

TRIBHUVAN UNIVERSITY

Traumatic Experience in Deepa Mehta's *1947 Earth*

A Thesis Submitted to the Central Department of English, T.U.

In Partial Fulfillment of the Requirements for the Degree of

Master of Arts in English

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April 2010

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Acknowledgements

First of all I would like to dedicate this research to my parents Jagdish Bhatt and Chandra Devi Bhatt. They always deserve a special place in my life.

This thesis would not have been possible without the scholarly guidance, inspiration and constant encouragement of my thesis supervisor, Dr. Tara Lal Shrestha, Central Department of English, TU, the one who helped me by going through the script and correcting my innumerable mistakes. I express my sincere gratitude to him for such kind cooperation in bringing this project to completion.

I would like to express my gratitude to Prof. Dr. Krishna Chandra Sharma, Head, Central Department of English, Kirtipur for granting me a chance to carry out this research work.

Mr. Bal Bahadur Thapa and Ghanashyam Bhandari, lectures at Central Department of English, TU, equally deserve special thanks for providing me ideas to develop my thesis proposal. And I am thankful to all my respected teachers of the Central Department of English, TU for their kind help in course of writing this thesis.

I am indebted to my brother Krishna for his continuous spiritual encouragement and financial support. Likewise I want to remember my family members: Sister-in-law Laxmi, nephews Nischal, Nitesh, my sisters Ambika and Bimala and brother-in-laws Nanda Raj Bhatt and Tark Raj Bhatt. Especial thanks goes to Kajal for whom I did all titanic struggle in my life.

I am very much thankful to my friends Sudhan Dhungana 'Yeda', Ram Bahadur Chhetri 'Rockey', Dammar Bahadur Ayer 'Badey', Baburam Basnet, Rasmi Acharaya, Deependra Chand, Lokendra Chand, Sita Adhikari and dear Puspa Raj Jaishee for their inspiration and encouragement in every field while preparing this research.

April 2010

Surendra Bhatt

Abstract

Based on Bapsi Sidhwa's novel *Cracking India*, *1947 Earth* is based on the story of the partition of great India in 1947. This reminds probably one of the bloodiest massacres in history of India. The British colonizers in the great India conspired the divide and rule policy. As the partition of India becomes inevitable in two different nations, India for Hindus and Pakistan for Muslims, after the borders are drawn violent communal riots among the Hindus, Muslims and Sikhs take place especially in Lahore and all over India. Religious disharmony in people becomes more visible. In this hotchpotch of population exchange, how this event affected the lives of common people of that time is a very critical issue for long time. The movie *1947 Earth* by Deepa Mehta contains the message against the blood stained saga of partition. In the era of flourishing the visual culture with the growing advancement of science and technology, the movies like *1947 Earth* have played a vital role for extending anti-traumatic consciences by presenting the fatal consequences of the devastating events and traumatic experiences like the depiction of traumatic partition story of India in 1947.

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I. Introduction

The summer of 1947 was not like other Indian summer. Even the weather had a different feel in India that year. There was no rain. People began to say that God was punishing them for their sin. By the summer of 1947, when the creation of a new state of Pakistan was formally announced, ten million people-Muslims, Hindus, and Sikhs- were in flight. By the time the monsoon broke almost a million of them were dead, and all of northern India was in arms, in terror or in hiding.

Deepa Mehta's movie *1947 Earth* deals with the issue of partition of 1947 between Hindustan and Pakistan. Before partition, inhabitants of India defined themselves as Indians. They had to fight for their freedom, standup together to British domination. So they were united as Indians. But as soon as the concept of partition was created, there no longer were an Indian people. The first criterion of identity turned to be religious such as: Hindu, Muslim, Sikhs, Parsees etc. People who used to live side by side and respect each other, even love each other had to recreate new communities.

Deepa Mehta's film *1947 Earth* is based on Sidhwa's novel *Cracking India*. Mehta conceived of her film in dramatic terms placing dramatic setting and familial image within the larger social and political system that are exposed in the narrative corrupt and repressive.

Sidhwa was born in 1983 in Karachi, Pakistan [the part of India], but her family migrated shortly thereafter to Lahore. As a young girl, Sidhwa witnessed first-hand the bloody partition of 1947, in which seven million Muslims and five million of Hindus were uprooted in the largest, most terrible exchange of population that history has known. The partition was caused by a complicated set of social and political factors, including religious differences and the end of colonialism in India. Sidhwa

writes about her childhood, “the ominous road of distant mobs was a constant of my awareness, alerting me, even at age seven, to a palpable sense of the evil that was taking place in various parts of Lahore,” (“new Neighbours”) Sidhwa was also witness to the evils, including an incident in which she found the body of a death man in a gunnysack at the side of road.

The Partition of India and Pakistan: A Historical Background

Jawaharlal Nehru had uttered a milestone sentence when he was leading quit India movement: " a moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance"(Bapsi Sidhwa 64).

14 August, 1947, people witnessed the birth of the new Islamic Republic of Pakistan. At midnight the next day India won its freedom from colonial rule, ending nearly 350 years of British presence in India. During the struggle for freedom, Gandhi had written an appeal "To Every Briton, to free their possessions in Asia and Africa, especially India" (Philips and Wainwright, 567). The British left India divided in two. The two countries were founded on the basis of religion, with Pakistan as an Islamic state and India as a secular one.

Whether the partition of these countries was wise or it was done too soon is still under debate. Even the imposition of an official boundary has not stopped conflict between them. Boundary issues, left unresolved by the British, have caused two wars and continuing strife between India and Pakistan.

Chronological Events

1. 1600-British East India Company was established.
2. 1858-The India Act: power transferred to British Government.
3. 1906-All India Muslim League founded to promote Muslim political interests.

4. 1920-Gandhi launches a non-violent, non-cooperation movement, or Satyagraha, against the British for a free India.
5. 1940-Jinnah calls for establishment of Pakistan in an independent and partitioned India.
6. 1944-Gandhi released from prison. Unsuccessful Gandhi-Jinnah talks, but Muslims see this as an acknowledgment that Jinnah represents all Indian Muslims.
7. 1947-Announcement of Lord Mountbatten's plan for partition of India, 3 June. Partition of India and Pakistan, 15 August. Radcliffe Award of boundaries of the nations, 16 August.

Reasons for Partition

By the end of the 19th century several nationalistic movements had started in India. Indian nationalism had grown largely since British policies of education and the advances made by the British in India in the fields of transportation and communication. However, their complete insensitivity to and distance from the peoples of India and their customs created such disillusionment with them in their subjects that the end of British rule became necessary and inevitable.

However, while the Indian National Congress was calling for Britain to Quit India, the Muslim League, in 1943, passed a resolution for them to Divide and Quit. There were several reasons for the birth of a separate Muslim homeland in the subcontinent, and all three parties-the British, the Congress and the Muslim League-were responsible.

The British had followed a divide-and-rule policy in India. Even in the census they categorized people according to religion and viewed and treated them as separate from each other. They had based their knowledge of the peoples of India on the basic

religious texts and the intrinsic differences they found in them instead of on the way they coexisted in the present. The British were also still fearful of the potential threat from the Muslims, who were the former rulers of the subcontinent, ruling India for over 300 years under the Mughal Empire. In order to win them over to their side, the British helped establish the M.A.O.College at Aligarh and supported the All-India Muslim Conference, both of which were institutions from which leaders of the Muslim League and the ideology of Pakistan emerged. As soon as the League was formed, they were placed on a separate electorate. Thus the idea of the separateness of Muslims in India was built into the electoral process of India.

There was also an ideological divide between the Muslims and the Hindus of India. While there were strong feelings of nationalism in India, by the late 19th century there were also communal conflicts and movements in the country that were based on religious communities rather than class or regional ones. Some people felt that the very nature of Islam called for a communal Muslim society. Added to this were the memories of power over the Indian subcontinent that the Muslims held on to, especially those in the old centers of Mughal rule. These memories might have made it exceptionally difficult for Muslims to accept the imposition of colonial power and culture. They refused to learn English and to associate with the British. This was a severe drawback for them as they found that the Hindus were now in better positions in government than they were and thus felt that the British favored Hindus. The social reformer and educator, Sir Syed Ahmed Khan, who founded M.A.O.College, taught the Muslims that education and cooperation with the British was vital for their survival in the society. Tied to all the movements of Muslim revival was the opposition to assimilation and submergence in Hindu society. Sir Syed Ahmed Khan was also the first to conceive of a separate Muslim homeland.

Hindu revivalists also deepened the chasm between the two nations. They resented the Muslims for their former rule over India. Hindu revivalists rallied for a ban on the slaughter of cows, a cheap source of meat for the Muslims. They also wanted to change the official script from the Persian to the Hindu Devanagiri script, effectively making Hindi rather than Urdu the main candidate for the national language.

Congress made several mistakes in their policies which further convinced the League that it was impossible to live in an undivided India after freedom from colonial rule because their interests would be completely suppressed. One such policy was the institution of the "Bande Matram," a national anthem which expressed anti-Muslim sentiments, in the schools of India where Muslim children were forced to sing it.

The Muslim League gained power also due to the Congress. The Congress banned any support for the British during the Second World War. However the Muslim League pledged its full support, which found favor, from the British, who also needed the help of the largely Muslim army. The Civil Disobedience Movement and the consequent withdrawal of the Congress party from politics also helped the league gain power, as they formed strong ministries in the provinces that had large Muslim populations. At the same time, the League actively campaigned to gain more support from the Muslims in India, especially under the guidance of dynamic leaders like Jinnah.

There had been some hope of an undivided India, with a government consisting of three tiers along basically the same lines as the borders of India and Pakistan at the time of Partition. However, Congress' rejection of the interim

government set up under this Cabinet Mission Plan in 1942 convinced the leaders of the Muslim League that compromise was impossible and partition was the only course to take.

Impact and Aftermath of Partition

"Leave India to God. If that is too much, then leave her to anarchy." --Gandhi, May 1942. The partition of India left both India and Pakistan devastated. The process of partition had claimed many lives in the riots. Many others were raped and looted.

Women, especially, were used as instruments of power by the Hindus and the Muslims; "ghost trains" full of severed breasts of women would arrive in each of the newly-born countries from across the borders.



(The scenes of a railway station in Punjab. Many people had abandoned their fixed assets and crossed the newly formed borders during the partition.)



The 15 million refugees poured across the borders to regions completely foreign to them, for though they were Hindu or Muslim, their identity had been embedded in the regions where their ancestors were from. Not only was the

country divided, but so were the provinces of Punjab and Bengal, divisions which

caused catastrophic riots and claimed the lives of Hindus, Muslims and Sikhs alike. Many years after the partition, the two nations are still trying to heal the wounds left behind by this incision to once-whole body of India. Many are still in search of an identity and a history left behind beyond an impenetrable boundary. The two countries started off with ruined economies and lands and without an established, experienced system of government. They lost many of their most dynamic leaders, such as Gandhi, Jinnah and Allama Iqbal, soon after the partition. Pakistan had to face the separation of Bangladesh in 1971. India and Pakistan have been to war twice since the partition and they are still deadlocked over the issue of possession of Kashmir. The same issues of boundaries and divisions, Hindu and Muslim majorities and differences, still persist in Kashmir.

The Mountbatten Plan

The actual division between the two new dominions was done according to what has come to be known as the 3rd June Plan or Mountbatten Plan. The border between India and Pakistan was determined by a British Government-commissioned report usually referred to as the Radcliffe Line after the London lawyer, Sir Cyril Radcliffe, who wrote it. Pakistan came into



being with two non-contiguous enclaves, East Pakistan (today Bangladesh) and West Pakistan, separated geographically by India. India was formed out of the majority Hindu regions of the colony, and Pakistan from the majority Muslim areas.

On July 18, 1947, the British Parliament passed the Indian Independence Act that finalized the partition arrangement. The Government of India Act 1935 was adapted to provide a legal framework for the two new dominions. Following partition, Pakistan was added as a new member of the United Nations, while the Republic of India assumed the seat of British India as a successor state.



A crowd of Moslems at the old fort of Purana Kila, outside D

Massive population exchanges occurred between the two newly-formed nations in the months immediately following Partition. Once the lines were established, about 14.5 million people crossed the borders to what they hoped was the relative safety of religious majority. Based on 1951 Census of displaced persons, 7,226,000 Muslims went to Pakistan from India while 7,249,000 Hindus and Sikhs moved to India from Pakistan immediately after partition. About 11.2 million or 78% of the population transfer took place in the west, with Punjab accounting for most of it; 5.3 million Muslims moved from India to West Punjab in Pakistan, 3.4 million Hindus and Sikhs moved from Pakistan to East Punjab in India; elsewhere in the west 1.2 million moved in each direction to and from Sind.



The newly formed governments were completely unequipped to deal with migrations of such staggering magnitude, and massive violence and slaughter

occurred on both sides of the border. Estimates of the number of deaths range roughly 500,000, with low estimates at 200,000 and high estimates at 1,000,000.



On the Pakistani side, numerous Hindus and Sikhs were forcefully evicted out of their lands, especially in the regions of Sindh and Punjab.

Deepa Mehta's *1947 Earth* deals with the partition of India through the eyes of Lenny, a Parsee little girl, her nanny and her group of friends. They represent all religious communities of India: Muslims, Hindus, Parsees and Christians. The little girl's point of view is interesting: it is more naive than an adult point of view.

Moreover, the Parsees were the most neutral during the Partition. Using this religion for the main characters permits a neutral point of view on the conflict between Hindus and Muslims. This movie *1947 Earth* is full of emotional feeling as well as violence, destruction and bloodshed. It shows the reality of life. Movie somewhat also focuses on feeling of love affair, different feelings of different characters but the issue of partition leads to destruction, violence which finally results as traumatic experience for all the people. This movie is analyzed from various perspectives existential, feminism, and cultural encounter, cross-cultural and also social realism. Reviewing Deepa Mehta's movie *1947 Earth*, Ebert Roger Comments on British policy about partition. He posits:

England, having colonized India at its leisure, granted it independence with unseemly haste. Even its most outspoken nationalists were taken a back when Lord Mountbatten, the British viceroy, unexpectedly

announced that the date for independence was a few months, not a few years, and in the future. The British decision to pull out by Aug. 15, 1947, left a country with no orderly way to deal with the rivalries between Hindus and Muslims, and the partition of India and Pakistan along religious lines led to bloodshed, Massacres and, as this film calls it, the largest and most terrible exchange of population in history. *1947 Earth* is a film that sees that tragedy through the eyes of a group of friends in Lahore, then in India, now in Pakistan. (9)

The closing scenes must have been repeated a thousand times over, as a mob tries to find a hidden person of the wrong religion, and good-hearted people try to offer protection. There is a kind of inevitable logic involved in the way a child would view such a situation and cause harm while trying to help. This is the kind of film that makes you question any religion that does not have as a basic tenet the tolerance of other religions. If God allows men to worship him in many forms, who are we to kill them in his name?

The British policy of partition led people of India in traumatic situation. British were really not happy to leave the land of India, so they announced the independence date of India and also lit up the candle of enmity between Hindus, Muslims, and Sikhs by spreading the issue of partition as Hinduastan and Pakistan. Moreover they really had done very crucial act during the time. Whatever Indo-Pak people lost that time was unforgettable. It's a kind of traumatic experience for them forever.

Another Critic Stephen Holden reviews the movie *1947 Earth* as:

Un-forgetful tragic events surrounding the partition of India in 1947, a ruddy twilit sensuality along with a sense of nocturnal foreboding.

Hindus and Muslims who lived together peacefully in the city of Lahore begin butchering one another and setting fire, you have a sinking feeling of helplessness. Now that the evil genie of suppressed ethnic hatred has been let out of the bottle and the cycle of eye-for-an-eye violence and retaliation has begun, there is no turning back. (10)

Looking at major historical events through the eyes of a child has its advantages and disadvantages. There's nothing like an innocent child's-eye perspective on adult violence to underline its tragic and senseless aspects. One of the film's most stunning moments occurs after a train has arrived in Lahore filled with the bodies of massacred Muslim men and children along with gunnysacks filled with the severed breasts of Muslim women. After the news of the massacre has spread, Lenny naively asks a close Muslim family friend known as the Ice Candy Man (Aamir Khan) who lost his two sisters in the massacre if their body parts were in one of the sacks.

But a child's perspective on such monumental events inevitably cannot do them full justice. The movie's history and politics are mostly laid out in conversations that the little girl overhears. Even though the movie has scenes that don't include Lenny, the people who loom large in her life lack the complexity of grown-up characters examined from an adult point of view.

As the story begins, the British have just announced the partition of India into two countries (predominantly Hindu India and predominantly Muslim Pakistan), and the members of the Sethna household, which welcomes all sects, are worrying about the future. During a dinner party, one of the guests, an imperious British official, disdainfully predicts havoc and gets into a fight with a Sikh (Sikhism combined elements of Hinduism and Islam) after sneering at what he calls Sikh fanaticism. The quarrel offers just a hint of the horrors to come.

Lenny's world revolves around her nanny, Shanta (Nandita Das), a beautiful young Hindu woman with several suitors. One is Dil Navaz, the Ice Candy Man, who is a voice of reason and compassion in the movie until the slaughter of his two sisters drives him mad with vengeance. The man Shanta eventually chooses, Hasan (Rahul Khanna), known as the Masseur, is a gentle, handsome Muslim who invents oils made from pearl dust and fish eggs. So deep is his love of Shanta (the two have an exquisite love scene) that he agrees to switch his faith from Muslim to Hindu and take her to safety in India.

Lenny remains unaware of the gathering storm until the streets of Lahore swarm with rioters and arsonists stoking fires with gasoline. As the violence escalates, the news of atrocities enflames everyone, the neutrality of the Sethna household and Shanta's safety become increasingly imperiled.

1947 Earth is a powerful and disturbing reminder of how a civilization can suddenly crack under certain pressures. We have only to look at the Balkans and Northern Ireland to find the same cycle of violence being re-enacted. During the period of India's partition, nearly 12 million Hindus, Muslims and Sikhs migrated across the newly established borders and more than one million died or were maimed in the interethnic violence. The aftershocks resound to this day.

People of India who belong to different religion as Muslims, Hindus, and Sikhs etc lived in peace and harmony before partition. There is no any hatred between them but as soon as the partition issue spread all over India, people began to forget their human relation and became barbarian. Religion became primary thing for them. People were killed everywhere. No feeling of humanity remains thereafter. For the sake of religion people established hatred in their psyche to other religion.

Word spreads that Lahore is now going to be part of Pakistan due to partition. Violent communal riots among the Hindus, Muslims, and Sikhs take place in Lahore. Population exchange begins to occur. Muslims living in India are trying to go to Pakistan and Hindus living in Pakistan are trying to go to India. How this event, partition, affects the lives of Shanta, Dil Navaz, and Hassan is witnessed by Lenny. Deepa Mehta is extremely successful in weaving the love story into the main underlying theme of partition. Some of the scenes are very hard hitting. The most memorable scene in this movie is the scene where Dil Navaz goes in the train that was carrying his sisters to Lahore from Gurdaspur.

Another critic Bapsi Sidhwa, in his novel *Cracking India* (1989) says:

Thirty two years after *Train to Pakistan* and forty one years after partition: A train from Gurdaspur has just come in. Everyone in it is dead. Butchered. They are all Muslims. There are no young women among the dead! Only two gunny bags full of women's breasts. (149)

Here in this novel Bapsi Sidhwa writes such fact of partition period which is unbearable for any people whoever read this novel. The scene which is described here really presents the tragic situation of Indian people during the time of 1947. After partition, huge mass migrated from India to Pakistan and also from Pakistan to India. During migration the religion issue led to riots, bloodshed and massacres. Even if we talk about people's life who were trying to migrate from one place to another have fear of survival. The scene of train from Gurdaspur which Sidhwa writes in her novel really represents the horrific murder of men and women.

Urvashi Butalia in her novel *The Other Side of Silence: Voice from the Partition of India*, apropos partition violence remarks:

I began to understand gradually, that the silences of partition are many kinds. If, at one level we are faced with a kind of historical silence, at another, this is compounded by a familial silence, in which families have colluded in hiding their own histories, sometimes actively, sometimes simply through indifference . . . for many people there was also sense of resignation. (358-59)

The partition history which Indian people faced in 1947, still have such impact on people's mind. Due to the religious enmity of that time people still have such biasness between them and the relation still remains silence because of their indifferences.

India's meta-history of partition is one of the most un-forgetful traumatic events for all Indian people. The religious riot of that time was very crucial. Many Indians were killed in that tragic event. After 1947 partition, many texts, movies, article about partition were published. We can easily find various texts, movies on partition now days. Every text, movie which is related to partition of India and Pakistan gives us the knowledge about good and bad aspect of war. They represent the loss which Indian people faced during that period. Among all, Deepa Mehta's movie *1947 Earth* also deals with the partition issue. The movie really sums up whole crucial events which Indian people faced in partition of 1947. The movie captures whole traumatic life of Indian people. I really appreciate Deepa Mehta's task of presenting this film. Through visual art she not only gives us information about partition's violence but also makes audience to think twice about war, whether it is good or bad. After seeing the movie I found that Indian people really faced bitter experience in 1947. They really lived a fearful life. In this thesis I want to put forward

the idea of trauma and traumatic experience of Indian people of 1947 by the help of worldwide popular movie *1947 Earth* of Deepa Mehta.

II. Theoretical Tool: Trauma Studies

According to Oxford Advanced Learner Dictionary (7th edition), the word 'trauma' is defined as mental condition caused by severe shock, especially when the harmful effects last for long time or an unpleasant experience that makes us feel upset and/or anxious. Trauma is defined as anybody's wound or shock produced by sudden physical injuries as from accident, injury, or impact. Traumatic experience is extremely unpleasant and it causes us to feel upset and/or anxious. Past crucial events which people face as bitter experience in their life may also termed as their traumatic experiences. Such experiences haunt them time and again and make them weak mentally and physically. Such bitter experience always hovers round them as a mental illness. The shock of past event puts threat upon their mind and they suffer in present.

Symptoms of Trauma

People who go through extremely traumatic experiences often have certain symptoms and problems afterward. How severe these symptoms are depends on the person, the type of trauma involved, and the emotional support they receive from others. Reactions to and symptoms of trauma can be wide and varied and differ in severity from person to person. A traumatized individual may experience one or several of them.

After a traumatic experience, a person may re-experience the trauma mentally and physically, hence avoiding trauma reminders, also called triggers, as this can be uncomfortable and even painful. They may turn to alcohol and/or psychoactive substances to try to escape the feeling. Re-experiencing symptoms are a sign that the body and mind are actively struggling to cope with the traumatic experience. Triggers and cues act as reminders of the trauma, and can cause anxiety and other associated emotions. Often the person can be completely unaware of what these

triggers are. In many cases this may lead a person suffering from traumatic disorder to engage in disrupting or self-destructive coping mechanisms, often without being fully aware of the nature or causes of their own actions. Panic attacks are examples of a psychosomatic response to such emotional triggers.

Consequently, intense feeling of anger may surface frequently, sometimes in very inappropriate or unexpected situations, as danger may always seem to be present. Upsetting memories such as images, thought or flashbacks may haunt the person and nightmare may be frequent. Insomnia may occur as lurking fears and insecurity keep the person vigilant and on the look out for danger, both day and night.

Memories of traumatic experience may become accessible only via the associated emotions: factual memories that place the event in temporal and spatial context may not be accessible. This can lead to the traumatic events being constantly, experienced as if they were happening in the present, preventing the subject from gaining perspective on the experience. This can produce a pattern of prolonged periods of acute arousal punctuated by periods of physical and mental exhaustion.

In time, emotional exhaustion may set in, leading to distraction, and clear thinking may be difficult or impossible. Emotional detachment as well as dissociation or "numbing out", can frequently occur. Dissociating from the painful emotion includes numbing all emotions, and the person may seem emotionally flat, preoccupied, distant, or cold. The person can become confused in ordinary situation and have memory problems. Some traumatized people may feel permanently damaged when trauma symptoms don't go away and they don't believe their situation will improve. This can lead to feelings of despair, loss of self-esteem and frequently depressions. If important aspects of person's self and world understanding have been violated, the person may call their own identity into question. Often despite their best

efforts, traumatized parents may have difficulty assisting their child with emotion regulation, attribution of meaning and containment of post-traumatic fear in the wake of the child's traumatization, leading to adverse consequences for the child. In such instances, it is in the interest of the parent(s) and child for the parent(s) to seek consolation as well as to have their child receive appropriate mental health services.

History of Trauma

According to Webster Dictionary (5th edition), trauma is the Greek word for "wound". Although the Greek used the term only for physical injuries, nowadays trauma is just as likely to refer to physic or emotional wound. We now know that emotional trauma often remains long after than any physical injuries. The psychological reactions to emotional trauma now have an established name: post traumatic stress disorder. The reaction usually occurs after an extremely stressful event such as: wartime combat, a natural disaster, sexual or physical abuse. Typical symptoms include depression, anxiety, flashbacks and recurring nightmare.

Post-Traumatic Stress Disorder

Post traumatic stress disorder is a disorder that can develop following traumatic events that threatens your safety or makes you feel helpless. Most people associate PTSD with battle-scarred soldiers-and military combat is the most common cause in men-but any overwhelming life experience can trigger PTSD, especially if the event is perceived as unpredictable and uncontrollable.

Post Traumatic Stress Disorder can affect those who personally experience the catastrophe, those who witness it, and those who pick up the pieces afterwards, including emergency workers and law enforcement officers. Scaer talks in a different manner about PTSD in his book *The trauma spectrum: hidden wounds and human resiliency*. It can even occur in the friends or family members of those who go

through the actual trauma. Scaer further says that traumatic events that can lead to post traumatic stress disorder include:

- i. Violent assault
- ii. Sexual/physical abuse\
- iii. Medical Procedure (especially in kids)
- iv. War
- v. Rape
- vi. Natural disaster
- vii. A car/plane crash
- viii. Kidnapping

The traumatic events that lead to post-traumatic stress disorder are usually so overwhelming and frightening that they would upset anyone when your sense of safety and trust are shattered. It's normal to feel crazy, disconnected or numb-and most people do. The only difference between people who go on to develop PTSD and those who don't is how they cope with the trauma.

After traumatic experience the mind and the body are in shock. But as you make sense of what happened and process your emotions you come out of it. He says with post-traumatic stress disorder, however, we remain in psychological shock. Our memory of what happened and our feelings about it are disconnected. In order to move on, it's important to face and feel our memories and emotions.

Symptom of post traumatic stress disorder

Following a traumatic event, almost everyone experience at least some of symptoms of PTSD. It's very common to have bad dreams, feel fearful or numb, and find it difficult to stop thinking about what happened. But for most people, these symptoms are short-lived. They may last for several days or even weeks, but they

gradually lift.

If you have PTSD, however the symptoms don't decrease. You don't feel a little better each day. In fact, you may start to feel worse. But PTSD doesn't always develop in the hours or days following a traumatic event, although this is most common. For some people, the symptoms of PTSD take weeks, months or even years to develop.

The symptoms of PTSD can arise suddenly, gradually or come and go over time. Sometimes symptoms appear seemingly out of the blue. At other times they are triggered by something that reminds you of the original traumatic event, such as a noise, an image, certain words, or a smell. While everyone experiences PTSD differently, there are three main types of symptoms, as listed below.

1. Re-experiencing the traumatic event

- i. Intrusive, upsetting memories of the event
- ii. Flashbacks(acting or feeling like the event is happening again)
- iii. Nightmares(either of the event or of other frightening things)
- iv. Feeling of intense distress when reminded of the trauma
- v. Intense physical reactions to reminders of the event(e.g. pounding heart, rapid breathing, nausea ,muscle tension

2. PTSD symptoms of increased arousal

- i. difficulty falling or staying asleep
- ii. irritability or outburst of anger
- iii. difficulty in concentration
- iv. hyper vigilance(on constant" red alert")
- v. feeling jumpy and easily started

3. Other common symptoms of PTSD

- i. anger and irritability
- ii. guilt shame, or self-blame
- iii. substance abuse
- iv. depression and hopelessness
- v. suicidal thoughts and feelings
- vi. feelings alienated and alone
- vii. feeling of mistrusts and betrayal
- viii. headache, stomach problems, chest pain

Medical science defined trauma as anybody wound or shock produced by sudden physical injury, as from accident, injury, or impact. Trauma patient may require specialized care, including surgery and blood time fusion, within the so-called golden hour of emergency medicine, the first minute after trauma occurs. This is not a strict deadline, but recognize that many deaths which could have been prevented by appropriate care occurs a relatively a short time after injury. In many places organized trauma referral systems have been set up to provide rapid care for injured people. Research has shown that deaths from physical trauma decline where there are organized trauma systems.

Trauma Types

Trauma is specially related to physical and psychological problem, which lasts for long time in people's life and makes them helpless and anxious. Physical torture or psychological impact of past always haunts them and makes them upset. It remains as a nightmare throughout their life. Mostly such past experience, especially of a childhood, remains all over the life. Matured person can get rid of such experiences but the threat which we faced or experienced in our childhood cannot be omitted

whether we are matured or strong in our present time but the childhood horrible experiences cause us to remain under threat. Such traumatic experiences always defeat our control and make us live under pressure. Human mind always faces such experiences by placing themselves in same situation. While recurring past crucial events he acts same as a kid but not as a mature man. The same threat which he faces in his childhood remains same even after his maturity.

Trauma in psychoanalysis, French neurologist Jean-martin Charcot argued that psychological trauma was the origin of all instances of the mental illness known as hysteria. Charcot's "traumatic hysteria" often manifested as a paralysis that followed a physical trauma, typically years later after what Charcot described as a period of "incubation".

Sigmund Freud, Charcot's student and father of psychoanalysis, examined the concept of psychoanalysis trauma throughout his career. Jean Laplace has given a general description of Freud's understanding of trauma, which varied significantly over the course of Freud's career: "An event in subject's life, defined by its intensity, by the subject's incapacity to respond adequately to it and by the upheaval and long – lasting effects that it brings about in the physical organizations" (12).

Situational Trauma

Trauma has come to be expected during situations involving genocide, warfare and crime. People subjected to torture, natural and manmade disasters and medical emergencies are bound to experience a great deal of trauma. In cases like these, trauma victims do not usually seek out treatment, or care is not available. Trauma is very common, but often goes undiagnosed, in instances of domestic abuse, child molestation, and incest. This is due to the fact that the victims are rarely identified by care givers and likely fail to receive the correct treatment for ongoing trauma.

Trauma can be loosely defined as a coping response that is induced by devastating circumstances. However, the degree of devastation is highly subjective because individuals interpret trauma differently. Some researches have shown that the methods people employ to deal with hectic situations are linked to the amount of trauma that they endure.

An event does not necessarily have to feature physical harm for it to be considered traumatic. Instead, it must feature these four characteristics:

1. It occurred without warning.
2. It was emotionally unbearable.
3. The victim was unequipped to deal with the situation.
4. The victim believes there is nothing that could have been done to change the outcome.

Therefore, it is not the type of even that dictates trauma, but it is how a person perceives that event. Here are some examples of events that certain people may find impossible to tolerate:

1. Childhood physical, psychological, or sexual abuse. This also includes long-term neglect. Someone may also be indirectly affected if they witness any form of these inflicted upon a fellow family member or friend.
2. Events in which the perpetrator uses psychological intimidation through verbal abuse to cause trauma.
3. Participating it or witnessing a situation that is potentially fatal such as:
 - i. A car accident.
 - ii. Animal attack
 - iii. Medical complication.

- iv. Brutal physical assault or terrorism.
4. Experiencing sexual assault or rape as a grownup.
5. Undergoing or viewing physical or psychological torment.
6. Communities, Nations, or groups involved in warfare of genocide.
7. Military soldier's involvement in deadly battle.
8. Occupational stress (e. g., police officers, firefighters).
9. Surviving a natural disaster (e.g., tornado, typhoon, and earthquake).

Cultural Trauma

Culture influences what type of threat is perceived as traumatic and how we interpret the meaning of the traumatic event. Culture also influences how individuals and communities express traumatic reactions. While reactions to trauma seem to be common throughout all cultures and based in physiology of human beings, manifestations of responses may differ significantly. Culture forms a context through which the traumatized individuals or communities views and judge their own response. If people think that the society around them will not accept them as victims, there is a tendency to withdraw and be silent. Culture may affect the response of immediately "non-traumatized to trauma" and the traumatized. This is a critical issue for many people who are victims. Their own culture or the culture in which they exist may reject or stigmatize them and may be perceived as an additional injury. Cultures may help define healthy pathways to new lives after trauma. The routines and traditions may aid survivors of a tragedy in feeling re-oriented or rendering life predictable.

Trauma and culture are particularly complicated today. Multiple identifications require complex reasoning for negotiating the environment. With an increase in life stress and a decrease in the capacity to screen and moderate the impact

of a trauma, cultural traumas can be transmitted across time and generation as a bond for survival.

Historical Trauma

Historical trauma is cumulative emotional and psychological wounding over the lifespan and across generations, emanating from massive group trauma. Native Americans have, for over 500 years, endured physical, emotional, social, and spiritual genocide from European and American colonialist policy. Contemporary Native American life has adapted such that, many are healthy and economically self-sufficient. Yet a significant proportion of Native people are not faring as well.

The effects of historical trauma include: unsettled emotional trauma, depression, high mortality rates, high rates of alcohol abuse, significant problems of child abuse and domestic violence. There are 583 federally recognized tribes, like the ones listed below, where the impact of historical trauma is often most pronounced. Understanding the experiences of a community is important towards beginning the healing process. Genocide, imprisonment, forced assimilation, and misguided governance has resulted in loss of culture and identity, alcoholism, poverty, and despair. We offer the historical trauma intervention model, which includes four major community intervention components.

1. First is confronting the historical trauma.
2. Second is understanding the trauma.
3. Third is releasing the pain of historical trauma.
4. Fourth is transcending the trauma.

There are major hypotheses for the intervention such as (i) Education increases awareness of trauma (ii) Sharing effects of trauma provides relief (iii) Grief resolution

through collective mourning/healing creates positive group identity and commitment to community.

Six phases of historical unresolved grief as discussed by Peter Burke in his book *History as Social Memory* are:

1. 1st Contact: life shock, genocide, no time for grief. Colonization Period: introduction of disease and alcohol, traumatic events such as Wounded Knee Massacre.
2. Economic competition: sustenance loss (physical/spiritual).
3. Invasion/War Period: extermination, refugee symptoms.
4. Subjugation/Reservation Period: confined/ translocated, forced dependency on oppressor, lack of security.
5. Boarding School Period: destroyed family system, beatings, rape, prohibition of Native language and religion; Lasting Effect: ill-prepared for parenting, identity confusion.
6. Forced Relocation and Termination Period: transfer to urban areas, prohibition of religious freedom, racism and being viewed as second class; loss of governmental system and community. (67)

Vicarious Trauma

Strong emotions are a normal part of working with victims of crime.

According to Rodrigo victim assistance professionals, including clergy, should expect to have their own emotions unbalanced at times. As victims unburden themselves with tales of horrific experiences, healers absorb some of the pain. In effect, they become witnesses to the traumatic experience. Like others who assist victims in crisis, clergy may become subject to compassion fatigue, also known as burnout. In some

cases, they risk an even more serious danger: vicarious or secondary trauma.

Symptoms

Vicarious trauma is a stress reaction that may be experienced by clergy and other victim assistance professionals who are exposed to disclosures of traumatic images and events by those seeking help. Helping professionals may experience long-lasting changes in how they view themselves, others, and the world. The symptoms of vicarious trauma are similar to, but usually not as severe as, those of posttraumatic stress disorder, and can affect the lives and careers of even clergy with considerable training and experience in working with disaster and trauma survivors. They may include-

- i. Intrusions such as flashbacks or nightmares.
- ii. Avoidance, in which the person tries to reduce exposure to the people or situations that might bring on his or her intrusive symptoms.
- iii. Hyper arousal or physical symptoms such as hyper vigilance, sleeplessness, or increased startle response.

Betrayal Trauma

Betrayal trauma theory posits that there is a social utility in remaining unaware of abuse when the perpetrator is a caregiver (Freud, 1994, 1996). The theory draws on studies of social contracts (e.g., Cosmides, 1989) to explain why and how humans are excellent at detecting betrayals; however, Freud argues that under some circumstances detecting betrayals may be counter-productive to survival. Specifically, in cases where a victim is dependent on a caregiver, survival may require that she/he remain unaware of the betrayal. In the case of childhood sexual abuse, a child who is aware that her/his parent is being abusive may withdraw from the relationship (e.g., emotionally or in terms of proximity). For a child who depends on a caregiver for

basic survival, withdrawing may actually be at odds with ultimate survival goals, particularly when the caregiver responds to withdrawal by further reducing care giving or increasing violence. In such cases, the child's survival would be better ensured by being blind to the betrayal and isolating the knowledge of the event, thus remaining engaged with the caregiver.

Betrayal trauma theory predicts that unawareness and forgetting of abuse will be higher when the relationship between perpetrator and victim involves closeness, trust, and/or care giving. It is in these cases that the potential for a conflict between need to stay in the relationship and awareness of betrayal is greatest, and thus where we should see the greatest amount of forgetting or memory impairment.

Though traumas are of different types, the impact of trauma is only related with psychology. People suffer from various traumas. But the final consequences are seen in their psychological sector. Traumatized people always have psychological threat in their mind and always remain upset or anxious. Besides all above mentioned trauma type; the psychological trauma has been discussed below to focus on traumatic experience of people in Deepa Mehta's *1947 Earth*

Emotional and Psychological Trauma

Emotional and psychological trauma is the result of extraordinarily stressful event that shatters our security, making us feel hopeless and vulnerable in a dangerous world. Traumatic experiences often involve a threat to life or safety but any situation that leaves us feeling overwhelmed and alone can be traumatic, even if it doesn't involve physical harm. It is not objective fact that determines whether an event is traumatic but our subjective emotional experience of the events. The more frightened a helpless we feel, the more likely we are to be traumatized.

A stressful event is most likely to be traumatic if

- It happened unexpectedly
- We were unprepared for it
- We felt powerless to prevent it
- It happened repeatedly
- Someone was intentionally cruel
- It happened in childhood

Emotional and psychological trauma can be caused by a single blow, one time events, such as horrible accident, a natural disaster, or a violent attack. Trauma can also stem from ongoing relentless stress, such as living in a crime-ridden.

Sources of emotional and psychological trauma

- False or sport injuries
- Surgery (especially in the first three year of life)
- Sudden death of some close
- An auto accident
- A break up of a significant relationship
- Humiliating or deeply disappointing experience
- The discovery of life-threatening illness or disabling condition

Risk factors that increase vulnerability

Not all potentially traumatic events lead to lasting emotional and psychological damage. Some people rebound quickly from even the most tragic and shocking experiences. Others are devastated by experience that, on the surface, appear to be less upsetting.

A number of risk factors make people susceptible to emotional and psychological trauma. People are more likely to be traumatized by a stressful

experience if they are already under a heavy stress load or have recently suffered a series of losses. People are also more likely to be traumatized by a new situation if they have been traumatized before- especially if the earlier trauma occurred in childhood.

Symptoms of emotional and psychological trauma

Following a traumatic event, most people experience a wide range of physical and emotional reactions. These are normal reactions to abnormal events. The symptoms may last for days, weeks, or even months after a trauma in death.

Emotional symptoms of trauma

- Shock, denial or disbelief
- Anger, irritability, mood-swings
- Guilt, shame, self-blame
- Feeling sad or hopeless

These symptoms and feelings typically last from a few days to a few months, gradually fading as we process the trauma. But even when we are feeling better, we may be troubled from time to time by painful memories or emotions- especially in response to triggers such as an anniversary of an event or an image, sound, or situation that reminds us of a traumatic experience.

Views on Trauma

'Trauma studies' has become intrinsically multidisciplinary. Geoffrey Hartman, in his work "Trauma within the Limits of Literature", defines Trauma study in the arts and literature. He writes:

As a specifically literary endeavor, trauma study explores the relation of words and wounds. Its main focus is on words that wound, and presumably can be healed, if at all, by further words. But hurt, striking

deeper than realized, may also come through the inadequacy of words when they cannot find a response, or convey reality, or redress other shocks including the impact of visual images. (258)

Hartman, considering trauma within the limits of language and literature, further says that trauma theory within literary studies does shift attention, in any case, to the medium of words, their forcefulness as well as impotence. It is a shift with both an intriguing and a more dubious consequence. According to him, when we speak of the nightmare suffering of war, or of the Holocaust's break with civilized values, those extra-ordinary determinants of trauma differ from such ordinary ones as an unguarded word or a deliberate insult, or a deliberate insult, or more violent but still random excitations that inflict psychic pain.

Defining psychological trauma, in a medical sense, and agreeing on what to do about it has been an enduring problem since 1860, when a British physician named John Erichsen first identified a trauma syndrome in victims following railway accidents. Hopkins humanities professor Ruth Leys examines the intellectual history of this problem of definition in a new book, *Trauma: A Genealogy* (University of Chicago Press, 2000).

In her book, Leys asserts:

The concept of trauma has always been unstable, oscillating between two competing models, two different concepts of the psychological injury. Whichever model becomes ascendant has much to do with dictating the nature of treatment, as well as establishing legal precedent (in prosecuting war crimes, for example), and determining the outcome of court cases and liability settlements. (16)

Leys refers to the two models as "mimetic" and "anti-mimetic." In the "mimetic," the victim of a traumatic event cannot remember the event in the conventional sense. The terror--experience of wartime rape in Bosnia, for example--is so extreme that the victim's mind splits, or dissociates. The horrifying event never enters normal memory, and thus can never be recognized by the victim as something awful that occurred in the past. What happens, instead, is that the event haunts the victim, resurfacing with horrible, vivid exactness as nightmares, flashbacks, or other experiences that make the trauma seem present and recurrent. "What's 'mimetic' about it," says Leys, "is that the trauma is believed to involve a kind of hypnotic imitation or identification.(7)" The victim responds to something as if following the suggestion of a hypnotist, with no memory of the experience that is prompting the response. And the victim may identify with the victimizer, as in the case of Stockholm syndrome, when torture victims, for example, begin to identify with their torturers. This concept of trauma underlies the current definition of post-traumatic stress disorder, or PTSD.

Therapists in the late 19th century, and especially during World War I, treated trauma with hypnosis, in an attempt to uncover the traumatic event and help the patient integrate it into a reconcilable past. This involved suggestion by the therapist, on the theory that the therapist could evoke a reproduction of the original terrifying event.

But was a memory recovered under hypnosis real? Or suggested by, or confabulated with, the hypnotist? If the patient was incapable of conventionally remembering the trauma, who could say? Had the "remembered" event taken place at all? To resolve this dilemma, theorists moved toward an "anti-mimetic" model as they tried to conceptualize trauma as an objective, external event that has befallen an unsuggestable, coherent subject who is not shattered into a trance state as in the

mimetic model. This theory, which admits no subjective element of an individual's suggestibility, just a horrifying external occurrence that has altered his or her mind, lends itself, says Leys, to more scientist interpretations of what takes place, including current neurobiological theories that posit literal physical changes in the brain of the victim.

What Leys traces in *Trauma: A Genealogy* is:

How these two theories have uneasily co-existed from the beginning, because one can't do without the other for long. The anti-mimetic model appears more objective, more scientifically grounded. But if trauma is thus defined as simply a neurobiological response to an external stressor, without elements of suggestibility, why isn't everyone traumatized by the same stressor? (40)

As Leys asks what if one person goes through an event that another person might regard as terribly traumatic, but in some fundamental way he remains unscathed? The answer, she says, “Reintroduces subjective elements--perhaps one individual is more suggestible than another because the traumatic event seemed to repeat something in the first individual's past--that are central to the mimetic model. Arguing for one model forces you toward the other” (42).

The consequences are more than just a long-running debate among theorists. In her book, Leys cites a 1998 war crimes tribunal which, for the first time, took up the issue of prosecuting rape as a war crime. The rape was of a Bosnian Muslim woman. The prosecution required her testimony as to the traumatizing events she suffered at the hands of Serbian soldiers. The defendants' lawyers argued that, in accordance with the definition of PTSD, the woman's testimony could not be admitted as reliable testimony because of her suggestibility. Her memories, said the lawyers,

could not be considered reliable. The tribunal took a pragmatic course, admitted the testimony and found the accused soldiers guilty.

The returning traumatic dream startles Freud because it cannot be understood in terms of any wish or unconscious meaning, but is, purely and inexplicably, the literal return of the event against the will of the one it inhabits. Indeed, modern analysts as well have remarked on the surprising literality and non symbolic nature of traumatic dreams and flashbacks, which resist cure to the extent that they remain, precisely, literal. It is this literality and its insistent return which thus constitutes trauma and points toward its enigmatic core:

The delay or incompleteness in knowing, or even in seeing, an overwhelming occurrence, that then remains, in its insistent return, absolutely true to the event... The traumatized, we might say, carry an impossible history within them, or they become themselves the symptom of a history that they cannot entirely possess. (231)

In my mind, Caruth's rhetoric is extremely eloquent, with emphasis on both words, but it can be as misleading as it is illuminating. Certain equations are implicit in her language: literal= true= nonsymbolic. I would summarize as follows: The concrete return in the dream of the traumatic experience for the traumatized person is equated with an historical event as seen from the perspective of an observer. But in the first experience of trauma, there is no awareness of event, no consciousness of repetition, but only concreteness and sameness. The time of the original traumatic moment seems eternal, and it can only be recognized as a repetition from the perspective of a consciousness that maintains a capacity to distinguish past, present and future. The repetition of the experience seems "veridical" because it is not open to symbolic elaboration. Traumatic experience is enacted as foreclosed metaphor.

Jon Allen, a psychologist at the Menninger Clinic in Houston, Texas and author of *Coping with Trauma: A Guide to Self-Understanding* (1995) reminds us that there are two components to a traumatic experience: the objective and the subjective:

It is the subjective experience of the objective events that constitutes the trauma... The more you believe you are endangered, the more traumatized you will be... Psychologically, the bottom line of trauma is overwhelming emotion and a feeling of utter helplessness. There may or may not be bodily injury, but psychological trauma is coupled with physiological upheaval that plays a leading role in the long-range effects. (14)

In other words, trauma is defined by the *experience of the survivor*. Two people could undergo the same noxious event and one person might be traumatized while the other person remained relatively unscathed. It is not possible to make blanket generalizations such that "X is traumatic for all who go through it" or "event Y was not traumatic because no one was physically injured." In addition, the specific aspects of an event that are traumatic will be different from one individual to the next. You cannot assume that the details or meaning of an event, such as a violent assault or rape, that are most distressing for one person will be same for another person.

Historically, trauma has been associated with physical injury, studied and treated by doctors and surgeons. It was not until towards the end of the nineteenth century, after a sustained period of development in "creative psychological theorizing" that the conception of trauma began to be reconfigured within psychopathology and its definition started to shift from physical blow towards that of a shocking event, the impact of which is felt within the nerves and mind of the survivor.

While trauma has been redefined and reconsidered over many decades, there is still no single definition and understanding of it; however, one of the most succinct and useful definitions of trauma in its psychological rather than psycho-medical understandings is from Cathy Caruth. She defines trauma as: “An overwhelming experience of sudden or catastrophic events in which the response to the event occurs in the often delayed, uncontrolled repetitive appearance of hallucinations and other intrusive phenomena” (11). It is important, here, to highlight that while the return of the event is an imagined re-living (or remembering) it is nonetheless a powerfully visceral experience that the survivor embodies; it seems to be happening again, so to speak Dominic LaCapra, in his work “Trauma, Absence, Loss”, describes recovery from trauma as a process of separating absence from loss, where loss involves a particular historical event, and absence the perception of something as missing that was never present to being with. Conflation or confusion of these is a part of traumatic experience, but could also result from inappropriate identification with another’s loss, mistaking felt absence for experienced loss. Failure to properly distinguish between these two has disastrous consequences. As LaCapra writes:

When absence is converted into loss, one increases the likelihood of misplaced nostalgia or utopian politics in quest of a new totality or fully unified community. When loss is converted into (or encrypted in an indiscriminately generalized rhetoric of) 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 foreclosed or prematurely aborted. (728)

LaCapra further says that treated as loss, absence pushes witness to fill voids that cannot be filled, through retaliation or through misplaced identification with real

victims. Alternately, a witness or victim may choose to preserve the void, and revisit the site of perceived historical loss with compulsive regularity.

Lacrapra in a widely supported argument, has proffered that: “Traumatic events numb the senses to the moment of impact and therefore they cannot be registered at the time of their occurrence. It is only after a period of latency that the impact of the event is felt” (174). There is no objective viewing of the incident in the moment of its happening, it is only afterwards in its “endless impact on a life” (Caruth 7), that we come to understand the original moment as the beginning of the trauma. It is an event which happens too unexpectedly and with such immediacy that it cannot be fully comprehended as it is happening. Biologically speaking, our “fight or flight” instinct takes over in these moments of unimaginable difficulty.

As Brown very succinctly puts it, trauma is “an event outside the range of human experience” (100). We have no field of reference within which to understand it as it happens; our bodies are only concerned with surviving the event rather than understanding it. In her musings on loss and (its) “survival” in the introduction to *Mourning Sex*, Peggy Phelan touches on trauma as: “[...] already existent within human kind from the moment of birth, her language evoking a sense of evisceration at birth as we are ‘severed from the placenta and cast from the womb’ only to enter the world as ‘amputated’ bodies defined by our own mortality” (5). During these opening pages Peggy postulates that “trauma is untouchable [...] it cannot be represented. The symbolic cannot carry it: trauma makes a tear in the symbolic network itself” (5) – trauma, in other words she means trauma is beyond representation. This is not to deny the possibility that traumatic memories can be triggered through the witnessing of representations. Which in themselves, may be read or received as “traumatic;” while specific traumas, on an individual level, may be outside the scope of representational

forms we do have access to presenting images, action and language which may be considered generically “traumatic” in the experiencing of them. Judith Herman asserts:

Traumatic events call into question basic human relationships. They breach the attachments of family, friendship, love, and community. They shatter the construction of self that is formed and sustained in relation to others. They undermine the belief systems that give meaning to human experience. They violate the victim’s faith in a natural or divine order and cast the victim into a state of existential crisis. (51)

Trauma causes a shudder in the make-up of the victim understands of themselves and the world in which they move, making them question, their understanding of the ordering of life.

Herman Judith adds his view on childhood experience of trauma. He says: "Trauma in early childhood may be particularly devastating; children have fewer resources and lack the ability to place a traumatic event in context. Additionally, a child’s still-developing nervous system can be overwhelmed by a traumatic event, which may feel all too close to death" (12).

In summing up, psychological trauma is a type of damage to the psyche that occurs as a result of traumatic event. When that trauma leads to post traumatic stress disorder, damage may involve physical change inside the brain and to brain chemistry, which damages the person's ability to adequately cope with stress. Psychological trauma may accompany physical trauma or exists independently of it. Typical causes of psychological trauma are sexual abuse, violence, the threat of either, or the witnessing of either, particularly in childhood. Catastrophic events such

as earthquake and volcanic eruptions; war or other mass violence can also cause psychological trauma. Long-term exposure to situations such as extreme poverty or milder forms of abuse, such as verbal abuse, can be traumatic (though verbal abuse can also potentially be traumatic as a single event).

III. Representation of Traumatic Experience in *1947 Earth*

In 1947, after centuries of colonial rule and 89 years of the British Raj, the Indian subcontinent was finally given long overdue independence. The quest for independence, as led most famously by Mahatma Gandhi, gave rise to the issue of how to grant it. In the end, sectarian agitations led to the bloody partitioning of India. From British India emerged the Hindu majority India and the Muslim majority Pakistan, accompanied by massacres, riots and the largest, most terrible exchange of population known to history. It is during this most horrific of schisms that *1947Earth*, directed and part-written by Deepa Mehta, takes place. *1947Earth* is set in the large cosmopolitan city of Lahore, as it transfers from Indian to Pakistani rule, and is shown from the perspective of a young, lame Parsee girl, called Lenny (Maia Sethna), and her group of friends. This group is a relative microcosm of Indian society, with Muslims, Hindus, Sikhs and Parsees all represented. As the film progresses, Mehta uses the tensions that surface and eventually destroy the group as a parallel to the hostilities of the Partition.

As Parsees, India's invisible people, Lenny's wealthy family is supposedly sheltered from the growing conflict by ever-fragile 'neutrality'. Lenny's naïvety is used quite effectively to endear her to the viewer. Her innocence makes the tragedy of Partition even more profound. The events occurring are incomprehensible to Lenny; her naïvety is best illustrated in the opening scene, in which she breaks a plate and, utterly perplexed, enquires "Can one break a country?" The story, though narrated by Lenny at beginning and end, does not always seem to be from her viewpoint and one doubts if she could accurately be described as the protagonist.

Lenny's Hindu ayah, or nanny, appears to be more of a focus. Shanta (Nandita Das) is beautiful, and is surrounded by a circle of male admirers, and, in particular,

two Muslims suitors who vie for her affection. One is the poetic Dil Nawaz (Aamir Khan), or as Lenny calls him, Ice Candy Man, and the other is a masseuse, Hassan (Rahul Khanna). Although it initially seems that it is with Dil Nawaz that her affections lie, Hassan proves to be her true love, much to the surprise of the viewer. Whilst it is never really shown why Dil Nawaz's courtship fails, the viewer could infer that he lacked a certain gentlemanliness and that he possessed a certain darkness. What is clear is the love that Hassan has for Shanta; a love that is realised in a beautifully handled love-scene. Shanta is a woman for which he would convert to Hinduism and risk his life.

Mehta does not shy away from depicting the savagery of the conflict and the film possesses some extremely powerful moments. One in particular is the debilitating and horrifically gruesome 'de-limbing' of a man caught in the fury of a mob. Another, arguably most powerful, scene is the discovery of a trainload of massacre victims by Dil Nawaz, among them his sisters, and sacks of severed breasts. The climax of the movie is a devastating illustration of the consequences of unrequited love. In the scene, we see the supposed protection of the Parsees crumble as an enraged Muslim mob arrives seeking Hindus and Sikhs. Shanta, a Hindu, is hidden in the house, as the mob questions workers who have converted from Hindu and Sikh to Muslim and Christian and then demands Shanta. Dil Nawaz, played deftly by Aamir Khan, appears from the crowd and appearing a "hero", deceives Lenny into revealing Shanta's whereabouts that is then dragged away screaming, and presumably murdered.

Based on Bapsi Sidhwa's autobiographical novel *Cracking India*, *1947 Earth* tells the story of the partitioning of India seen through the eyes of an eight year old girl. Yet *1947 Earth* is best viewed not as a historical drama, nor a political fable.

Certainly the historical elements are there—the communal violence, the British snobbery, the flight across the border for the millions who were rendered homeless by the events of 1947. But above and beyond that *1947 Earth* is a story about love and the destruction of innocence. Too many movies that depict historical events either err on the side of showing too much historical detail or relegate the history to a mere footnote. *Earth* steers clear of being a movie about the events of partition; rather, by concentrating on its effects upon a small group of friends and how it affects their friendships and relationships, it shows the soul of partition.

In Deepa Mehta's film, *1947 Earth* focuses on close relation between human and love stories and the historical realisms. Testimony, of one of the most bloody religious and ethnical conflict in Asia during the 20th century, "*Earth* tells us the story of Indian partition in 1947." Muslims, Hindus, Sikhs, Parsees and Christian, every religion or none religion is represented by, at least a character. A group of friends gathers the characters (and so the religious), which a proof that, even with the rivalries between Hindus, Sikhs and Muslims. Some of them are friends. In 1947, the British left India suddenly and with no orderly, so the rivalries came out and partition led to bloodshed and massacres. What is shocking here is that, how the friends send to fight one against other because of obligation to choose a side. I found a sentence of Dil Nawaz (role done by Amir Khan) very relevant and good sum up off the situation. He is on the roof of a building looking at people killing other and sees the police "douse fire" with petrol. Then he says "in each man there is an animal and that we able to the highest cruelty and barbarism when the animal comes out" because the situation makes him lose his mind. Issue of partition in *1947 Earth* appears to be not only a terrible civil war but also a real split off of an entity that used to get along with its differences.

Choosing an eight-years-old Parsee girl as the narrator does not only make a religious neutral point of view possible but also highlights the absurdity of the events that led to India's and Pakistan's independence. For Lenny the different main characters are equal whether they are Muslims, Hindus or Sikhs; they are part of a same group where love and friendship exist despite their differences. And even if Lenny notices these differences, it is in her eight-years-old little girl's eye not discriminating point: the naivety in her narrative makes us conscious of the violent absurdity of partition that separated people who had actually more in common than they thought. The film shows scenes where it is obvious that a daily life together was possible and that on some level, partition was a destruction of something that could have made sense. That leads us to the image of broken object in the movie, I would even say of self mutilation: As Lenny saw Muslims being quartered, she ripped one of her doll off. Reproducing this violence to herself is to say that India mutilated itself during partition. How did the different minorities get to such a level of violence, while sharing a same, even if diversified, culture?

The metaphor Lion, one of the main character Dil Nawaz uses at the end of the movie to explain that man stay quiet until someone opens the cage, is clearly a critic of the British governance. They knew this was coming and what did they do against it? And it seems to be the question Deepa Mehta asks through this film.

The theme of violence is introduced little by little through the metaphor of broken objects. Indeed, several objects are being broken- a dish at the very beginning of the movie. It implies that everything can be breakable and may fall apart one day. A scene is more particularly striking: when Lenny feels like hurting her beloved doll; it shows that people can be reversible and can hurt something or someone they have loved once. Such an episode puts to the fore the quintessence of the issue: even

through Muslim, Hindus and Sikhs were friends, it doesn't prevent them from hurting –even to death –each other. Several scenes in movie are quite shocking and very violent: When Hindus, Muslims and Sikhs are butchering and burning themselves alive. Moreover, the end of the movie is brutal and highlights the dark side of human being who can betray a beloved friend in the name of religion and nationalism. In a nutshell, the movie puts to the fore the tragic loss, not only of peace but also and specially the loss of human sense.

Wounded India in Deepa Mehta's *1947 Earth*

Deepa Mehta's *1947 Earth* is a painful and horrifying tale of partition of India and its aftermath. Its technical accomplishments alone make it worthy of attention: an economic and imaginative use of colours, sound, sophisticated cross-cutting, editing and graphic compositions which are sometimes as detailed and evocative as paintings. Because of these accomplishments *1947 Earth* will probably always appeal to the audiences of different generations and from many countries. But for the purpose of this paper, Mehta's film is most intriguing as a reflection of the turbulence in Indian society in the forties. Whether consciously made or not, the film seems to work as a mirror image of the rise of communal frenzy, hatred and violence in India, but in the reflecting that rise the film may be most important as an attempt to expose it to the Indian audience that was so involved in this frenzy.

The film has its heart the year 1947 when India was decolonized, accompanied by its partition into two countries—a Hindu and Sikh dominated by its partition into two countries— a Hindu and Sikh dominated India and a Muslim controlled Pakistan. What made this partition and independence a singular event was the large scale ethnic violence and mass migration that accompanied it. In the nine months between August 1947 and the spring of the following year, by unofficial counts, at least 18 million

people- Hindus, Sikhs and Muslims- were forced to flee their homes and become refugees; at least a million were killed in ethnic violence. Another feature of the violence was the large scale abduction of over 1, 20,000 women by men of the other community. Despite the scale and nature of violence involved in this partition, making it one of the most violent events in the history of nation-formation, and indeed the world's biggest mass migration, very little attention has been paid to the critical impact of this violence and mass migration on Indian minds. Un-memorialized institutionally, the collective memory and social effects of the 1947 violence and migration can be apprehended in the literature and films that inhabit the public sphere. In particular, the film illuminates the contours of the complex relationships amongst rhetoric's of ethnicity, masculinity and femininity in nationalist ethnic violence.

During partition religious fanaticism played a major role in driving people apart. But unfortunately none of the communities saw any positive results that they thought that partition would bring to them. Communal violence which shook the very foundations of the Indian society is resurrected through memory in Deepa Mehta's film *1947Earth*. Derrida in his essay "Theatre of Cruelty", Ann Kaplan in her essay "Can Cinema Mark Trauma" and Gyanendra Pandey in his recent work *Remembering Partition: Violence, Nationalism and History in India* have all commented on the un-represent ability of violence. But Jabir Jain in her *Reading Partition/Living Partition* argues that though it is true that violence cannot be represented as such. "Literature goes beyond the empirical reality, beyond treaties and wars and probes the silence of the human mind" (4). Many creative writers and cinematographers have depicted the partition of India and the associated bloody riots in '*Garam Hawa*', '*Hey Ram*', '*Gadar Ek Prem Katha*', and different novels like, '*Khamosh Pani*', '*Pinjar*', '*Train to Pakistani*', '*Tames*', '*Midnight's Children*', '*Ice-Candy-Man*' and '*Azadi*'. These

depictions relate to the massacres, ghost trains, conversions, ruined economies, wagon loads of corpses

and no established experienced system of Governments.

The changing nature of India's partition history come through, especially when turning to the most recent works concerning the memories and experiences of witnesses and their narratives and being produced by scholars situated (or schooled within), western intuitions of learning or as a part of the globalization of academic discourse emerging with subaltern studies project, where interests revolve around witnessing trauma, subjectivity and history.

Bapsi Sidhwa situated in USA wrote her novel *Ice-Candy-Man*, on which Deepa Mehta, situated in Canada based her film *1947 Earth*. She portrays the abhorrent reality of violence. Mehta conceived of her film in dramatic term placing domestic setting and familial images within the larger social and political systems that are exposed in the narrative as corrupt and repressive. History and memories have been used to facilitate a more complex reading of the film that represents intense human suffering within the framework of a love story or personal drama. The narrative framing of the film inscribe the function of an impressionistic history based on personal experience, rumors and gossip put together through the agency of an eight year old crippled girl. Lenny is neither Hindu nor Sikh nor Muslim but one of the neutral Parses. She makes the ideal choice to be cast in the role of a narrator both professedly neutral and objective. Her child-like innocence combines with the non-political viewpoint of her religious background. Moreover she stands in as a symbol for the truncated India trapped in its violence.

In the opening scene the theme of the film is introduced as Lenny smashes a plate on the floor and asks her puzzled mother "Can you break a country?" although

her mother tries to allay her fears and tells her to ignore the rumors, the film goes on to show exactly how the cracks have started appearing. We can identify many key scenes in the film that work to strengthen her fears. Most of the film takes place before the violence explodes in the region, but ominous signs of the approaching violence are audible. Turning to the scene of Lenny's parents dinner party near the very beginning of the film, once attention is drawn to the intriguing camera work-the



way it roves around the room-and also to the many racial comments and the

positioning of the neutral Parsees between warring sides in this case Mr. Singh and the English inspector general of police, Mr. Roger. The camera does not fix on any individual until the conflict ensues. Its constant movement provokes and ruptures the simple composition of the scene. The point of fixity (when a real argument breaks the light banter) aligns with the movement when each individual character is finally framed by the camera and labeled with a particular stereotype. Mr. Singh becomes the militant sheikh while Mr. Rogers becomes the imposing and treacherous White man. The Sethnas preferred to remain invisible and call themselves chameleons.

Another scene which if viewed superficially gives the illusion of an idyllic situation but it has deep connotation of the approaching storm. Lenny's nurse Shanta daily meets her admirers either in the queen's garden or the *dhaba*. Each of her

friends represents a different religion. There every day jokes and games are replaced by bickering and harsh remarks over religious and family bloodlines. The differences, once unimportant to friendship, end up dividing the friends as they are shaken out of their familiar moorings. The group of friends obviously represents microcosms of India's ethnic mix and Shanta can be seen as the surface harmony imposed by British rule. Their overt Hindu, Muslim and sheikh biases are clearly visible. Partition further aggravates these biases. Almost overnight the landscape of Lahore is fragmented into religious enclaves. People shrink dwindling into symbols of religion. They are divided into Hindus, Shikhs, Muslim, and Parsis. The debates about the fate of India and Pakistan including a litany of stereotypical fearful opinions and hateful feelings become more and more heated. Leader of the religious and ethnic groups begins jockeying for positions within the new order being established by the departing British authorities.

There are then a number of double images or double reflections in the film that seen to muddle the question about a society in crisis. Where does the crisis originate? Where is the order and where is the disorder? Which is the nightmarish dream and which is the reality? This double image and the questions it provokes are most apparent in the claims made by the politicians and the communal violence that picks up steam with independence acclaimed as a great day by the politicians. One particularly noted moment, the midnight hour of August 14-15, sees the film's characters listening to a radio broadcast by Pandit Nehru who declares "At the stroke of the midnight hour, when the world sleeps, India will wake to life and freedom" (138). These hopes appear to be meaningless in the face of the dislocation Hari feels "Independence from the British will be soaked in our brothers' blood" (138).

The earlier period of colorful kites flying from rooftops fades and gives way to the ghastly nights of frenzy-stricken, bloodthirsty mobs seeking vengeance. A Muslim man is drawn and quartered apart by the arrival of police vehicles; and Hindu tenements are set a flame by gasoline-dosed fire trucks. The people watch Sikhs slaughtering Muslims, Hindus butchering Muslims and Muslims burning Hindus alive, helplessly. The savagery is thrust into Lenny's idyllic world. The massacre sets into motion events that turn her world upside down. Though Shanta attempts to shield her young charge from this communal violence, but by now all innocence has been shattered. Traumatized Lenny repeats the horrific scene symbolically at home by ripping apart her rag doll.

Rising tensions are inflamed with reports of murder, rape and rioting mobs wrecking homes, shops, temples and mosques. Communal frenzy and hatred are further provoked by the arrival of the train at the station in Lahore. The train, as modern machinery and transporter of death, arrives and the sounds of screaming witnesses to the travesty overwhelm the background music. From the bodies piled up and aesthetically arranged in the train, to the use of color and lighting that draw the eye's attention to the bodies' surfaces, and once again the insertion of a dramatic score with a pulsing beat, where the train and its impending arrival signal horror and the path towards certain death for its passengers.

The majority of the population in Lahore is Muslim but most of the businesses are owned by Hindus, so each group initially has reason to hope that Lahore will end up in the country most favourable to their own interests. When it becomes evident that Lahore will be the part of Pakistan, most of the Hindus and Sikhs pick up and leave. Those that decide to stay behind soon find themselves in great jeopardy. The only alternative to flight or death for the Hindus and Sikhs is in quick conversion. Fear

compels Hari to convert to Islam and the sweeper's daughter Pappoo is married off to an elderly midget and her family converts to Christianity.

The once charming Ice-candy-man, vying for ayah's affection, is inexorably drawn into the communal rhetoric and hatred. The loss of his sister and the trainload of the dead drag him to the lowest possible stage of human life. He admits: "Hindu, Musalman or Sikhs, we are all bastards. All beasts, like that caged lion which scares Lenny Baby lying in wait for the cage to open" (136). Lenny in the end asks him "Who's guarding the lion"? He replies "Nobody" (136). This is symbolic how no one has any control over the bloodshed and communal frenzy.

Scenes and Trauma

The scenes which are described here are the reminiscence. The whole movie develops through Lenny's

perspective. During

partition period whatever

Lenny witnessed through

her naked eyes were really

unforgettable. We realize



the fact that the movie as reminiscence by the presentation of last scene where Lenny

is shown as mature, sitting in the garden and talking about the bad aspects of partition

violence. From the very scene we can easily notice the psychological trauma of Lenny



which remains in her life forever. The past violence of partition haunts her forever.

From the beginning of the film, Lenny Baby seems to have understood the whole sad reality of living in India in 1947. By crushing a dish in one of the first sequence, she seems to hold the key question of the Indian social and religious background in which she makes a conversation with her mother: "Mummy, Can one break a country?," is the breaking of peoples life, hope and faith as simple as the of a pottery dish? Can British give independence to India by cutting one land to two countries?

The dinner hosted by the Sethnas for the British and the Sikh couple, a 'party' that wavers between opens altercation and tense undercurrents. The Sikh and the English man are literally acting each other's throats, while the hosts soothe their ruffled feelings. This scene begins with Lenny and her cousin sitting below the table, identifying the guests for our benefit from their shoes-and what of their cloths they can see below the table. Thus as early as here, the presence of Lenny as a viewer – commenter becomes a significant element in the movies represents of the events of the partition as it happened in Lahore.



The scene (both of the pictures are from the same scene of the movie) here raises the psychological enmity between the Sikh and British man. Indian people were so happy in the name of independence but British policy of partition made Indian people so aggressive towards whites. The place, where all Muslims, Hindus and Sikhs

lived together in peace and harmony, British Raj compelled them to part from each other. Every people have their desire to live in their own land till death. They have their full devotion toward their nation, land and people. Nobody wants to leave his own land where they were born. But British Raj creates such circumstances in India, which brings tragedy in every Indian people's life. People of India faced bloodshed thereafter. More than million people were killed in the struggle of this partition. So here in this scene in a Lenny's house when both Sikh and British man were invited in dinner party, they get involved in quarrel.



The main cause of this quarrel is the partition issue and Sikh blame British man about their policy. If we read the psychological aspect of Indian people, it is clear that they do have such kind of psychological threat. For Indian people, their thinking was only limited up to the upcoming threat of life, their own survival problem, bloodshed etc.

There was massive population exchanges occurred between the two newly-formed nations in the



months immediately following Partition. Once the lines were established, about 14.5 million people crossed the borders to what they hoped was the relative safety of religious majority. Based on 1951 Census of displaced persons, 7,226,000 Muslims went to Pakistan from India while 7,249,000 Hindus and Sikhs moved to India from Pakistan immediately after partition. About 11.2 million or 78% of the population transfer took place in the west, with Punjab accounting for most of it; 5.3 million Muslims moved from India to West Punjab in Pakistan, 3.4 million Hindus and Sikhs moved from Pakistan to East Punjab in India; elsewhere in the west 1.2 million moved in each direction to and from Sind.

In another one of the most pitiable scenes in this movie, thousands of people are compelled to leave land. The place where Indian people live their entire life but the issue of partition lead them to leave their land. Here we can easily realize their sorrow of leaving their motherland. Not only partition of land becomes main issue but the religious strike creates various difficulties for the migrants while leaving land of Punjab and Lahore. If people had only one problem of migration then I don't think that they would get such difficulties but the main problem which occurs during partition period is the problem of existence.

Thousands of people migrating at that time taking risk of their life. The situation of that time was so crucial. If Hindus saw any Muslim outside then it was fixed that Muslim would loose his life. In the name of religion people became barbarian and killed other religion people mercilessly. While population



exchanged many people were killed on spot, they were butchered. The pain which is presented here in this scene also reminds us about the cruelty of human beings.

Probably the most critical part of the plot, in its potential for generating horrific consequences. The long-awaited train comes in from Gurdaspur, bearing corpses, some still

bleeding, even as we watch the gory scene, we also watch Dil Nawaz looking at the scene in



utter shock. Again, viewing is foregrounded, our viewing is mediated.

Most horrifying scene of this movie is the scene of train which comes from Gurdaspur carrying corpses only. Here Dil Nawaz waiting for his relatives in a railway platform but the expectancy of his meeting with his relatives becomes vain because no one in train is alive, everyone is butchered.

Dead bodies are scattered here and there in every cabin of train and all dead are Muslims. Female bodies are butchered and packed in a sack. The whole scene



reminds us about the pain and agony which Indian people suffered while they were butchered. Such agony of humans really was unbearable. Dil Nawaz on the other hand waiting for his relatives, loses his consciousness in anger when he sees his people's dead body. In case of Dil Nawaz, he is also traumatized after facing the partition

violence. The visualization of this scene is also horrible. Even audience can traumatize psychologically after watching this scene in this movie.

Lenny's birthday, barely registered in her household, from her father to Imam Din immersed in the newspaper. When her cousin comes, they go up a flight of stairs to watch a group of refugees who have gathered there. It is noteworthy that in this case as well as in instance, Lenny's view is from the top, and from a distance. Lenny hears that one of the women there is a 'giri hui aurat' (meaning 'fallen woman') (her cousin corrects, 'raped') and they converse with this woman's son.

Within recent partition historiography, particularly those works that focus on the abduction and rape of women-the very drama around which the *1947 Earth* revolves-find moments of its dramatic climax. There is an attempt to reveal how

women's bodies can be made the contested ground, the very territory upon which notion of subjectivity and communal frenzy is constructed during such turbulent times. Mehta



has depicted how women are constructed as signs and symbols of the nation or ethnic\cultural community in nationalism. These bodies have been shown to bear the symbolic burden of signifying cultures and tradition, community and nation. She strives to bring women's issue of the sub-continent into public discussion.

And here is a description of Hindu women being paraded naked through the streets of Narowal (Sialkot), from the 1977 Sahitya Academy Award winning novel *Azadi* by Chaman Nahal

They were all stark naked. Their heads were completely shaven, so

were their armpits. So were their pubic regions ... They were all crying, though their eyes shed no tears. Their faces were formed into grimaces and they were all sobbing. Their arms were free, but so badly had they been used, so wholly their spirits crushed, their morals shattered, none of them made any attempt to cover themselves with their hands. (296)

Lahore, a border city of Pakistan, was promptly flooded by hundreds and thousands of refugees. Many thousands of these were victims of rape and torture, with nowhere to go and no hope of restoration to respectability. These 'fallen' women were sent to rehabilitation camps. Victory was celebrated on a women's body; vengeance was taken on a women's body. Mehta recalls the history in her film with the chilling shrieks and moans of recovered women and draws out the most damaging effects of the partition, the symbols desecration of women on both sides of the conflict. In this dark narrative of the cross-religious abductions of women, there pain is evident in these lines by Amrita Pritam in her book :

Today I call Warish Shah
 To speak out of the grave
 And open a fresh a new page
 From the book of love
 A daughter of Punjab
 Had wept once
 And he wrote a million dirges
 Today a million daughters weep
 And look up to you Warish Shah
 Rise! O narrator of the grieving; rise I look at your Punjab (1-10)

Earth is a story of thousands of helpless women who were caught in the rapacious battle between two ethnic communities. rape and sexual violence have been invisible issue .they are often dismissed as private acts, the ignoble conduct of perverts and regrettable excesses of communal violence recent analysis, however have focused attention on the fact that far from being an isolated act, rape and sexual violence have often been used as strategic weapon of war.

Another unit significant for the way in which viewing is foreground. The three adults Dil Nawaz, Hassan and Shanta are standing with Lenny on the terrace of Dil Nawaz's house,



from where they get an unobstructed view of the violence erupting in the city below them. The police, ostensibly trying to douse flames with water, are discovered to have thrown petrol on a building for communal reasons. A man is tied to two jeeps and then torn apart as the two vehicles move in opposite directions. The violence assumes frighteningly huge proportions, but most remarkable is the effect it has on Lenny's impressionable mind.

Here in this scene, a question raised here that how a man can tolerate such situation, when people are butchering people or firing them alive. For anyone who



experiences such scene in reality, they never ever forget such event in their life. In this movie, the present scene really tries to focus the condition of partition period when humanity suffers a lot. They were burnt alive. People became barbarian. This scene reflects the trauma of Indian people. In the name of religion people forget their brotherhood. Even the police characters who are dousing fire by petrol are the best example of cruelty of human beings. Religion became the main cause of human destruction. The security which people expect from police is shown totally negative. Instead of dousing fire with water they used petrol in the houses of Hindus and Sikhs. People have only one concept remaining thereafter and that concept is how to finish opposite religion. There was no any fear of life and no any kindness to other religion. Killing or murdering remains the final ambition. In this bloodshed many innocent people were burnt alive. The screaming voice of innocent, panic stricken people's struggle, the agony of dying people can easily notice here in this scene. Dil Nawaz dialogue really presents the cruelty of people and destruction. He says "in each man there is an animal and that we able to the highest cruelty and barbarism when the animal comes out," because the situation makes him lose his mind. Issue of partition in *1947 Earth* appears to be not only a terrible civil war but also a real split off of an entity that used to get along with its differences.

Group of Indian people forcefully turn out a Muslim by tying his two legs in two jeeps. The pain of a Muslim and his screaming is unbearable. This scene is watched from Dil Nawaz terrace by Dil Nawaz, Shanta and Lenny baby. Here we can see the physical agony of a Muslim. We neither imagine such type of torture and nor bear it. Even this



scene puts every audience in trauma after remembering such scene. During partition period not only single person but all Indians suffer form physical as well mental torture. In the name of religion many Hindus, Sikhs, Muslim suffer from such physical torture. The sense of revenge reaches in high level and people butchering one another. Many innocent people are burnt alive and butchered alive. While giving physical torture people don't feel any hesitation. The value of human life remains valueless. Hindu feels no any regret while butchering Muslim and the same feeling we can see in the Muslim while butchering Hindu. The scene which is presented here reflects the pain of people and also conveys the idea of barbarism.

The connection that the film makes between watching and being affected by what you watch, is tellingly demonstrated when Lenny



imitates this act of violence in a 'game' a little later. Ordering her cousin to hold one side of her doll, she pulls it from the other side so that it tears into two. "Pull", "pull harder, you fool", admonishes a tearful Lenny, even as her cousin wonders why she is being "so mean if [she] can't stand it."

Baby Lenny who has never faced such type of criminal act in her life and has never seen the barbarism of human before, happens to see people burnt alive as well as Muslim torn apart by Hindu from the terrace of Dil Nawaz. Baby Lenny who is just a eight years old child bear such horrific scenes which is normally unbearable for even a mature person. In movie, if we see Lenny, Shanta as well as Dil Nawaz, their eyes remain wide open. And they are totally shocked. In case of Lenny baby after

watching such crucial act of tearing man apart, she is traumatized and does experiment with her lovely doll by tearing it apart by the help of her cousin. While tearing doll, she cries lot and in aggressive words she scolds her cousin and also realized the physical pain of Muslim man by tearing her lovely doll apart. This psychological trauma of Lenny remains through out of her life. She knows what happen when forcefully we torture others. According to her mind once all were close friend of each other but the issue of religion made them cruel and they were no more friend there after. This scene really becomes a psychological trauma for the Lenny and she knows the value of life as well as cruelty of humans

In the final scene Lenny describes about Hassan's dead body is packed in a sack and thrown on a side of road. This scene which Deepa Mehta presents here in this movie is a



historical fact. She adopts Bapsi Sidhwa's experience of facing same murder of Muslim man in past. Here in this movie Lenny, the main character, describes about Hassan's murder caused from communal conflict which is so crucial to forget for her forever.

The ending, with the voice-over: it is fifty years since the incident, and the older Lenny is describing how in ignorance she betrays her ayah Shanta, and how she never sets eyes on her afterwards, though rumors continued to circulate about her.

Perhaps more importantly, however, *1947 Earth* and Mehta's representation of "India's holocaust" interjects into critical debates between Holocaust historians and those engaged in recuperating and representing accounts of Holocaust survivors.

Responding in some measure to LaCapra's concerns, *1947 Earth* and the specific dynamics of India's Partition trauma successfully breaks down easy distinctions between aggressors, perpetrators, and silent observers, presenting something of a middle voice and attempting to produce some form of empathic unsettlement in the narrative structure of the film. This unsettlement is facilitated through focus on the specifically human dimension around the partition of India, presenting a moment of history that is, by its nature, highly ambiguous when it comes to assigning guilt. Here too the memories of Lenny and the body of her nanny, as sites upon which cultural and national traditions and laws are negotiated in *1947 Earth*, articulates an altered vision of borders and "in-betweenness" that complicates, breaks down, and expands notions of violence, trauma and survival.

Moreover, *1947 Earth* complicates the conflation of structural and historical trauma through the merging of visual elements seen in Holocaust films in order to invest the specificity of the historical moment and all its attendant subject positions within a wider understanding of human suffering across the board. In turn, *1947 Earth's* particular "vocabulary" responds in meaningful ways to Pandey's call for a "language of violence"-shared across racial, ethnic, and national identities. A return to ethical concern, human understanding, and move towards healing lies at the heart of *1947 Earth's* engagement with the discourses of Holocaust trauma, but firmly within the context of allowing for specific histories, the breaking apart of binaries, and the recognition of culturally and historically specific accounts of experience.

Partition historiography, particularly those works that focus on the abduction and rape of women -the very drama around which *1947 Earth* finds a moment of dramatic climax- there is an attempt to reveal how women's bodies can be made the

contested ground, the very territory upon which notions of subjectivity, agency, and national imaginary are constructed during times of violence. Drawing on postcolonial feminism and a rich tradition of feminist scholarship in India that deals with challenging cultural practices such as the act of sati, the possibility for theorizing the gendered nature of subjectification and identity formation expands and underscores the terms of LaCapra's arguments about the "middle voice." In turn, this scholarship provides the potential to further unpack the binaristic and hierarchical categories of victimization and trauma LaCapra argues are indicative of many Holocaust narratives. As Ambreen Hai argues in an essay that investigates the character of the Ayah in Sidhwa's *Cracking India*, it is on the borders, the space of the in-between, occupied by many of the women of Partition where "crucial perspectival shifts, can have liberatory potential." It is these kinds of border regions and heterogeneous cultures that build up, bear the burden, and go on to survive the worst forms of violence. In turn, Hai argues for the rethinking of "border work" in light of the specific location of Lahore:

As Mehta suggests in a 1999 interview, the choice to depict India's Partition on screen came about as a response to "the silence of the tragedy by western filmmakers," together with the recognition that the telling of the story could draw out those aspects of Partition history that moved beyond a deliberately vague and depersonalized identification with India's independence, eliciting strong universal resonance and engendering some sense of empathy with respect to all human suffering. Importantly, Mehta conceived of her film in terms of melodramatic construction, placing domestic settings and familial images within the context of larger social systems that would be exposed in the narrative as corrupt and repressive: "...if you ask anyone from the Punjab today, and we are talking third generation, what

does 1947 mean to you, they will never say the independence of India. They all say the partition of India. Every family member has some story to tell. It was a Holocaust." (See appendix)

Within *1947 Earth*, one need only think of how the lighting and use of colour overall creates an aesthetically "beautiful" film with carefully constructed shots while abounding in the use of "too-symbolic" elements such as the broken plates representing a broken India, Shanta's wailing sobs as she sews up the doll ripped apart by a traumatized Lenny, and the story of the ever-adaptive chameleon to reflect the neutral Parsi position in Indian politics.

In the lower case, for which the Random House Dictionary (1987) gives as the primary meaning of the term, 'a great or complete devastation or destruction, esp. by fire', this is entirely appropriate. Surely, 1947 was all of that. It may, indeed, be seen as having elements of a sacrificial offering rendered up at the birth of two new nations-which is perhaps more in line with the original meaning of holocaust than many other events for which the name has been appropriated. More to the point, the term captures something of the gravity of what happened in the subcontinent at this time that is not usually conveyed in the somewhat mild, and in the Indian context, hackneyed term, 'partition.' Posing the question of the adequacy of the latter description may, therefore, lead us to rethink the meaning of that history.

LaCapra's main concerns for attempting to understand and represent experiences of the Holocaust, versus positioning or sanctifying them beyond all representation. LaCapra has spent a great deal of energy critiquing films such as Claude Lanzmann's *Shoah*, which resists any kind of narrative structure or use of documentary material from the period. Such forms of representation, LaCapra claims,

move the specificity of the events to the realm of sanctification. Therefore, as Debarati Sanyal sums up in a review of LaCapra's work,

One of the most powerful and timely considerations to emerge from LaCapra's critique of current theorizations of trauma is the conflation of historical and structural trauma, a move that divests the traumatic event-and the subject positions within it-of specificity, thus also blocking any viable form of "working through" and moving on. The notion of "working through", "acting out" and "moving on" are key interactive elements of LaCapra's trauma theory that build on aspects of psychoanalysis. LaCapra attempts to clarify these ideas in relation to the distinction between absence and loss, claiming that the acting-out of trauma and the empathetic unsettlement (at times even inducing mute trauma) in primary and secondary witnesses should not be seen as foreclosing attempts to work through the past and its losses. In fact, LaCapra argues that the ability to distinguish between absence and loss (and its problematic nature) is one aspect of a complex working through process.

Mehta's own position as second generation witness to Bapsi Sidhwa's witnessing, together with the stories Mehta grew up hearing from relatives that survived Partition, is useful to consider in this context. Moreover, the fraught nature of Partition history as lived experience in present day India and Pakistan, the absences and losses that punctuate communication and interaction between them were reinforced when the Pakistani authority refused to allow Mehta to film *1947 Earth* in Lahore. Even so, Mehta's persistence in producing the filmic narrative, in the absence of the actual spaces of the original story, illustrates Mehta's imaginative capacity to refuse foreclosing attempts to bring the wider story of Partition to an international audience. Actively engaged in filming *1947 Earth* during the height of the Balkan crisis and nuclear build-up between India and Pakistan in 1999, Mehta's position of

witness is made manifest in the final film within the context of her own historical moment.

In light of such acts of resistance, LaCapra proposes a theoretically minded, yet historical approach to trauma that would commemorate the particularity of historical wounds, while recognizing the ways in which the unmasterable past continues to shape our current experiential and conceptual landscape. However, this past and its losses are also subject to a collective process of mourning, "working through," and moving on, a trajectory that ultimately releases us from a cycle of perpetual retraumatization and allows for a shift towards future-oriented ethical and political projects. In *1947 Earth*, this trajectory is created through the narrative constructs of time that set up a recollection of the past where traumas are enacted and clear moments of acting out are suggested- such as Lenny's ripping apart of her doll after witnessing the beating of a man leading to the final scene where the past and present are collapsed around the ambiguous signifier of a colonial cemetery. Overall, LaCapra's work is engaged with overcoming binaries between absence/loss and victim/aggressor in a way that activates the site of trauma as a legitimate concern.

IV. Conclusion

In summing up, Deepa Mehta's movie *1947 Earth* really represents the traumatic experience of Indian people of 1947 partition. By representing baby Lenny as a traumatic victim, Deepa Mehta intends to represent the traumatic life of whole Indians. Every scene here in this movie is in narrative form. Lenny baby re-tells all of her bitter experience after fifty years. From beginning to the end scenes, Lenny tells how the bloodshed of partition violence hovered in every Indian's life. She witnesses every crucial event of human suffering and becomes traumatized. The impact of partition can be easily pointed out in her maturity. It means that even after fifty years of that partition, she still have its threat which she experienced in her childhood. She has been repeatedly haunted by the dreadful memory of her childhood. All these proved that traumatized person never forget his/her pain which he/she suffered in past. Lenny baby is the fine example who is traumatized in Deepa Mehta's movie *1947 Earth*.

Deepa Mehta's movie *1947 Earth* is a kind of plea for the conscience against violence of partition. Actually whatever happened in the history of India in 1947 must be realized by every Indian and Pakistani. They must realize the fact that what they have gained through that deadly violence.

1947 Earth was not only a film on partition in Punjab, but also a universal message against religious conflicts, and war in general. However the film was relevant at the time it was made, because there were some nuclear tension between India and Pakistan. So it showed that history always repeats itself, and that we should never take too much distance from this kind of violence, because it can happen anywhere, at any time. Genius of Deepa Mehta is to make us feel close to all the different religion with the same compassion and objectivity it may come from the fact

that she chooses to begin the film with a small group of very close friends who have different obedience. Their separation seems very painful because we can totally identify these young people and their family.

This movie is a long and unavoidable tear, a rip, a burst. Seeing most of the action through the girl's eyes forces our incomprehension, our surprise, our disgust towards the partition. Incomprehensively when the girl, appalled but fascinated by violence, breaks the plate or quarters the puppet. She, innocent, seems to discover the very worse side of man, his animalistic violence, and his hatred drive. How can people who lived so long together hate each other, the next day and chase them away? How religion, which praises peace, can turn into lethal weapon? Why college education cannot plead tolerance and respect? If nobody ends up the vicious circle of daily humiliation and disrespects, if nobody stands up with love and forgiveness, the situation is bound to explode in a blood bath.

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Appendix

1. Richard Phillips Interview with Deepa Mehta

RP: *Can you provide some background to 1947 Earth —why you made the film and why you think there have been so few films made by western filmmakers about the partition of India?*

DM: The partition of India was like a Holocaust for us and I grew up hearing many stories about this terrible event. Naturally I was attracted to this subject.

I have my own theory about why there has been such a silence about this tragedy by western filmmakers, and it is just a theory. I think it is bound up with a number of attitudes that prevail in the western countries about India. Obviously I am not including everybody in this generalization, there are many exceptions, but there are several conceptions that prevail in the west about India. There is firstly the spiritual India—a place where you go and find nirvana. Secondly, there is the conception that India is entirely poverty stricken, with a permanent kind of begging bowl attitude. There is the India of Maharajas, princes and queens, and the India that comes from nostalgia for the Raj. And there is always the prevailing pressure that people should feel superior to some other place: look how bad India is with all the beggars, aren't we lucky to be better off.

It is uncomfortable and difficult for some filmmakers to produce works that destroy these perceptions. India brings specifically fixed images in many western minds, and the minute you start de-exoticising that, you have you deal with Indians as real people, and there is a pressure not to do that.

Finally, there are many dark political questions about partition that the British establishment doesn't want brought to light. When you know the real history of partition and the responsibility that lands in the laps of the British, obviously you

understand why it is a very uncomfortable subject for them. Generally the response there has been to romanticize Gandhi and Lord Mountbatten. This is done to such a degree that I find it quite nauseous.

RP: *1947 Earth is a direct statement against nationalism and separatism, not just in India, but everywhere. Could you comment?*

DM: Oh yes, it certainly was. Of course *1947 Earth* for me was a very particular film in that it deals with the partition into India and Pakistan by the British, but also it has that universal resonance. Whether you look at Kosovo, Ireland, in fact, whatever country has been colonized, wherever there has been some kind of separatism, division, or so-called ethnic cleansing, 50 years later there are still all the same problems. In fact the situation is always worse than before the division.

RP: *Could you explain the situation that confronted your family during partition?*

DM: My father and his brothers were brought up in Lahore and they faced tremendous difficulties. They had to leave their family home. They never saw their friends again and my father never saw his Muslim friends again. I grew up hearing about all the horror stories of partition, as did a lot of people who were from the Punjab, the area most affected. In fact, if you ask anybody from the Punjab today, and we are talking about third generation, what does 1947 mean to you, they will never say the independence of India. They all say the partition of India. Every family member has some horror story to tell. It was a Holocaust.

RP: *At the question and answer session after the screening of 1947 Earth in Melbourne someone made a statement that Muslims and Hindus had their own homeland, why shouldn't the Sikhs? You rejected this. Could you comment?*

DM: Either we decide that we want to be a part of a single united country or we divide up on the basis of religion. If the last course is taken, the basis for division will

become narrower, narrower and narrower. It might appease one's ego for the moment, but to follow such a course would be a disaster. All the same problems would remain and the divisions would never end. The Sikhs might want a homeland, tomorrow the people of South India will want one, and it will carry on and on. And we know that it doesn't work.

There are certain lessons that have to be learnt from history. When we don't learn those lessons then what is the point of recording history?

The issue of separation comes down to a socio-economic platform where religious fervour is used, or misused, by politicians for their own ends. Today it is basically the dollar that drives the demands for separation. The British first perfected it through the method of divide and rule. Today it is a similar kind of colonialism except the multinational corporations are doing it. And what is happening in the Balkans is a horrible example of it.

Film is a powerful medium and my hope is that *1947 Earth* will produce a dialogue and force people to think more deeply about the cost of such divisions. If people want to separate they should understand what it would really mean. I know that there will be some dialogue or some debate. I hope that *1947 Earth* will put this into perspective. I think I have made a film that shows the futility of sectarian war, a film that is anti-war.

RP: *1947 Earth* personalizes *the partition*. Could you explain the complexities of *personalizing the political*?

DM: First of all I have to be engaged personally on an emotional level with all my characters. To make epic sweeps and have politicians representing the anguish that the ordinary people went through is not for me. I wanted to tell this really large story from the standpoint of an intimate group of friends from different ethnic groups and

trace out the process of partition through them. The difficulty for me was to keep a balance between the intimate and the epic, and to do that you must always give your characters the power to represent a point of view and not be scared of doing that. You have to trust your characters.

RP: *Is there any memorable moments in making, 1947 Earth?*

DM: There were so many. I was amazed at how much the film engaged me emotionally every day. This was a revelation. As you know we don't shoot linearly, we shoot according to the schedule. But whichever scene we shot, it affected me very deeply because I know that all this happened. Whether it was the love scene, the train scene, or little Lenny saying it is my birthday and everybody is too busy reading the newspapers or the little boy saying, "my mother was raped and do you want to play marbles?" All these scenes had a profound effect on me.

I couldn't divorce myself from the pain that Lenny, or Bapsi [author of *Cracking India*], or the ordinary people went through and then you would get up in the morning and read the newspapers about how nuclear-armed India and Pakistan were getting ready to fight again. Suddenly everything we were doing in the film was in context. It was very eerie.

1947 Earth was also a period of self-exploration for me, if you like. I got to know a lot about myself and I also recognised that there is so much more to learn. It was not just a question of making an anti-war film, but a constant challenge.

RP: *Since you have no formal training in filmmaking. Who are the directors that have most influenced you?*

DM: There is a quite a number but there is one group of great masters. There is Satyajit Ray whose work has played an enormous part in my appreciation for the cinema. I regard him as one of the most lyrical and humanist filmmakers of the

century. I also admire Mizoguchi, Ozu, Vittorio de Sica, as great masters.

There are three contemporary directors that immediately come to mind whom I enjoy and am inspired by. I think Emir Kusturica is brilliant, and one of my favourite films of all time is *Time of the Gypsies*. I like the fact that he doesn't flee from an emotion, he embraces it fully. He doesn't seem to give a damn about how his films will be perceived. If he wants to be irreverent he will be. I like the use of music in his films, I love the heart of his films and they always carry a very strong political message. I also like Pedro Almadovar very much—I like his black humour—and I like Peter Weir, because he has managed to keep his integrity as a director while making his films very accessible. That I admire enormously. I am sure I could go on at length.