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Representation of Trauma in Shamsie's *In the City by the Sea*

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By

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Letter of Recommendation

Mr. Bimal Prasad Chapagain has completed his thesis entitled “Representation of Trauma in Shamsie's *In the City by the Sea*” under my supervision. He carried out this research from May 2016 to September 2016. I hereby recommend his thesis to be submitted for viva voce.

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Keshab Sigdel

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Letter of Approval

The thesis entitled “Representation of Trauma in Shamsie's *In the City by the Sea*,” submitted to the Central Department of English, Tribhuvan University, by Mr. Bimal Prasad Chapagain, has been approved by the undersigned members of the Research Committee.

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Representation of Trauma in Shamsie's *In the City by the Sea*

Abstract

This thesis studies the traumatic experiences of characters in Kamila Shamsie's In the City by the Sea from the perspective of collective trauma. The study reveals that Shamsie's representation of the contemporary political condition and people's status in Pakistan is highly influenced by the historical events. Shamsie's novel focuses on freedom, history, memory and identity. Common people are excluded from the mainstream politics and they are unable to enjoy their basic rights. Shamsie tries to show the military forces as authoritative and common people as victims. Social and political upheavls results in suffering of the whole class of people which includes families like that of Salman Mamoo. The family members are made to face various problems such as unwarranted arrest, frightening dreams, dilema, and more. Shamsie is in the process of working through with the help of novel where characters are suffering from difficult condition prevailing in Pakistan. Furthermore, working through is the medium through which a person gets relief from the past painful memory.

Key Words: Trauma, cultural politics, post-modernism, history, memory, identity.

This thesis deals with political instability, conflict and war effecting the common people of Pakistan in Kamila Shamsie's *In the City by the Sea* (1988) from the perspective of collective trauma. The research tends to explicate the underlying painful experience of a character named Salman Mamoo along with other members of the family. The family has the history of being the victim as well as the keen observer of the political volatility in Pakistan. The consequence of such situation has brought people more suffering. The present condition where Salman Mamoo is being punished

by the military force of Pakistani demonstrates the criminal attitude carried by the government. Youths are suppressed from raising their voice as they are excluded in the participation of politics and punished for their political activities. The military group is autocratic which makes them rigid to provide freedom of marginal group of Indo-Muslim society where the family such as of Salman Mamoo are living. Overall, the novel pictured the traumatic experience due to violence by the Pakistani government. This impact is strong in each individuals of the family such as Ami, Aba, Gulmmani, Zehera and the widow. This is the consequence of the political instability. It gives grim and dark psyche of military force that uses power against the common people. As a result common people of Pakistan lack their basic right to live their life. This condition of the people who have been traumatized by the authority is studied under the concept of cultural trauma developed by Cathy Caruth, Alexander Jeffery and Dominick Lacapra and other.

The novel *In the City by the Sea* is set in Karachi, the capital city of Pakistan. It pictures the scenario of 1970's and 80's. Mainly, the novel is observed in two ways: first, characters struggle all sort of exclusion of politics through internal war and are made to remain voiceless. Second, main stream political group tries to undermine sufferers' voice of marginalized common class people. The novel focuses on the authoritative figure of Pakistani mainstream culture and marginalized society. Kamila Shamsie wrote *In the City by the Sea* at the age of twenty-five. She was born in Pakistan and has spent the early decades of her life in Pakistan. To complete education and career she migrated to USA. Situation in 1970's in Pakistan was harsh. On December 4, 1971, the Indian Army, far superior in numbers and equipment to that of Pakistan, executed movements on Dhaka. In twelve days 90,000 Pakistani defenders were defeated. The Pakistan Army was weakened by having to operate so

far away from its source of supply. On 16 December 1971, the Pakistan Army wing in East Pakistan led by Niazi surrendered and a new nation called Bangladesh was established. The reason for the breaking away of country was failure of the Pakistan to resolve a political problem by political means. A Martial Law regime, manipulated by some politicians, resorted to military action in East Pakistan. The authoritative power of the government was in control of military ruler. As a result the people were displaced from their rights which makes them lose their identity. She wrote this English novel when she was in the USA as it can be understood worldwide to make awareness about violence targeted towards innocent people in Pakistan. As a scholar in USA, she writes this novel both in Urdu and English language. It makes easy for the Pakistani to understand. In this case common people's right to fight for justice and freedom has been snatched. She has tried to evoke this idea of being free from authoritarian rule. Each chapter tells the story of political harassment and the death of character becomes lonely. People are arrested with the charge which is irrelevant and imprisonment. The families are highly traumatized due to terror and violence by the military force.

In the City by the Sea depicts the scenario of 1970s-80's through four main Pakistani characters: Salman, Hasan, Mrs Ami and Mr Aba. Salman is a teacher who makes people acknowledge the dangerous situation of the country because of the military tyranny. He has organized a party and the name of party is Party of Integrity and National Empowerment. Although his act is moral, he is trapped and arrested by the authority. His idea is of sharing the suffering of the people as he views them being dominated and discriminated. Hasan is an eleven years old kid who loves uncle Salman and remembers many events associated with him. The arrest of Salman haunts him repeatedly. With the discussion of the arrest of Salman, most of the talk in family

is based on him which makes Hasan to think about it again and again. Further, the death of his beloved friend Azmeen has negative impact on his psychology. It also tortures him and he keeps on urging Azmeen not to die. Ami is an artist who knows about the truth of the government and depicts the reality of the suffering of the people. She has confidence to deal with social inequalities by representing them on art. She teaches the way to overcome the grief, pain, suffering for Hasan. Aba is a lawyer who has got the ability to comprehend the past and present condition. He tries to stabilize the mentality of the people's nightmares which has been the consequence of the horrific war and violence. He is victimized character of the partition and recalls partition between Pakistan and India of the past. Now he provides suggestion to be alert and save the future of family. He tells the broken social life story and remembers the war. The war had nothing to do with politics, economics and patriotism. He believes that everything in past leaders of both sides had spent their whole life to escape from the deep personal humiliation. He convinces to Hasan to deal with the war and broaden his memory to work through the traumatic experience of the past.

There is an antagonistic character Zafar Haq who is the commander of military force of Pakistani government. The oppressive military regime creates confusing world. They are powerful and use power immorally. The military force has opened Anti corruption enterprise for the benefit of people. It also establishes fund, universities to educate the middle and upper class Pakistani under the rule of British and American in their past days. The environment of riots in the city and the house arrest of the Salman and the death of childhood friend Azmeen bring traumatic and rebellious condition in the life of Hasan and his family. They are not able to defend because terror and brings a kind of fear. The family cannot comprehend the military regime. They are voiceless and find the place uncomfortable and migrate north of

Pakistan where Salman Mamoo lives. There too is not safe where Salman Mamoo has been imprisoned under house arrest. They are living with the struggle of life and death, spirits of individuals who are suffering without any reason. They worry day and night to save their life. Each and every day in the newspaper sights and scenes and the scenario is filled with insecurity, uncertainty and fear. The environment in the city remained carelessness, people are abducted; there is no security by the official government. People are shocked and helpless, cannot overcome grief for the bereaved death of the people. The dreadful picture in the city inside the houses in the markets engulfed by fear. Victim from the rebellion side are innocent, they are dead and abducted, disappearing intolerable inhuman trauma. Like Hasan may have lost peace. People have been victimized severely by physical and psychological torture. As a result, the novel is working through traumatic life of the characters.

Since its publication, *In the City by the Sea* has received many critical reviews. Muneeza Shamsie in her article “Beyond Geography: Literature, Politics and Violence in Pakistan” has presented Kamila Shamsie’s five novels and its underlying theme linking it with family, national culture. She has quoted American Sociologist Bruce King who says that Kamila Shamsie is “always a writer of political fiction” (149). Shamsie presents political, historical, scenario of Pakistan. She has focused on being objective. She has pictured the effect of politics into the family and the nation. In this case, she is influenced by different kinds of conflict occurred in the history of Pakistan. It also shows how the Islamic attitude is overpowered of the pre Islamic heritage as they are able to distort the culture, lifestyle, tradition, historically of their Indus civilization.

Muneeza Shamsie touches the dominant features of Kamila Shamsie's writings. Taking the example of her previous novel *Burnt Shadows*, she is able to highlight the contexts such as war and crime in a nation. She says:

Shamsie belongs to the young generation of Pakistani writer born in late 1960's and the early 1970's whose English writing has increasingly engaged in a discourse with the discourse with the United States. Both the novels highlight the horror of war and the nuclear threat and challenges the prejudices and divisive rhetoric of nationhood. (152)

Shamsie is concerned with war and the violence brought by it. She feels that the war is derived through the politics which is named under nationhood. She does not agree with the idea that this should be down as it is discriminatory practice. She shows her emotions towards the people affected by such violence.

Fawzia Afzal-Khan, in the introduction to *World Literature Today* views, that Shamsie "has focused on the privileged existence of its main character – the young prepubescent Hasan and his close relatives who all live in neighboring homes in an upper class part of town- not seeking so much to critique their lives" (828). But "The problem with Pakistan, as viewed by this young author, is not the poverty or the gap between rich and poor or even the corruption of the elites: rather, it resides in the suppression of democracy by successive military regimes" (828). Shamsie is not talking about the class or poverty. But her main concern is with the military regime which is established in Pakistan. The military regime has challenged the rights of the people. The people have been deprived from their fundamental rights. She is also for the victim's perspective and the victims are those people who have been derailed from their rights.

Cara Cilano in *In the World of Consequences: An Interview with Kamila Shamsie* raises the question about the author talking about the idea of aestheticising trauma and how that runs the risk of turning the trauma into a spectacle rather than turning it into an event with ethical implications. She answers “Aesthetics has to be about affects ... Aesthetics is the way you figure out the best to do that” (150). Cara Cilano inquires that Shamsie’s has aesthetized the subject of trauma and it can be only the means of knowing it without resulting in action. However, Shamsie says that she is focusing the consequences of such writing to bring positive effect. So, she is concerned in writing the pathetic situation of statehood.

These issues are relevantly based on socio-cultural and political traumatic experience of post colonial Pakistan. The main objective of the study of this novel is to analyze the historical facts of cultural and political pre-Islamic notion. The concept of cultural trauma and its experience has to be interlinked with social theory and history.

The word “trauma” is used to describe the experience of situations that are emotionally, painful and distressing, and that overwhelm people’s ability to cope leaving them powerless. Relating to Medicine, *The American Heritage College Dictionary* defines trauma as “a serious injury or shock to the body, as from violence or an accident, “and relating to psychiatry the dictionary defines trauma as “an emotional wound or shock that creates substantial lasting damage to the psychological development of a person” (1439). The tribute for the establishment of trauma theory goes to Sigmund Freud who initiated it for treating the people suffering from mental, physical turmoil.

In the process of time, the theory of trauma has been perceived from the cultural point of view. However, most of the trauma theorists and critics are more or

less influenced with the ideas germinated by Freud. The cultural approach differing from the psychoanalytic approach developed by Freud examines the underlying meaning of the distorted testimonies by contextualizing it in the network of cultural politics. Trauma can occur frequently and become part of the common human experience. The groups of people injuries, interest, capacity and response, the society and their culture need to blow up the idea of self-interest. The primary emphasis of cultural trauma on these things is to encompass collective identity, as something not given but culturally conceived. Instead of dominated interest, we need to think about social suffering about emotions and existential threats to ethical convictions.

Trauma theory is considered as multi discipline. It gives importance to psychological, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events. Cathy Caruth, Alexander Jeffrey, Dominick LaCapra and others, base their ideas on the theory of Freud, prioritizing the need for “acting-out” or “working-through” of the trauma. Sigmund Freud, in “Mourning and Melancholy”, describes two opposite forces that act simultaneously to convert traumatic experience in all forms of writing: “This literary form gets its strength from the struggle between the urge to cry out from the burning core of traumatic experience on the one hand, and the drive to rationally construct the core of the trauma as a symbolic representation molded in language, thus keeping it at a safe distance” (8).

In the analysis of the relation between traumatic memory and history, examining Freud’s ideas, Caruth and Felman have added more. Presenting the definition of the word trauma in the essay, “Unclaimed Experience: Trauma Narrative and History”, Caruth explains:

Trauma describes an overwhelming experiences of sudden or catastrophic events in which the response to the event occurs in the

often delayed, and uncontrolled repetitive occurrence of hallucinations and other intrusive phenomena. The experience of the soldier faced with sudden and massive death around him, for example, who suffers this sight in a numbed state, only to relieve it later on in repeated nightmares, is a central and recurring image of trauma in our century.

(181)

Trauma cannot be fully accessed in our conscious mind. Trauma has the power for destabilization. The violence of trauma and its experience are overwhelmed of the sudden catastrophic events which creates a kind of hallucinations. The images of abduct creating sympathy, emotions that come in the form of repeated nightmares.

Alexander Jeffrey in the same way deals with the idea of cultural trauma. In his essay “ Cultural Trauma: A Social Theory”, he has mentioned that the cultural trauma occurs, “[w]hen members of a collectivity feel that they have been subjected to a horrendous event that leaves indelible marks upon their group’s consciousness marking their memories forever and changing their future identity in fundamental and irrevocable ways” (6). Jeffrey’s collective trauma basically concerns in the collective aspect of the people. The people belong to specific group of people like religious group or definite social class. When something painful and terrorizing events happen targeting these groups it hampers their mentality. The effect can be seen in the group’s identity which is permanently and cannot be erased with ease. For him cultural studies is an establishment of an empirical, scientific concepts, suggesting new meaningful and causal relationship between previously unrelated events, structures, perceptions and actions. It not only creates a situation where the people can know better about the past history but also makes people responsible for it. So, human beings have the moral responsibility. They have to act and share the suffering of the

others. Her vision is that fact should be practiced and refused for recognizing the existence of other. Refusing to participate in the process of cultural trauma creates social disputes, suffering of individual so it could have to manipulate to others. Cultural trauma does not exist naturally but it is in the mind sometimes created by the society.

Dominick LaCapra's theory of trauma focuses on three psychoanalytic topics: the return of the repressed; acting out versus working through and the dynamics of transference. A traumatic historical event, as LaCapra argues, tends first to be repressed and then to return in forms of compulsive repetition. LaCapra is primarily concerned with the return of the repressed and then to return in compulsive repetition. LaCapra is primarily concerned with the return of the repressed as discourse, rather than with physical returns such as the genocidal repetition in Cambodia and Bosnia, and he outlines two symptomatic possibilities for the return of historical trauma as discourse. LaCapra emphasizes more in trauma's nature which denies compulsively fixated but accepts the role of paradox and aporia. In this regard, Berger writes:

LaCapra wants to create a position that avoids both redemptive narrative and sublime acting out. He sets out to describe a way to work through trauma that does not deny the irreducibility. If there is no acting out at all, no repetition of the traumatic disruption, the resulting account of the historical trauma will be that teleological, redemptive fetishizing that denies the trauma's reality. (575)

Cultural trauma which has been in practice has different interpretation for meaning making process. It has much less concerned with how and under what conditions the claims are made, and with what results. It works for evaluating their moral justification can be neither ontology nor morality, but epistemologically concerned.

However twentieth century evolved to assert for repleting injuries through defining national identity and constructing the national history. In course of that they are injured by agent of some putatively antagonistic ethnic and political groups. So, to ease the pain and suffering of the agent for the marginalized groups. The moral is based on the responsibility to the suffering of the other without any kind of selfish benefit. The basic methodology is drawn from Sociologist's ideas like Alexander Jeffery. *In the City by the Sea*, Kamila Shamsie provide the nature of the pain and the particular victimized person's relation of the trauma to a wider audience of responsibility. To create a relationship of equality and fraternity. However, the objective is not fulfilled because the pain through which they are approached is resulted in domination. The characters like Hasan, Ami, Aba, Salman, Azmeen who are following national identity and to construct national history are not able to meet what they desired. They finally are exiled and alienated from mainstream English society in their own homeland.

Shamsie's *In the City by the Sea* depicts the trauma from a collective identity point of view. It provides importance to the inclusiveness and solidarity of oneself to counter act the realization of other. It is Jeffery's notion which conceptualized the moral principles. Jeffery has formulated the concept that would help to formulate new meanings which are unrelated events, perceptions, structure and actions through empirical and scientific methodology. It is guided from moral responsibility. As a human being one should be able to use the ways within the parameter of moral laws and its ethics.

Jeffery's notion on moral responsibility links moral to an act of sharing the suffering of victimized groups. Jeffery urges individual of a community would have to feel 'we' that "I develop it here, cultural trauma is first of all an empirical scientific

concept suggesting new meaningful and causal relationship between previously unrelated events, structures, perceptions and actions. But this new scientific concept also illuminates an emerging domain of social responsibility and political action” (*Cultural Trauma* 85). Following this methodology this perspective can help remapping the problems of social suffering and build the confidence to equal relationship. We know that individuality should obey the rules of morality. That is acceptable for all moral people.

In this regard, before performance of final decision one should have to judge significant responsibility of suffering in collectivity. If it is verified for the acceptable people, then his morality is valid if not it does not follow the responsibility of social group, restrict solidarity and considered to be failure and lack of moral stance to be achieved. Societies expand the circle of the “we” by the same token, social groups can, and often do, refuse to recognize the existence of others trauma. Society should be expanded with the circle of the “we” feeling and that group refuses to recognize for the existence of other trauma. So, selfish task should be avoided. To experiment on the moral duty based on individual identity, Jeffery remarks, “Individual victim react to traumatic injury with repression and denial, gaining relief when this psychological defenses are overcome, bringing pain into consciousness so they are able to mourn” (*Cultural Trauma* 82).

Shamsie in her novel picks up the protagonist named Hasan who is overwhelmed with emotion. It is similar with Jeffery’s idea about suffering through collective trauma. He says, “Do not die” and “he sobbed and it was only when he heard his voice that he knew he was crying at last . . .”(191). As a human being living in a same planet, Hasan transfer individual suffering to act and share. He symbolizes the social grievous pain and the pain experienced by working through crying. It is the

process of cultural interpretation. The Pakistanis are living under the suppression and fear. They are traumatized by the authority. If they are living in a pathetic condition then it is the duty of a person to co-operate with them. A reasonable person has to sacrifice his life whatever he can with the effort that is in front to him. Hasan performs to be a person who can reflect the Pakistani's manifestation of collective identity of common people along with Salman and Ami.

The title of the novel *In the City by the Sea* is metaphor. It reflects the whole citizens of Pakistan along with their socio-political, cultural, and legal aspects. "City" denotes the place of common people and the "Sea" refers to authority that creates disturbance in distribution of rights. Common people cannot let to reach in the level of state holders. They create distance in reaching and understanding them. It is the conflict between Muslim sect and non Muslim. General Zia-Ul-Haq's administration has practiced as if Islam is permitted in Pakistan penal court. However, non Islamic are in less number so they cannot defeat for their rights. How the culture of sub continent are separate. It is to ensure the survival of his autocratic rule. It is for the demystification of non Islamic to subordinate civic rights. The common people of non Islamic are trying to figure out the soci-political freedom which is no collective identity of social suffering about their ethics, emotions for exist long in moral convictions.

Shamsie has created a setting in contemporary Pakistan but we also can find the tragic situation of 1971 historical context of Pakistan. India envisioned Pakistan from east, west and north, and there was a insurgency time. The novel presents Cheblum, a fictional city. The narrator says, "At the police station the gates were locked, so men and women with sweat stains . . . clothes stuck hands and faced through the grilles of the gates and cried, 'my son . . . my husband. . .'" And one

anguished cry, ‘Oh God, my daughter’” (107). It is presented as an unpleasant place where the people are frightened. The authority is blind to the peoples’ suffering. Shamsie has tried her best recognize human emotions, human moral. She has tried to present herself with responsibility in the suffering of the common people or the ruled citizens of Pakistan. She has becomes an agent of responsibility holder as Jeffery Alexander says, “members of collectivities define their solidary relationships in ways that, in principle, allow them to share the suffering of others” (85). The suffering of people is the matter of psychological tension. The narrative pattern she has used is third person objective narration. She is depicting emotional pain. The narrator is concerned to have the historical, social and cultural knowledge. The narrator presents everything from the marginal common people’s perspective. She presents protagonist as pathetic character.

He flipped to the previous month and counted one day at a time. Yes it is really had been forty days. He turned to the next page and placed his backwards. One week, two weeks page flip- three weeks, four weeks and one, two , three four days plus today. The finger stopped. Another forty days until Salman Mamoo’s trail. Hasan rested his head against the calendar and wondered if life henceforth would be a journey from grief to grief. (92)

Hasan has been studying in class seven in a school. As a student, his study is disturbed due to insurgency. He waits and counts the trail of beloved uncle Salman. He flipped the calendar and starts one week, two weeks – page flip three weeks, four weeks and one, two, three weeks, four weeks and one, two, three, four days in a irrevocable ways. His finger stops for a while and remember sometimes wonders himself. He rested his head against the calendar, and as if the memory of death of his

uncle would be journey from grief to grief. Hasan transforms power to resist his soul. The soul of Hasan could not be in balanced whether Salamn can be release from trail. The unconscious mind tends to judge henceforth the war is fair. He believes on humanity. Military regime has created him unacceptable unconscious to trust the roles and laws of government. Salman “trial” mingles the disturbed mental state of Hasan.

Cultural identity is the medium to share and act through. Cultural identity leads the shared communal relationship, love, endurance pain which one should understand another. Cultural identity should be looked from collective perspective as Jeffery says:

Hence collective traumas are reflections of neither individual suffering not actual events, but symbolic renderings that reconstruct and imagine them. Rather than descriptions of what – is they are arguments about what must have been and what should be . . . It is the people who make traumatic meanings, in circumstances they have not themselves created and which they do not fully comprehend. (83)

Collective trauma is based on reflections of imagination. The identification of cultural events. Trauma one should evaluate what should be rather it emphasizes on global suffering which the people does not fully comprehend. Hasan is narrated as for “the truth” of what his incarcerated uncle “really wants –life or death” (828.)

In the process of his life Hasan, it is important to utter truth and demonstrate his will what the Salamn really wants for the Pakistani people. Hasan plays a vital role bring change in politics of Salman. Who always speaks truth, and really wants to eliminate the suppression of democracy by successive military regime.

Gul Mumani is a sister of Salman. Her husband was arrested by the bodyguards of prime minister Zafarhaq.“Gul feels disappointed when Salman is in

prison she seemed barely aware of what was happening and kept repeating a single phrase over and over” (69). Gul Mumani was sobbing and frustrated and unconscious. Through the trauma reconstructs as if the uncontrollable makes her incomprehensible and shares to her family members.

Not only Gul but Aba compelled to shock and says to “reassure himself that Hasan was still there. They won’t do anything; Aba repeated his hand capping Hasan’s head. Dont be afraid” (70). An opposition politician is arrested for treason, the sensory detail of Aba shows that he believes in truth. For this purpose he does not want to put the family in torture and pain. But he never likes the activities of military forces. He wants only to show that he is in support of justice. In fact military forces are uncivilized as if his imagination forbids that one day there can be change in the military liberation of common people. So he is thoughtful.

Hasan is filled with emotions. He is naturalistic boy. He tries to control emotions of past events but the events unfolds. Jeffery remarks, “Events are not inherently traumatic. Trauma is a socially mediated attribution. The attribution may be made in time, as an event unfolds” (*Trauma, Absence, Loss* 82). Events and times are interrelated, according to social mediated attribution that reoccurs and unfolds. The moral beings follows these laws. Hasan grows up and understands follies of the president. His emotions turns out to the revenge. He says to widow, “if I could I do it? Would I kill the president” (158). He is now in the aggressive mood. He knows the truth of abduct without any reason his uncle is arrested. And he says to Gul Mumani “Tyranny is killing our imagination “(157). Hasan is traumatized of the oppressive rule of military and could not adjust the memory which haunts and makes thoughtful. He recalls the same images, none the other events develops. But it eventually kills.

Not only Hasan but Ami do have faith in the level of collectivity. Salman and Ami are rebellious and believe on democracy. People of Pakistan are loved because they are closer to the common people will to destablised political instability. Ami heard the arrestment of brother of Salman and worries in frustration and she says, “Damn my brother . . . Damn, the whole bloody mess. She cupped her face in her hands and began to cry” (171). The president of Zafar Haq's military forces arrested Salman. As if Ami could not stop her pain because her originality is Englishness though being a female she cannot do anything. Her family do have separate culture. Due to this the way in the is to scold one another and to feel betrayed and act with cry. The military regime is for establishment for the protection of government to sustain for a long duration. Their objective is none the less to violate the freedom of non native Pakistanis to participate in the politics. Politics is given importance for the high elites and intellects of their fellow membership their major aim to remove the outsider accused corruption and placed under house arrest and imprisonment. Only, the way for them is experiencing pain. It is the result of this acute discomfort. Entering into the core of the collectivity sense of their own identity.

A psychological development effect is the whole life of victims; due to terror and fear. Shocking events is the main source of the trauma. The issue of shocking event Anne Kaplan as define as source of “terror fear, shock, perhaps above all disruption of the normal feeling of comfort because the traumatic experience has not been given meaning; the subject is continually haunted by it in dreams, flashback and hallucination” (34).

Repetition is the main cause of trauma. Repetition memory of a traumatic event that lost over but time remain in challenging event. Here, Aba tries to

comprehend the past and present condition. He is the victimized fellow in the war.

Memory continuously haunts him and says:

my hands started shaking I broke into sweat. It was the first time I had not been with you and your mother when the sirens sounded and jumped up, tried to run for the door through my knees were jelly. Salman grabbed hold of me and somehow I fell and fell . . . glasses on the table fell. I looked down and saw a piece of glass sticking out of my palm then I fainted. So, that is how I got scar. (43)

Basically he is a lawyer but now he is old. He is not interested in the economics, politics and patriotism. As a result he is frustrated of evil nature of armed forces who created fear automatically haunts and the psychological trauma arouse on him and he recalls history. At the time Hasan has been disappointed. Aba repeats,

well, we were living in a rented house at the time, the green one, with the window panes that kept rattling. In those days everyone slept in the most bomb safe places in the house, so your mother and I slept under the safe places in the house, so your mother and I slept under the stairs, and you were in a cot in the corner of the drawing room . . . An explosion followed by glass shattering it was too stunned to move for a second but your mother scrambled out from under the covers and ran to you . . . bombs falling on our street was likely-lightening does not strike twice and all that – so we had to go Salman and Gul’s place for the rest of the night . . . while the house was being patched up. (43)

He is mentally tired person. He tries to understands the life through fear of past. In the beginning he helps political activities and the morality but with the passage of time his feeling, vision disappears. He does not see the politics in partial manner.

Hasan believes in freedom. His emphasis is on the people to be individual freedom and to help one another. He suffers when he sees the sufferer in the extreme pain without any reason. He is emotional to other's problem and always ready to fight of other's right to justice and liberty. The concept of freedom is important in the moral philosophy. Reading philosophical text but emerging most prominently within the wider historical and political realms, that is, the peculiar and paradoxical experience of trauma. (*Unclaimed Experience* 181). And it is to be understood within the realms, of socio-political consciousness of freedom of people. "Trauma describes an overwhelming experience of a sudden or catastrophic events" (*Trauma and possibility of History* 181). However it is the sudden experience of suffering or pain. Hasan says, "I saw him fly his kite and then I went inside. It's weird, that's all to know that just a minutes later (92).

Hasan is a eleven years kid. He is the school friend of Azmeen, however he dies accidently while flying a kite from the roof of his own house. He is traumatized on the loss of his true friend. In the mean time he envision that people in Pakistan have lost their freedom. People can not think on basic reason. they are not capacities to build the union and flourish the party of Salaman Haq's, Party of Integrity and National Empowerment. The military regime of Zafar Haq's is a dictatorial rule. They do not like multi-democratic party system. In realistic they regret the election, as it there is election the government wins the parliament.

There comes the conflicting situation with the conversation between the Islam and the non-Islamic. In a per formative aspects, Hasan is acknowledged the loss and grief. He is empathically attitude towards per formative trauma. Lacapra says, "some measure of repetition and acting out is necessary and inevitable for working through trauma, but working through is essentially different from merely repeating and acting

out the past for working thorough is “a controlled explicit, critically controlled process of repetition that significantly changes a life by making possible the selective retrieval and modified enactment of un actualized past possibilities” (14).

The trauma in relation to acting out and working through are combined factors but both are related to edified to endure spirit of death person. Whether the person is alive or not spirit of others come in the psychology of the sufferer. Hasan is follower of Lacapra says: victimization for a totalizing didactic mission of their own in which the horrendous suffering others had to endure is sublimated into another edifying spiritually uplifting (16).

Hasan scratched Ogle’s stomach for a few minutes and said for Zehra to say something. When she did not Hasan remarks “well at least we know how to avoid death. Give into the spirit’s desire” (127). The military regime action is t make death of the common people. They are in the process of acting through trauma. They have not come to understand the spirit of dead people. Hasan believes in working through trauma as he is moral imaginative, intellectual and thoughtful person. He understood that the pain in collective and defined character to hold upon moral responsibility of others. In this sense, Shamsies ethics is moral based in the framework of cultural trauma research. Shamsie considers the moral being to have collectivities experience. Human cycle, but it should be under moral lesson. The political action and the performative trauma are based on moral disciplines. So it is dangerous and the people should be away from it.

Salman believes in memory. His emphasis is on the people to reconstruction the memory and to serve one another. Memory is the central to being a human. Thus truth and falsehood memory have been made problematic. “Tell us of a reality or truth that is not otherwise available” (3-4 *Unclaimed Trauma*). So psychology finds a place

for itself as the scientific study of human species in general and individual memory in particular. Salman says, "To stay out of a organized politics and creates a non governmental organization that will be involved in various development projects and will rant and rave against the power- that be whenever that seems necessary" (210). Salman is a politician. His main objective is to raise consciousness about the military regime to common people. He understands the pain and suffering of the common people and their fundamental rights. "I realize to form my own party I'll have limited short term success, but you know what the wonderful thing about democracy is?" (211). He loses his confidence, because lack of efforts of others. He is traumatized, people who loses the support for justice. He is experienced with reality. But the reality is untold by the military regime. The military people regime by cuts the views of the common people. The ethics of military regime undergoes with the narrative of suppression of the past history. Salman says, "pendulum time . . . the inability of democracies to succeed in the country. The cycle of failure"(209). He is emotional he give attention to the rights of and freedom and believe in freedom. He is incapable person to fulfill the desire, the desire of people and his will to prove and liberate in proper time. The military regime demoralizes the perception of Salman to underestimate his vision for the common people.

Ami a rebellious woman, she perceives the belief of freedom. Her moral is to conceptualize the freedom to the people. She says "please I need electing" (205). She is traumatized physically and psychologically. Traumatic memories of female character determine the direction of the plot of the story, because civil war experiences and dreams are the main direction to forward story Caruth hints in this way: "[. . .] the horrible and catastrophic events and horrible scene with sudden and massive death. For example, who suffers this sight is a numbed state, only to relive it

later on in repeated nightmare is central and requiring image of trauma in our century” (Unclaimed Experience 181).

Hasan suffers from the horrible and catastrophic events through house arrest of Salman and the events of Azmeen’s death repeated nightmares. He became traumatized due to accidental death of Azmeen. He feel to his knees in front of the yard “ . . . please don’t die hands raking through the flower bed plastering mud across face and hair again and again hands moving up from chin to scalp, stanching and reversing the trial of tears and shout don’t die don’t die” (191). He is overwhelmed with individual emotions. His reason is to forgive other’s rights to freedom and so his moral to triumph is for other to reckon the freedom and search for survive in the difficult situation.

The narrator is able to understand the Pakistani because she get influenced with the social and political for their crisis of identity and value for personal and country. In this regard Marangloy George says, “Testimonies from war survivors reminds us that war does more than simply violate, and individual’s bodily integrity; it also crushes social and cultural institutions that connects people to their history, identity and value” (31). She understands that the period of civil war instability political disorder people effect of crisis identity and values of country and history; but they traumatized victim of civil war for their identity; being citizen country they look as second class citizen. In the similar way the narrator says, “But I was lucky to discover my spirit and discover its desire” (121). Further she says, “ I miss them, though mangoes, I mean – one day . . . I will take an armload of mangoes, sit under tree and george myself of them. Then I will die” (122). Furthermore she says, “We all did. I don’t know . . . perhaps we were all just acting in self defense insisting that he would be all right that we would be all right, just so we needn’t contemplate the

alternative” (113). The narrator feels nostalgic. She is struggling with the identity of the people and the soul of their desire. She experienced her past identity to Hassan’s family. Something memory haunts to her which does make to wait for future. The sense she has is the sense of communality. She also feels to die in her homeland. The sense of being part of the landscape. This shows that the narrator admits her individual identity as English and she is influenced with the communities’ culture of the Pakistan. culture The of previously and the ancestral. Now they are the part of the land and the people. They are in search of right and identity. They do not have singular identity and wanted to contemplate their life to be collective being.

She disassociates her attitude to act the suffering. She even shows sympathy and efforts to the common people who are living a low life. It is “Disassociation retreats from this insight since, in place of those ungovernable process of the mind . . . that are constitutive of meaning an defect . . . it is the nature of the event itself which prompts its disassociation” (*Trauma Theory: Context, Politics, Ethics* 23). Further “trauma brings about dissociation of effect and representation: one disorienting feels what one cannot represent; on numbingly represents what one cannot” (*Writing History, Writing Trauma* 76). The narrator meets a widow is surrounded by the body guard of Zafar Haq’s military forces. She describes her situation, “As violence in the city spread even to its more elite enclaves, the bodyguard had become a source of envy among the many women who found themselves paying for the services of armed body guards who terrified them (57). The narrator says, “By the way did you know you’re compromising my honor by not marrying me? One of your friends just told me so”(61). The narrator dissociates her suffering, pain where she does not know personally to act as to share pain by helping her. She finds the problems and she dies

afterwards. This is the experience of the narrator for the thing which she did not experience before.

Smith postulates, “remembering also has a politics . . . and politics of remembering is the central to the cultural production” (18-19). Hasan’s memory is interlinked with history. History is fact as if it is dedicated to the events. The events in the life of Hasan’s story become nostalgic and unforgettable. History means the study of the past and has a special attention to the written record of activities of human beings over time. The narrator says he wanted to cry again back instead he stared defiantly back to her. “It would have been, could have been my chance. And it was so close, Ami I’ll never get a chance like that again. Not now.. It’s too late”(197). It shows the guilty and working through trauma on the life of Hasan. He always remembers the facts and events. He often brings the example of dying his true friend Azmeen. In a way he deliberately shows Pakistani’s life lived in a communal life experience. This type of experience permits that they have certain cultural legacy and distinct myth. Though the psychological trauma of past haunts each and every time. he could not able to help his because he is bound under the authority of military rule. Frequently he thinks the activities of past and memorize in the present. The narrator says “may be he was doing it, getting so involved in making the kite fly because he knew I was watching” (198). He is traumatized of unexpected death of Azmeen. He flashback the events and suffers as if perhaps how it had happened. He believes in freedom and become emotional to others.

To sum up, trauma related to cultural identity is influenced by the contemporary historical socio-cultural power under the military regime of Pakistan. Similarly, it is the social survey on the basis of moral-legal rights, are controlled by the authority. By the way writers of twentieth century are emphasized on the psyche

through marginalized character. Shamsie's ethic is to observe even in the elite groups there is class domination. Class domination is the participatory of politics has been created differences. She considers that people are not able to handle their constitutions fundamental rights. The moral-law and equality for the common people have violated in the name of fraternity. The sovereign power is imposed and people lose consciousness to evaluate others; which is the crux point to be traumatic. The emotions and their desire are suppressed and they are not able to support the democratic rules of the government.

Collectivities restrict the assumption of dictatorial rule, that community's revolt against the tyrannical government. Shamsie brings the past memory in which she attempts to bridge the gap by placing in time and socio-political context. By placing the past historical events representation of historical context, collective trauma help to heal but come to terms with the wounds and scars of the past. In fact individual trauma transcends on the process of reconciliation. Individual needs the freedom. Freedom is the symbol of identity that involves a cultural reference. The family of Salman Manoon has the past and present of being victim and they are also the witness of the political upheavals of Pakistan. The youth such as Salman Mamoo is targeted aggressively by the government which illustrates the criminal mindset of dictatorial regime. Further more, Ami, Aba, Hasan, are the witness of what has been happening in Pakistan from the past. They seem helpless in order to do anything more so they are trying to adjust with the contemporary situation by lamenting, grieving over the past and showing frustration and anger to the present.

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