relieve it later on in reported night matches, in a central and recurring image of trauma in our century. (181)

This definition wants to say that trauma is described as the response to an unexpected, sudden or catastrophic events, which occur belatedly. Those events are not grasped as they occur. These events appear later in repeated flashbacks, nightmares. These lines are also based on the theory of trauma attempted by Freud in *Moses and Monotheism*. She is very much famous for her ideas of latency as formulated by Freud and argues that trauma as it first takes place is uncertain but that “the survivors uncertainly is not a simple amnesia; for the event returns as Freud paints out insistently and against their will” (6). Through these words she points out that trauma can’t be forgotten and events occur later in traumatic way. She develops her ideas about trauma from psychoanalytical approach. Her psychological trauma depends on the idea of latency as developed by Freud. She argues that latency can’t be forgotten. She writes, “The experience of trauma, the face of latency, would thus

seem to consist, not in the forgetting of a reality that can never be fully known but in as inherent latency, within the experience itself” (Traumatic Awakenings, 8) Caruth brings us back to the surprising fact that “trauma is not experienced as a mere repression or define, but as a temporal delay that carries the individual beyond the shock of the first moment” (10). Through these lines she clarifies that trauma appears belatedly. The impact of traumatic event “lies precisely in its belatedness, in its refusal to be simply located” (8). Caruth in *Unclaimed Experience: Trauma, Narrative and History*, is concerned primarily with questions of reference and representation: how trauma becomes text or how wound becomes voice. This essay is for-ranging and suggestive. It is full of brilliant insights.

In *Violence and Time: Traumatic survivals* Cathy Caruth clarifies that traumatic disorders reflect the direct purposition on the mind of the unavoidable reality of horrific events. In this point she make clear about it:

In recent years psychiatry has shown an increasing instance on the direct affects of external voice in psychic order. This trend has culminated in the study of “Post Traumatic Stress Disorder”, which describes an overwhelming experience of sudden or catastrophic events, in which the response to the event occurs in the often delayed and uncontrolled respective occurrence of hallucinations, flashbacks, and other intrinsic phenomenon. As it is generally understood today, [...] it is understood as the most real, and also most destructive psychic experience. (24)

James Berger who, in the line of Caruth, finds Freud as responsible for his psychoanalysis to make the development of trauma theory. Berger finds study of

hysteria can be seen as the dynamics of trauma. Like Caruth he makes an extensive study of Freud's *Beyond the Pleasure Principles* and *Moses and Motheism*. He writes:

Freud's earlier idea, in studies in hysteria concerned the dynamics of trauma . [...] Somatic symptoms or compulsive repetitive behaviours. This initial thory of Trauma and Symptom become problematic for Freud when be concluded that neurotic symptoms were more often the results of repressive drives and desires than of traumatic events. Freud returned to the theory of trauma in *Beyond the Pleasure principle*, work which originated in his treatment of World War I combat veterans who suffered from repeated nightmares and other symptoms of their wartime experiences. (571)

Through these lines Berger clarifies his ideas concerning on matter of hysteria and neurotic symptoms. To make more clear about trauma he writes:

A theory of trauma in addition suggests ways of re-conceptualizing important directions in critical theory itself. In particular, the recent crisis in poststructuralist thought brought on by the Heidegger and de Man controversies seem to require a way of thinking about how events in the past return to haunt the present. More fundamentally, it may be useful to look again at the rhetoric of poststructuralist and postmodern theory – their emphasis on decentering, fragmentation, the sublime and apocalyptic – and explore the relation they might–have to the traumatic historical events of mid-century [...] like Jacques Derrida, Jean-Francis lyotard and Hayden while writing explicitly about the Holocaust in the 1980s in ways that seem uncannily to echo earlier works of theirs [...]. (573)

Berger further writes:

Thus a concept of trauma can be of great value in the study of history and historical narrative. The idea of trauma of trauma also allows for an interpretation of cultural symptoms of the growth of the wounds, scars on a social body and its compulsive, repeated actions. (Berger 572)

In the same line of the discussion of 'acting-out' or 'working through' the memories of the violence, another leading figure of the trauma theory is Dominick LaCapra. He focuses on three psychoanalytical topics: the return of the repressed, acting-out versus working-through; and the dynamics of transference. Out of these three topics his discussion lies mostly on the distinction between acting out and working through. He emphasizes the role of working through and acting out traumatic situations. LaCapra concerns much with transference. In this regard Berger writes:

Transference in psychoanalysis is itself a return of the repressed, or rather a more conscious summarizing of the repressed; transference repeats or acts out a past event in new, therapeutic setting that allows for critical evaluation and change. Transference is occasion for working through the traumatic situation. ( Berger 98)

He is mostly concerned with the return of the repressed as discourse rather than with physical returns. If trauma is taken as loss it is modernists notion and if it is taken as absence it is postmodernist notion. This is the modernist and postmodernist version of trauma. He says loss is the consequence of particular events but not all consequences are traumatic. Historical trauma is related to particular event that involves losses, such as, the dropping of the bomb on Japanese cities where as structural trauma is related to transhistorical absence and appears in different ways in

all societies. “The traumatizing events in historical trauma can be determined while structural trauma (like absence) is not an event but an anxiety producing condition of possibility related to the potential for historical traumatization” (525).

Like Cathy Caruth and Kali Tal, he confronts the Freudian ambivalence toward the event (event that is based on different premises), also seen in post structuralist theory. A traumatic event, LaCapra argues, tends first to be repressed and then to return in forms of compulsive repetition. He points out to the “Construction of all history... as trauma and an insistence that there is not alternative to symptomatic acting – out and the repetition populism other than an imaginary... hope for tantalization, for closure and redemptive meaning” (193). In these words, he wants to say that trauma should be approached from the perspective of loss and absence. If done so, he says, trauma can be redemptive. He suggests, “the postmodern and the post Holocaust become mutually intertwined issues that are best addressed in relation to each other (188).

He makes a distinguish between two additional interacting processes: acting-out and working-through. These are interrelated modes of responding to loss. He views mourning as a form of working- through and melancholia as a from of acting–out. Mourning is the modality of working-through. In acting-out, the past is formatively regenerated as if it were fully present rather than represented in memory. He says every act of trauma is merely acting-out of trauma event through we try for working-through. Working-through intends to get complete relief but not possible. In this regard he writes:

That a basis of desirable practice is to create conditions in which working through, while never fully transcending the force of acting out and the repetition compulsion, may nonetheless counteract or act at

least mitigate it in order to generate different possibilities a different force field in thought and life, notably empathic relations of trust not based on quasi-sacrificial processes of victimization and self – victimization. (717)

In *Trauma, Absence and loss*, LaCapra tries his best to draw and elaborate the distinction between ‘absence and loss’. In this way he writes : “when loss is converted into absence, one faces the impasse of endless melancholy, impossible mourning and interminable aporia in which any process of working through the past and its historical losses is prematurely aborted” (698). He defines “loss is often correlated with lack, for as loss is to the past, so lack is to the present and future” (703). He makes clear about losses:

Losses occur in any life and society, but it is still important not to specify them prematurely or conflate them with absences. Historical losses can conceivably be avoided or, when they occur, at least in part be compensated for, working through, and even to some extent overcome. Absence, along with the anxiety it brings, could be worked through only in the sense that one may learn better to live [...]. (712)

To make more clear about those two non-binary terms-acting out and working through, he writes:

As I have mentioned, if the concept of acting out and working through are to be applied to absence, it would have to be in a special sense. I have argued elsewhere that mourning might be seen as a form of working through and melancholia as a form of acting act. Freud compared and contrasted melancholia with mourning. He saw melancholia as characteristic of an arrested process in which the

depressed, self-berating and traumatized self, located in compulsive repetition [...]. (713)

He further proposes that “trauma should be seen as the question of identity, rather than simply founding on identity” (86).

Geoffrey Hartman is another important leading figure of Trauma theory. In the essay “On Traumatic knowledge and literary studies”, Hartman talks about two contradictory elements of the knowledge of trauma. Here he says:

The theory holds that the knowledge of trauma, or the knowledge, which comes from that source, is composed of two contradictory elements, one is the traumatic event, register rather than experienced. It seems to have bypassed perception and consciousness, and falls directly into psyche. The other is a kind of memory of the event. In the form of a perpetual trooping of it by the bypassed or severely split [...]. (537)

For him, the trauma theory holds that the knowledge of trauma is composed of two contradictory elements. He opines that trauma theory has opened up new modes in the study of mind-body relation. One is literal element and another is cognitive element. In literal element traumatic event is registered rather than experienced. The cognitive or figurative element is related with the memory of that event. He says trauma theory throws a light on figurative or poetic language. In the same book he makes a linkage between language and literature. To make clear about this he takes an example of the poem “The Rime of the Ancient Mariner” by S.T. Coleridge. He writes:

There is no happy ending however. Repairing the breach between the symbolic order and the individual seems to be an endless task. The

story-telling momentum makes the Mariner [...] astonished by it, medusaed like the wedding guest. The repetitions, too. Though Cathartic suggest an unresolved shock: a rhythmic or temporal shutter they leave the story teller in purgatory, awaiting the next assault, the next instance of hyper arousal. Concerning such repetition Yeats said that a personal demon always bring us back to the place of encounter to make it final. (543)

Hartman says Trauma, a word applied of present; comes from two sources. He writes:

The first emphasizes the closeness of cause ( traumatic or precipitating incident ) and effect (trauma), even collapses the one into the other. Here overwhelming power always produces the same effect which, is [...]. The second perspective, in contrast, acknowledges the often indeterminate link of cause and effect or the intervention of a complex imaginative process. (261)

Kali Tal, in *Worlds of Hurt: Reading the literature of Trauma*, takes on approach entirely different from that of LaCapra and Cathy Caruth. This book is an important contribution of trauma theory because of its particular analysis of critical debates regarding holocaust testimonies, Vietnam literature and mostly importantly, child abuse. James Berger finds problem in this book. He comments:

It is badly in need of editing. This book still reads too much like the dissertation on which it was based, with too many detailed readings of too many texts, and too many asides and qualification that hinder the argument [...] Tal's editors should have embarrassments. (582)

She is very clear about the notion of traumatic literature. She widens the periphery of trauma, relating it with life threatening event. She extends the very concept of mental trauma, which is described as the neurosis as a disaster, and relates it with physical domain. She views that the trauma is a life threatening event that places and preconceived notion about the world. She writes, "An individual is traumatized by a life-threatening event that displaces his or her preconceived notions about the world" (15). She is notable to psychoanalysis and basis her view of trauma on cognitive psychology and a feminist politics that identifies strongly with the testimonies of rape and incest survivors. This book is divided into three sections: the first discusses recent critical approaches to the testimonies of Holocaust survivors, the second concerns same of the literature produced by American veterans of the Vietnam war; and the third analyzes published testimonies of women survivors of incest and child abuse.

Like Caruth and LaCapra, she argues that the literature of trauma consists only of the writing of the victims and survivors of trauma. The trauma appears from survivors. She writes, "literature of trauma is defined by the identity of its author. The work of the critic of literature of trauma is both to identify and explicate literature by members of survivor groups, and to deconstruct the process by which the dominant culture codifies their traumatic experience" (17-18).

The stress of Tal lies in the fact that events must be experienced firsthand and not vicariously perceived as mediated through any textual conduct. In this book she further shifts to the critics of trauma. She says, "the critic of trauma literature must determine: the composition of the community of the survivors; the nature of the trauma inflicted upon members of the community; the composition of the community of perpetrators; the relationship between the communities of victims and

perpetrators; and the contemporary social, political and cultural location and the community survivors”(17). She says the approach of postmodern critics inappropriate when applied to reading the literature of trauma because postmodern critics have been concerned problematic of reading. Literature of trauma is written from the need to tell and retell the story of the traumatic experience it make “real” both to victim and to the community.

Jenny Edkins points out the connection between trauma, violence and political community by looking how traumas such as wars or persecutions are inscribed and re-inscribed into everyday narratives. In her essay “Introduction: Trauma, Violence sand Political Community” she further writes, “ [...] takes place in practices of remembrance, memorization and witnessing their dreams they re-live their battlefield experiences and awake in a sweat”(1) . In this essay she strengths Kali Tal’s views regarding trauma. She focuses on the concept of trauma mentioning the fact that each traumatic figure has a distinct tale to tell because of the violence they have faced. She writes, “some traumatic person are haunted by nightmares and flashbacks to scenes of unimaginable horror. It also takes place in political action. All these practices are the site of struggle. These lines try to clarify that temporality and inexpressibility of trauma makes the role of the witness an almost unbearable one. In the some essay she talks about memory as found in trauma. She writes “memory and forgetting are crucial; both in contesting the depoliticization that goes under the name of politics, and in keeping open a space for a genuine challenge by encircling the trauma rather than attempting to gentrify it” (15). For her these are forms of memory and memorization that do not produce a linear narrative, but rather retain another notion of temporality. She says, “memory is not straight especially in the case of traumatic memory” (16). These lines of Edkins try to

clarify that traumatic memory appears always in fragments not in straight forward manner. She says there is a struggle over memory after traumatic events. In this regard she writes:

As far as memory is concerned, how we remember a war, for example, and the way in which we acknowledge and describe what we call trauma can be very much influenced by dominant views, this is, by the state [...], can be contested and challenged. Forms of statehood in contemporary societies, as form of political community, are themselves produced and reproduced through social practices, including practices of trauma and memory. (11)

Through these lines what Edikins wants to say that forms of statehood in contemporary society are produced and reproduced themselves through social practices, including practices of trauma and memory. Jenny further points at that, “traumatic invocation registers a movement in the boundaries of acceptability of the use and abuse of violence in relation of power and forms of authority or political community” (9).

In the same essay, she talks about the reckoning that comes in the aftermath of a war of catastrophe. What he says that the dead and the missing are listed, families grieve and comfort each other, and memorials are erected after a war over.

Form the above mentioned theorists of trauma, it becomes crystal clear that traumatic memory is developed form of Freudian psychoanalysis which not only includes psychoanalysis but also includes various fields—ethical, philosophical, aesthetic questions about nature war experiences, violence, depression, anxiety disorder, paranoia, anger tendencies towards sociability, aimlessness hopelessness

and so on. At the heart of trauma there lies memory that can be named traumatic memory. In the book *The Ethics of Memory* Avishai Margalit talks that memory has two types: Shared memory and Common memory. Shared memory is experienced in different angles by individual but common memory relates with the memories of the people who remember the events. Before talking about the difference between shared and common memory, he makes a good difference between ethics and memory. While talking about memory of two types, he makes a discussion more about shared memory rather than common memory. For him shared memory requires communication. In this regard he says, “shared memory is based on the idea of a mnemonic division of labor” (58). For him that shared memory may get on end in the form of history in simply in the form of an event. This shared memory may also end with an event story. Shared memory is an expression of nostalgia. He says:

Shared memory may be an expression of nostalgia. Nostalgia, I hasten to say, is an important element of communal memory. But it is not as innocent a trait as one might think. The tendency toward kitsch representations of the past is closely related to nostalgia. (61-62)

The memory becomes only then problematic when it is repeated in one’s life again and again. One can’t go beyond the terrible past. When the terrible past always haunts one’s mind it becomes problematic that can’t be forgotten. Trauma violates bodily knowledge. “Notions of self and world are thrown into disarray as trauma permeates the known and familiar with certainty and fear making the body self alien and unfamiliar” (Becker et. Al 321).

The traumatic memory becomes a subjective internal construction of past events. Memory is a key for the ethical representation of the past. Since the traumatic

memory is politically contaminated, the real traumatic experiences of traumatized people are never explored in their stark realism. Psychological symptoms are always enigmatic signposts pointing to traumatic memories. Trauma survives in paradox. It is impossible to have authentic traumas. In other words, authentic traumas are never accessible. Discrimination and biasness is always preoccupied in the mind of the person, who presents traumatic event and experiences. Politics or vested interest lies in the mind of that person. It is the nature of trauma that the person is biased.

In the areas of the humanities and social sciences, trauma with the specific form of recall termed traumatic memory, has become a centre of concern, even leading to the emergence of the field or subdiscipline of what is called trauma studies. Events like aspects of colonization, terrorism, interest or politics to the traumatized. Trauma disrupts the core of identity. People do manage to establish that loosed identity by traumatic experience through memories. Memory is thus a key for the ethical representation of the past and as a mechanism literature opens up the past. It is the politics embedded in Intizar Husain's *Basti* that my study seeks to unravel.

### III. Politics of Memory in Intizar Husain's *Basti*

*Basti* is a good example of representation of the traumatic memory in the main character – Zakir. Zakir is the protagonist of this Urdu novel which is later translated into English by Frances W. Pritchett. In this novel Zakir is haunted frequently in the present by the past events – violence, war, turmoil, slogans happened at the time of the partition of India in 1947. Rather Zakir moves to the harmonious and beautiful past through memories before the partition. The setting of this novel is the last few months of 1971, the time of the political disintegration of Pakistan with the emergence of Bangladesh as a sovereign state. The memories of his past events are triggered by the events happened during the period of the emergence of Bangladesh in 1971. Zakir, who is Muslim by religion is compelled to leave his homeland-India and to move Pakistan. The frequent memories of the past rather lead him to the problems. At last he feels traumatic by those memories. He can't forget those events willingly. The events happening around him compel him to get memory of past.

In the novel the very title *Basti* comes in such a context that the main character Zakir leaves that *Basti* in Rupnagar due to the traumatic division of Indian sub-continent and migrates to Pakistan in order to solve day to day problem in India. The very word *basti* refers to the place where people live. Now Zakir is no longer in his *basti*. He is living without *bastis* thus he is living a traumatic life. He migrates to Pakistan because he is from a Muslim community and no longer allowed to live in India. In Pakistan he recalls his mythic childhood in Rupnagar.

But is something going to happen? What is going to happen? When he could see nothing ahead of him, he set off backwards. Again the same long journey through the thicket of memories. When I was in Rupnagar

- the remote mythic era of my life. And when I came to Vyaspur –  
 Vyaspur. (36)

Zakir moves to his past through memories. Memory becomes his only medium through which he turns to his back. The very nature of memory is voluntariness, Memory becomes selective because one can select that striking one and forget the others. Memory is not a thing of compulsion. But it haunts one when it comes repetitively. Zakir remembers his home or basti in Rupnagar living even in Pakistan which was charming and full of pleasure. The basti of Rupnagar becomes more meaningful for him when he is surrounded by the violence, disaster in Pakistan. The meaning of life in Rupnagar comes forward, when he lives the painful life in Pakistan. The process of the assimilation of the past within the present passes through, as it were, a twilight zone. It is a twilight in which there are flashes of revelations, a zone where, when Rupnagar is actually totally empty, he reflects. “Yar, how strange it is that the same town becomes more meaningful for those who had to leave it.” (142)

The narrative structure of *Basti* is so complex that it moves from first person narration to the third person narration relatively. Most of the chapters are entirely made up of Zakir’s past. His past is recalled through a flashback frequently and interrupted by events in the narrative present. His past memories do not appear in linear and chronological form but in various fragments. The very purpose of using such fragments by the writer Intizar Husain is to access the traumatic experience of the Zakir. Fragmented memories are used by the writer to depict the events of the past which in present become rather traumatic for Zakir. The novel *Basti* recalls the past as a rupture that has been followed by the continual reenactments of the same phenomenon. Here memories take the form of nostalgia. Those memories also take their sentimental journey into a beautiful past of Zakir in Rupnagar. Zakir recollects

the life before partition and regrets over a lost culture and betrayed tradition. He mediated on his past through memories based on the experiences in the presents.

Due to deep involvement with the partition of India in 1947, the novel *Basti* is much concerned with the things like identity crisis, homelessness, homesickness and the traumatic problem on the main character Zakir. It is not surprising that Zakir first crafts the idyll of his childhood in Rupnagar in pre-partition days, as he tries to make despairing effort to understand complex historical and personal processes which have left him, more than a decade after his migration to his new nation with a feeling of homelessness. “But in this new atmosphere of homelessness and homesickness, his heart was alienated from his ancestral home and he choose to be homeless, [...]” (101).

The recollection of the past makes him rather traumatic. Those memories become shadows and haunting. Those memories indeed become a burden to him. He feels doomed because he can't forget his past that he is haunted by those memories frequently. he clings himself to the sweet memories of the past like childhood games, listening both the Hindu and Muslim myths from Bhagatji and his father Abba Jan and so on. He remembers childhood games like hide and seek, bridegroom and bride in Rupnagar in the pre-partition era which are now become the subject of loss.

“Sabbo!”

“Yes?”

“Come on, let's play bridegroom and bride”

“Bridegroom and bride?” she was taken a back

“Yes, as though I'm the bridegroom and you're the bride”

“Someone will she.” She was nervous. (27)

Before partition there was good harmonious and communal life between the Muslims and the Hindus. Even the Muslims like his family had a great believe on Hindu myths. He memorizes his family believing in Hindu myth.

“Oh these Hindu woman won’t get a wink of sleep tonight! And on top of it the rain keeps coming down. “Bi Amma, this is the Janamasthami rain!” Auntie Shariffin elaborated. “Krishna Ji’s diapers are being washed.” (28)

His whole family relied much on Hindu myths. Hindu myth was the great source of knowledge for them. His family believed that both religion Hindu and Muslim were the different ways to reach the same prophet.

“Son!” Bi Amma glared at him. “Why were you born in our house? You should have been born in some Hindu’s house! Your father is always invoking the names of God and the prophet. He does not realize that his son has taken to Hindu stories!” (31)

It is ethics of memory of the protagonist Zakir who remembers his past with his family, friends and community. And on the other hand it is the morality that protagonist’s great sympathy goes to all Muslims who were victimized by the partition of India. Those Muslims were made homeless after the partition. Even their homeland became alien to them. They were compelled to their birth place with their whole families. The very event of the massive holocaust of the Muslims have problematized now the identities of various Muslims like the protagonist Zakir. Zakir perceives the true status of the city from where he had fled among his father. *Basti* which was written in 1979, so many years after the actual experience of partition, records the movement into time, across time and even beyond time. In *Basti*, Ammi

says, “On, what does time have to do with it - Time always goes on passing [...]” (148).

The novel opens with harmonious life in Rupnagar. Zakir recalls his Rupnagar where he used to live with harmonious and communal life. Now the very life in Rupnagar becomes his dreamland.

When the world was still all new, when the sky was fresh, and earth yet not soiled, when trees breathed through the centuries and ages spoke in the voice of birds, how astonished he was, looking all around, that everything was so new, and yet looked so old Bluejays, woodpeckers, peacocks, doves, squirrels, parakeets—it seemed that they were as young as he, yet they carried the secrets of the ages. The peacocks’ calls seemed to come not from the forest of Rupnagar, but from Brindaban. (3)

His each and every memory is triggered by the present disintegration of Pakistan with the emergence of Bangladesh. He happens to witness same violence, slogans like in partition. Those events compel him to move to his past.

But now the thread of imagination abruptly snapped. The sound of slogans being shouted outside suddenly penetrated the room and scattered his memories in all directions. He rose and looked out the window.[...]The rally was in full swing, suddenly people had begun shouting slogans. (8)

With the violence, riots, tussle outside he sinks to the same events happened earlier in his life. Those events are the main reasons for this present situation of loss of harmonious and communal life. Rather the event has made him homelessness, homesickness, nostalgic and so on.

But it was strange; he began to wonder at himself. The more the turmoil increases outside, the more I sink to myself. Memories of so many times came to me. Ancient and long-ago stories lost and scattered thoughts. Memories one after another, entangled each other, like a forest to walk through. My memories are my forest. (8)

He even moves further back to the harmonious life of his father's time as said by his father. The saying of his father rather make him feel living in lack. People were living in system. People were responsible for each – other. People were cultured, civilized at that time.

“Yes there's a lot of noise, but perhaps tonight the rally will be over quickly, yesterday it dragged on because of the leaders from outside”.

“So it doesnot look to me as thoughtit will be over quickly”.

He paused, then said “In my time there were rallies too. If there was noise, it was before the rally, then a speaker comes on stage and at once the people sat down respectively, what a cultured time it was!”

(23)

The novel is based on the memories of real experiences. In moments of extreme despondency in Pakistan, Zakir remembers the every gestures performed by the people who live in Rupnagar. He is distraught by the hallucinating world of strickes, slogans, wars, violence, riots in Lahore. The memories of his life in Rupnagar is triggered by the hallucinating world.

He moved along with the darkness and encountered a bright patch, he paused, but again moved on, for he wanted to arrive the moment when his consciousness had first opened his eyes. When he put his finger on

a memory, dense crowds of other memories drifted along its train.

Then he moved to explore what he remembered as the first event in

Rupnagar. (9)

The novel *Basti* rather tries to romanticize the picture of communal harmony in pre-partition days. With the partition and Zakir and other Muslims have carried their old basti(s) (community dwelling) to the new ones and their past into their present. Zakir constantly mediated between past and present and modifies his past in accordance with the significance and nature of his present. He tries to grapple the linearity of time flowing uninterruptedly. Husain tries to emphasize the happy memory of the social and natural harmony of the pre-partition town through the names like Rupnagar (city of Beauty). The very partition on the religious basis has disrupted that harmony and ironically it is the only memory of that disruption that bring him back to his past, that connects his past with the present, twenty years later. Time and again he is pushed to the illuminated zone of memory.

The sound of someone banging on the door, “Open up” suddenly returning from the illuminated zone of memory, he looked around in the dimly lit atmosphere. Someone was banging the door, and the people sitting at the tables were watching the door anxiously. (65)

Sleep is miles away to Zakir due to loss of charming and beautiful life which is now surrounded by violence, terror, fear. He is tired and feels bored with the occupation of history. He has to face absurd question of the students of history. Moreover he finds himself identityless because of he teaches other’s history but his own history is left behind. He finds himself being pushed towards the history due to the merciless present. He recollects his first day in Pakistan at that time everything were quite strange to him. Everything around him was new to him. It seemed to him

that he was walking on a new earth. He can't sleep well. He weeps inconsolably when he is haunted by the memory of his home in Rupnagar. His daily activities are disturbed due to the memory of abandoned home. He neither takes food nor sleeps well.

“Zakir are you awake?”

“Yes” he tried to keep his mood from showing in voice.

Then he lay for a long time without moving, as if he was asleep. He couldn't tell how long he'd been lying like that [...].

“Zakir”

“Abba Jan?” He thought Abba Jan was asleep but he was awake

“What is the matter, can't you sleep? You were awake all last night. Got to sleep”

“I can't go to sleep” (89)

Though the novel actually seems to cover, a span of few months in the life of Zakir, but in effect it brings into itself, in flashbacks, the cultural backdrops of centuries of Muslim history. There are several references to Muslim history throughout the novel: the 1857 war of independence from the British Raj; the creation of Pakistan in 1947; the 1965 war between India and Pakistan; and finally the 1971 political disintegration of Pakistan with the emergence of Bangladesh. Husain treats history in such a way that has become a subject of depression, frustration, homelessness, isolation. Husain's audacity in using nostalgic memory lies in giving to his pre-partition life history a moral and civilizational priority over the contemporary demand that he surrenders to his imaginative self to the needs of the new political and religious state. The act of looking at the present enables Zakir to 'know' and interpret his Indo-Islamic heritage continuously in the hope both of 'forgetting' or 'foregoing'

the recent history of violence and of finding thereby some means of evading the circle of sorrow in which he finds himself entrapped. Nostalgic remembrance is for him a form of retrieving knowledge about those modes of living from the past which could be used for the redemption of future time.

The notion of the partition has created a spiritual and social desert in the novel. Zakir, his mother and his poet-friend Afzal, wonder why the landscape and seasons of the country to which they have migrated fail to capture their moral and creative imagination even though the trees, birds and rain are similar to that they have left behind. In the new land, nature no longer seems to be so richly woven into the very texture of their being as it once had in Rupnagar, the bash that was once their home. At 'home' in Rupnagar, every object in nature had retaliated with meaning and was available to them without any self-conscious attempt to search for it. The events in the new land create Zakir the memories of the home that they have left behind.

“Afazal”, I asked casually, “Aren’t there any Neem tree here?”

“Why not? come on, I’ll show you”

He took me around the park. Then he brought beneath a Neem tree and stopped me.

“Here’s your Neem”

I looked at it closely, “Yar, this is a Persian lilac”

He was little embarrassed. “Well, it doesn’t matter, there’s nothing wrong with a Persian lilac. He too is a friend of mine. I’ll have to search for it.” (96-97)

Rupnagar, birthplace of Zakir, becomes a vague and distinct reality, with the new slogan, “cursh India” coming in “like a whirlwind”. Zakir moves to his childhood in Rupnagar through flashbacks. At the end of the novel, Zakir and Afzal, his poet

friend come “home”, even though they actually return to the graves of the older generation. Nobody can make the reversal of the time. Time is made reversible only through imagination. Through imagination or memory, Zakir moves to his childhood. Reversal of time through imagination happens only in literature to create fictional worlds. In *Basti*, Zakir even return not only to his childhood but also the graves of his older generation through memories. He finds refuge from the doomsday chaos around him in the cemetery where his grandparents are buried.

He did not know how much later it was, and how it came about, but when his mind began to clear somewhat he found himself lying by the cemetery gate. I should go inside, so I can hide among the graves and escape this Doomsday Chaos. Staggering and stumbling, he went inside and wandered among the graves. (253)

Zakir’s all the best things are left in Rupnagar. The massive holocaust of the Muslims after the partition has detached him from all the best things. He is alienated from the communal harmony. In Vyaspur he finds things quite different from Rupnagar. He remembers that very holocaust.

The indications were there; preparation for the journey began to be made;

“Ammi Jan, are you doing?’ since Bi Ammi’s passing he now asked Ammi everything.

“Yes son”, Ammi said sadly. She felt silent, then began murmur to himself, “what’s left from us here any longer? The lands have already passed out of our hands. We still have broken down old home, but can we eat it when we’re hungry?”

“Ammi! Are we going to Vyaspur?”

“Yes, son we are going to Vyaspur. Your uncles and everyone, they are all in Vyaspur. Bi Ammi refused to budge, otherwise we’d already have left.”

“Ammi, is Vyaspur very far?” (33-34)

Zakir’s personal selfhood, like any other child growing up in Rupnagar was formed by myths, moral parables, the Ramayana, the Mahabharata, the Karan, and the love songs of Laila and Majnun. It is not surprising that Rupnagar continues to be far from Zakir a paradigmatic model of a creative and enlightened society against which the present life of decay and deracination. He holds on to the memories of his home in Rupnagar as a ‘trust’ (231) which he sorrowfully acknowledges he can no longer, and ever again, fulfill. The purity of his days are lost quickly. Those days shine only in his memory. He finds himself living in a hellish life among the riots, destruction, devastation, violence. The condition in Pakistan is going worse and worse, he wants to get rid of such a situation in Pakistan. Only the memories of past surges like waves and he swims among them.

When I ask Salamat, he always tells me the same news: that the revolution is coming. I said to him, ‘son, revolution isn’t coming, war is coming.’ He answered, ‘yes and revolution is coming with it.’ I said, ‘wretch, don’t you see what’s happening in East Pakistan?’ and what answer does he give me? East Pakistan is being liberated. I said, ‘Get out of my house, bastard son!’ (122)

He does not like to forget Rupnagar even for a single second. He does not like Rupnagar apart from his new city Vyaspur. Now he is in Vyaspur and he wants to get back Rupnagar again. So Rupnagar is inside him. The sufferings of Rupnagar are his sufferings.

If something happened to this city, how could I bear it? I want to remember my sorrows. If a city is destroyed, the suffering of those who live there are forgotten at the same time. The tragedy of this war-stricken time is that our suffering does not manage to return into memories. The buildings, the places that hold our sorrows in trust, are reduced to nothingness in a moment by one single bomb. (176)

Due to forceful exile, millions of Muslims migrated from India. They left of India and went to Burma, other went to Bangkok and most of them reached to Pakistan thinking Pakistan to be the dreamland for them. Like other Muslims, Zakir reached to Pakistan and stay there for more years. After long time, he becomes nostalgic and wants to go back to his past to get the harmonious, charming and mutual life. Since the majority of Muslims migrated, the images of the empty houses haunt in Rupnagar haunt Zakir. He imagines all the beauties, harmonies attached with Rupnagar which are vanished now due to massive holocaust.

So many empty old houses in Rupnagar came and occupied his imagination. That house with the jujube-tree, the one in the lane near the mosque, the one that had a big lock on it's main gate. There is no telling who used to live in that house, and when they shut it up and went away. By then it had been locked up for ages, and the padlock had gotten rusty; inside, the ceiling of a number of rooms had fallen in, leaving all the walls still standing. (245)

It is clear that migration scattered the people. People torn apart, even the close relationships were broken due to the sudden and traumatic fall of India subcontinent partition not only alienated Zakir but also millions of people. Zakir becomes a victimized protagonist of the novel that he has to undergo so much terrific and hard

times in his new land. The situation in Amritsar was worsening where people even did not lit the light even there was so much light outside due to gunfire which terrified them much. The situation in Delhi, Lucknow, Jhansi was worsening. Such a terrific scene was appearing in front of the eyes of Zakir.

“Delhi, has already fallen.”

“So what?” He answered carefully.

“Lucknow too has been overthrown”

“So what?”

“The Rani of Jhansi has been killed, Jhansi is done for.”

“So what?”

“India has lost the war”

“So what?” (209)

The trauma in this novel is reflected through the backward narrative technique in the novel. The novel starts with Zakir’s childhood life and ends in the graves of his older generations. The novel shifts in the past during the period of partition and present time and again. The very partition becomes an unexpected and traumatic break in the moral, social and political community. The novel portrays the real picture of the traumatic feeling and its psychological effect on the character. Zakir feels hurt remembering different hurting things even the non-hurting things like harmony even make traumatic to him that he does not exercise this in present days. He remembers all the things attached to Rupnagar, which have been vanished now, when he receives kindly letter sent by Surender, his childhood friend, his nostalgia for this edenic past intensifies. After receiving letter he feels more deserted.

At the same time there was no wind blowing and flock of parrots pierced in the tree. Had our mango tree recognized me? I felt

melancholy and stood up. If the lanes, birds and trees does not recognized you, you are sad, and if only they do recognize you, you feel melancholy. (144)

His memory of Sabirah comes ahead after reading Surender's letter. Sabirah never comes to Pakistan. Zakir seems to be in love with her but never marries. He lacks his will to either call or fetcher from India. The very partition has detached them from each other. They loved each other with an intransitive love.

She kept silent, as though she didn't exist. And now it's suddenly revealed that she exists, and I do too. First she came to my life in my memory. And now a lost friend appears, and announces that she exists in own right, apart from my memory, with her own memories, in which I still alive. (145)

After many years of his departure from Rupnagar, Zakir makes his journey there. This journey makes him to feel traumatic because he finds his previous identity lost there. "How tall Sabirah had grown, and how her bosom had swelled out. So that now she always kept it covered with her dupattah, but those two round swelling still made the things apparent" (64). He moves back from the zone of memories like a sleeper might suddenly awake, with sleep still filling his eyes, memory images float around him. He spends his first day in Pakistan just listening the news of war, violence. He even remembers the date of December 7, which is remembered for the destruction of the airport at Agra.

Experience of loss, marginality, homelessness, rootlessness force him to be nostalgic in order to get all the bests of his past. The multiple use of memories include the use of nostalgia of taking a sentimental journey into a beautiful part so as to salvage humanity or recover the movements of solidarity and communal harmony.

Memory which becomes not only the subjective consciousness of the past events but a necessary imaginative component which on the one hand involves in collective or communal history and development of personal identities and on the other hand it attempts to forget the problematic situation of the present.

Memory is one mechanism of effecting the past by bringing the past in present. Moreover, it aims at establishing identity with the communal past. Memory tries to enact witness the events of the past, as a whole history preserved as personal history, personal identities are formed in relation of a larger ethical and cultural context.

Zakir is a professor of history in college. When he goes to college he finds boys disappeared. He listens slogans shouting outside the college for the sovereign state of Bangladesh. In among this event he finds lose himself in the world of memories. He finds himself detached from the outside world. The events happening around him make him to return his forgotten thing.

This is the season when all my memories are returned. All kinds of forgotten thing, from I don't know when, are coming back to me. "Now, when there is so much turmoil over everywhere?" Yes now when there is so much turmoil everywhere." He paused, then spoke again. "Do you know what my mother does nowadays?"(58)

The event of the partition has marked politics to the character Zakir. His memory of his past has politics in such a way that he wants harmonious past. For him the loss of that type of harmony is co-related with the lack. Zakir wants to fulfill the lack that lies with him. Thus, it seems the politics which Zakir holds. He feels a sense of anxiety as if something were sipping through his hand. Even in Pakistan he is staying with his father, mother at his Khan Bahadur Uncle's home. But he becomes restless and indulges himself in the memories of Rupnagar. Everything in Rupnagar is

fixed in this mind. Due to the immensity of nostalgia, his common life and daily affairs got disturbed. Pakistan becomes an unworthy place for him because of the frequent bloodshed violence that he witnesses. The more he is surrounded by those events the more he indulges himself into the memories. The more he undergoes through the difficulties, the more he remembers his childhood home and friends which were synonymous to paradise on the earth.

Intizar Husain, presents the events really happened in this life. Like the main character Zakir Husain himself was the victim of partition violence. Within the novel *Basti* many have seen Zakir's close friend Afzal as based on the character of Nazir Kazmi. Zakir appears to be a sympathetic character because he lives in a traumatic life. The novel travels with Zakir through the traumatic experience in his life like homelessness, dislocation, isolation. The past has been utilized as a means of fulfilling inner desire. Not only culture and place where he was born but also the things, objects and people become the part of memories. "He thinks he is a child, living with his granny in the atmosphere of his old town, where there were trees like those in my Rupnagar" (237). The novel becomes the experience of the partition-violence survivor. The very experience appears later in repeated flashbacks. Zakir works through his memories.

#### IV. Conclusion

Intizar Husain's *Basti* is an exploration of the traumatic experience of the protagonist Zakir. In this novel Zakir repetitively plays with haunted memories that come to him. For him, those memories interpret the past events to make link between past, present and the probable future. Those memories configure his past experiences. Those past experiences shock him rather than giving him knowledge. Thus, that type of shock leads him to trauma.

Zakir represent the survivor of the post-partition time in Pakistan being an outsider. After the partition in India, Zakir moves to Pakistan because he belongs to Muslim community along with other millions of Muslims. He lives in Pakistan with physically better condition than in India. He teaches history in the college there. But the new land makes him difficult to get established socially and culturally. He neither lives happily in the new land. After the partition he neither becomes Indian nor Pakistani. He gets his identity lost and finds himself homelessness and homesickness. He is now far from the harmonious life that he lived in his childhood. The play with other playmates, communal harmony, family members, dressings, cattles, birds time and again come to his mind that now he is surrounded by violence, tussle which is opposite to that harmony. His daily activity like eating and sleeping are even disturbed by that memory. His older generation lived a happy life. The Muslims and the Hindus used to live happily each other. They had faith in each other's myths. But the new land appears to be different beyond his expectation, hopes and dreams. He is destined to be surrounded by despair, worries, pains, difficulties and so many upheavals. The war, violence, slogans that he witness rather move him to his past. His past events are triggered by that violence, war and slogans. He is forced to live in terror and fear. That's why he becomes too much nostalgic. He neither finds himself

with the painful present nor the blissful past. He is over and over haunted by the memories of edenic past. The more he tries to forget his abandoned home, the more he is unable to forget his abandoned home, cultured, civilization and tradition.

The novel breaks the chronological and linear order. The writer of this novel appears to present the protagonist Zakir through the third persons narration that Zakir himself does not like to present the things in his first person narration. The narrative itself moves to and fro between past and present. Zakir does not like to forget Rupnagar, his homeland even for a single second. He wants to get back to Rupnagar to live again that harmonious life. The novel starts from Zakir's childhood harmony and moves to the graves of his older generations at the end of the novel. For Zakir the present is only the traumatic experience of the past. His memories are controlled by politics either in background or in foreground. Thus, the memory traumatizes the protagonist and his memory of this past is politicized in order to seek new order, harmonious and communal life as in pre-partition era.

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