

## **Trauma Narratives: A Psychological Study on the Select Partition Writing**

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### **Abstract**

The history of partition has been the history of trauma and dislocation. The deficiency in recounting the history of trauma is that humanity awarded cardinal forces rather than emphasising the victims' vulnerability. The traumatic experience is stored in an unconscious part of the brain as a photographic negative. Trauma studies examine trauma's psychological, rhetorical, and cultural impact on literature and society. Scholars study the psychological and social aspects that influence a person's understanding of a traumatic experience and how language influences such an experience. This paper tries to investigate the trauma narrative from multiple perspectives. First, the individual trauma narrative is analysed from man, woman and child outlooks. Second, the collective trauma narrative analyses the communal distress during the partition and the aftermath creates enmity among the Hindus and Muslims who once lived calmly as brothers and sisters. Literary giants like SaadatHasanManto, Rajinder Singh Bedi, RanaDasgupta, and BhishamSahni are evident in how they employ fiction to depict the individual and social reality of those who endured enormous suffering during India's division that is investigated with trauma narrative.

**Keywords:** His-trauma, Her-trauma, trauma narrative, partition, juvenal trauma

### **Introduction:**

Literature about the partition combines agony, pain, and bloodshed. It does not stop at eradicating the link between literature and history; it also interacts prophetically with our national future and urgently demands that we become civilised. The anticipated dimensions of fragmentation are war, massacres, the holocaust, and natural disasters, which inspire authors to create magnificent works of literature and other art. Unquestionably, the separation of India is regarded as a monumental historical catastrophe and a communally elevated tragedy of colossal proportions. During the 1947 Indian partition, it is estimated that many people were assaulted, a large number were molested and transformed, and an untold number were uprooted and changed into

refugees. India and Pakistan were separated into two separate countries in August 1947, following the end of the British Raj. Before their departure, the British conceived the partition project to split the subcontinent along religious lines, containing the majority Hindu population in India and Pakistan with the majority Muslim population.

The division of India and its vastly diverse population, which before the partition was known for its adherence to secularism and its soul of communal living among people of different social backgrounds (although plagued, like all societies, by repressive social apparatuses such as patriarchy, casteism, and hegemonic transmission and distribution in the social equipment), would sow the seeds of trauma in those who were subjected to the brutal consequences of the partition. Numerous frightening clashes between various religious communities, thousands of deaths, crime, kidnappings, sexual violence, a powerful impression of enmity for the other nation (which to this day occupies a large portion of the patriotic fervour in both countries), and finally, the social revolution of millions of people between the two recently created countries, which, if viewed from the perspective of people who traditionally inhabited one of the countries, was a devastating event. Millions had perished. Many were left homeless. Numerous individuals have lost their relatives. Many were unable to cross the border. These horrifying occurrences are the building elements of a trauma that not only taunts the survivor but inevitably plays a significant part in defining their identity and memory.

The researcher has selected two major types of trauma narratives that are individual trauma narrative and collective trauma narrative. In the individual narrative, three narratives from men, women and children and collective narratives from several groups are discussed. Literary giants like Saadat Hasan Manto, Rajinder Singh Bedi, Rana Dasgupta, and Bisham Sahni are evident in how they employ fiction to depict the individual and social reality of those who also endured enormous suffering during India's division.

### **Approach: Trauma Narrative**

The Indian subcontinent has never fully recovered from the partition. Numerous individuals criticise that true catastrophic events are not reflected in their written history. Apparently, for a few individuals, the result was traumatic in the original sense of the Greek word *trauma*: a physical hurt. The calamity of partition resulted in physical and psychological harm, with the physical affliction being limited by the possibility of preserving a culturally distinct physical appearance. In literature, the depiction of tragic violence appears to be more potent than in history. The Partition was a disastrous event that significantly impacted society, culture, and literature. This type of trauma wiped out ordinary folks. Khalid Hasan describes the partition thrash as, "The great tragedy of the partition of India lay in the sectarian and religious bloodletting which preceded and followed

it..”(Tiwari 54). This cruel incident murdered people from both countries. There are few historical analogues to the savagery that occurred during the division.

Trauma studies concentrate on psychological trauma, its language representation, and memory's role in defining individuals' and communities' identities. Poststructural, sociocultural, and postcolonial theory are coupled with psychoanalytic theories of trauma to explain traumatic experiences and their effects on identity and memory. Trauma is an experience that disrupts emotional organisation and perception of the external environment. Trauma studies investigate trauma's psychological, rhetorical, and cultural effects on literature and society. Academics investigate the psychological and social factors that influence an individual's perception of a traumatic experience and the impact of language on such an understanding. Formal developments in print and digital texts that demonstrate how extreme experiences impact identity, the unconscious, and recollection continue to be the focus of the study. Trauma studies began in the 1990s and utilised Freudian theory to develop a model of trauma that challenges language and shatters meaning. This paradigm of trauma says that suffering cannot be represented. A more pluralistic definition of trauma followed the traditional paradigm swiftly, indicating that trauma is one of many responses to an extreme experience, not its defining characteristic. The notion that trauma challenges language, splits the psyche, and shatters meaning establishes the essential limitations of the discipline and continues to drive the critical discourse, even though alternative approaches have displaced it.

Trauma is the distressing emotion caused by realising and remembering the cruel, unjust, and horrifying events of one's history, which is highly disturbing and maintains a sense of contradiction and incompatibility between the present and the past. However, the portrayal of this trauma for the goal of recognising and letting it be known in the social and economic realm can be challenging, as was the case in the years that followed India's division. An approach based on historical facts is insufficient for depicting the realities of the people throughout partition times because, as it turns out, historical memory has the propensity to prioritise the interests of the modern world and its concept of "moving forward by forgetting." An objective approach to understanding our society, and in this case, the trauma of the people who endured the partition, ignores the quotidian suffering of the masses in favour of each country's right-wing propaganda politics of having to move on their routes as newly independent countries towards a better and more developed future, adopting a position that is both blindly patriotic and factually ignorant. This inadequacy of an analytical method for expressing social pain is essentially the incubator for using fiction to illustrate the genuine agony of the partition. Numerous authors have, over time, employed fiction as a source of social narrative to project a natural and unaltered conception of reality and bring to light its most profound aspects, which are frequently overlooked by historical memory.

## Individual Trauma

### His-Trauma Narrative: Saadat Hasan Manto's "Thanda Gosht," "Toba Tek Singh"

Saadat Hasan Manto uses fiction as a metaphor for the depth of pain caused by the conflict between India and Pakistan and the immense animosity of the separatists. In "Thanda Gosht," a man faints upon discovering that his intended victim has died. This frightfully real picture of separation anxiety is achieved through the medium of fiction. Most of Manto's books stem from taking truth to extremes. It has just become surreal or fictional to the normal mind. The story takes place in a psychiatric asylum gives a symbolic meaning. He deliberately chose a psychiatric hospital as the setting for his novel, emphasising not only the trauma of separation but also the people driving them insane, as well as the inmates' failure to accept the decision to separate by portraying the sanity of a mentally ill man in exile, the pain of the separation of Pakistan and India on the one hand, and the powerlessness of the Indian people on the other. These misconceptions distinguish Pakistan from Pakistan and India from Pakistan. According to Zargar, the Lahore Temple madmen are representatives of his global community without patriotism or religious divisions. Their community is an indirect blow to a healthy community as their simplistic reasoning is more intelligent than institutional inmates. Bishen Singh is an example of a world without borders and restrictions, as he does not want to live in Pakistan or Hinduism. Borders are identities that people cling to without their consent, which is why they resist. He wants to return to his hometown and the origin of his identity, Toba Tek Singh. Manto, through his spokesperson, Bishen Singh, declares that dividing the country based on religion is absurd. Bishen Singh would rather die in no man's land than choose between Hindustan and Pakistan.

"Khol Do" (Open It), by Manto, is set in post-partition Lahore. Sirajuddin, the protagonist, awakens to the screams and shrieks of hundreds of men, women, and children. He remembers his pre-conscious condition when he had a family – a slain wife and a missing daughter. A group of volunteers has offered help to those in need. He meets his semiconscious daughter at a relief camp hospital and says, "She's alive" (Manto, 14). The story has a psychological connotation in this context. The bruised and wounded girl reacts passively and robotically to the term or expression. Sakina's mechanical response to "Khol Do" may be viewed as a dissociative condition in which the traumatised individual feels disconnected from the body and emotional experience. Manto's ability to convey the delayed consequences of horrific violence on the body comes from his Partition writings. Sakina's dissociative state is shown by her mechanical response to the doctor's direction to "open it"; she numbly lowers her salwar after being assaulted by the volunteers. Foucault writes in *The History of Sexuality* that "Where there is power, there is resistance" (95). Foucault says, regarding power relations, that the fight for power is not merely a dominant-oppressive relationship

but that there is also resistance and retaliation. Resistance is often passive and audible, not necessarily aggressive and prominent. Silence is a powerful protest strategy in such situations.

**Her-Trauma Narrative: Rajinder Singh Bedi's "Lajwanti."**

Women were disproportionately affected by the tragedy of the division. As the pride of their group or nation, women were the prime targets of violence and disgrace perpetrated by the opposing community. In addition to the thousands of women who were murdered during partition, more than 80,000 women were abducted and subjected to sexual violence. These ladies survived despite being sexually abused by both males from the opposite community and men from their community. Some were forced into marriage, while others were disrobed and shown. Still, others were freely traded and transferred from person to person. Some women were mutilated and maimed. The breasts of women were amputated or branded with victorious messages. Some women's wombs were torn open, and their unborn children were killed.

Survival necessitated that women undergo horrific torture. The Governments' Scheme for the Recovery of Abducted Women proved to be their secondary displacement in most cases. The abducted women had become accustomed to their predicament. Moreover, the forced recovery disturbed their existence once more. Families of many rehabilitated women rejected them. These women were placed in camps and ashrams. Some of them were young parents, whereas others were expecting. They experienced nothing but torture forever. Women with male relations, including fathers, husbands, siblings, and children, were eventually permitted to restore their lives. The women who had lost male relatives, however, became prostitutes. Those children who lost their parents or guardians as a result of the catastrophe became orphans immediately and suffered severely. Children born as a result of abductions and rapes posed a major worry.

Difficulties arose when determining to whose country they would belong. People desired solely male children for adoption. Adoptions of girls were made to obtain maids for domestic duties. These youngsters endured tremendous suffering after losing their parents or guardians and their love and care. Despite the pain, the split enabled a fundamental recasting of women's identities. Due to the pressure of their circumstances, women underwent a significant psychological transformation. The turmoil of migration separated them from their domesticity, and they relocated to the outside world to find employment and rebuild their homes. During the partition, the seeds of women's and men's equality were sown.

In "Lajwanti," women have completely internalised the idea that they are little more than property. Imagine the agony of being kidnapped, transferred to a foreign nation, and repeatedly raped over the course of several years. "When you finally return to your home country, you are often ejected from your prior domicile and informed that your failure to commit suicide has brought

your family immense embarrassment.” (23) The husband of Lajawanti is initially overjoyed when she is among the returned women. Sunderlal accustomedly beat his wife for the least infractions. He inquired if the man she had spent many months with when abducted abused her. The husband then begins questioning why she appears better and healthier than before her abduction. Perhaps she was more content with the other man. He guarantees she will never be beaten again and honours his word. He no longer critiques her as he once did. They never disagree on anything. Initially, she is pretty joyful. Then she understands why this has occurred. This concept dictates that Sunderlal should not welcome his wife, who has been kidnapped and potentially violated by the "other" side.

Sunderlal's advocacy for accepting kidnapped women undermines this macho ideal. Even with certain local males, he says that society and the abductor should be held responsible for a woman's suffering. Ultimately, he succumbs to the same cultural ideal by refusing to acknowledge Lajwanti's background and says, "Let go of the past." (Menon and Bhasin 23). "A culture that refuses to accept them back and does not rehabilitate them is a corrupt, filthy civilisation that must be eradicated..." (Bedi 57). He urges people to welcome these women back into their homes, respect them, and treat them graciously without verbally or physically reminding them of their humiliations. He disputes the traditional concept of a with Narain Baba and his followers Ram Rajya says,

In Ram Rajya, a man cannot commit a crime against himself. To inflict grief on oneself is as unjust as to inflict pain on others... Even today, Lord Ram has expelled Sita from his home since Ravana forced her to remain with him... Was Sita guilty of any sin? Like our moms and sisters now, was she not a victim of violence and deceit? Is it a matter of Sita's veracity and fidelity, or Ravana's wickedness? ... Once again, our innocent Sitas were expelled from their homes... (Jain 60)

Sunderlal's compassion for stolen women and his feelings for Lajois sincere. The sight of his genuine personal anguish at the loss of Lajwanti silences the morally self-righteous and priest-influenced committee detractors every time. A large number of individuals admire his doctrine and practice. He treats her with great kindness and affection and refers to her as Devi instead of Lajo. Lajwanti wishes she could tell him everything about her dark days of suffering "so she could feel clean again" (Bedi 65). However, Sunderlal does not wish to hear her story. He silences her attempts to tell him by declaring, "Let's forget about the past!" You didn't do anything sinful, did you? Our society is culpable for failing to recognise women like you as goddesses. It should feel shame for its actions. You should not feel unworthy." (Bedi 65).

She aspires to be his "Lajo" once more, but Sunderlal is incapable of understanding her emotions. She had come home but had lost everything, so no one could see her tears or hear her cries because they were blind and deaf. In the same manner that his past harshness deprived

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Lajwanti of the opportunity to live a compassionate life, his current worry does not satisfy her desire for affectionate care. He eventually views her as a "devi." (Bedi 67) She, on the other hand, yearns to stop lamenting the past, to be accepted as a victim of historical circumstances, to be treated as a flesh-and-blood human who has endured much but will not wilt when touched, and, most importantly, to be embraced as a woman who is physically alive and yearns for the gift of love. Although Lajwanti returns home and is rehabilitated by her husband, she is never permitted to return to her previous self, despite her yearning to do so. She never regains her prior identity following her abduction. Her identity has transformed into a Devi, whom her husband reveres. She endures pain in quiet. She and her hubby are estranged, but she cannot even consider a divorce. She suffers as a result of her inability to maintain a healthy connection with her husband. She cannot transform into Lajo, thus she remains in Lajwanti with the touch-me-not plant.

### **Juvenal Trauma: BhishamSahni's "Pali"**

Pali, a refugee boy, separated from his parents, was taken in by a Muslim couple without children before reuniting with his parents. Uncontrollable circumstances and societal and religious fanaticism contribute to the child's and his parents' suffering. These are the first lines of the narrative: Life continues endlessly. Its ends never meet in the mundane world of reality or the fictional universe. Readers persist in the expectation that these aims may eventually coincide. In addition, occasionally, they believe that the ends have been attained. Manoharlal's family joins the crowds boarding the Lorries in front of a refugee camp in a small town on the other side of the freshly built borders. Unfortunate minorities are being evacuated en masse by force. Pali, the four-year-old son of Manoharlal, becomes separated from Pitaji (father).

Manoharlal fruitlessly seeks his missing child. To ensure their safety and survival, they must cross the border before nightfall. The refugees' hearts were empty of emotion. Once upon a time, Pali went missing, prompting the entire Mohalla to search for him. However, they cannot wait any longer for Pali. Their survival and safety are more important than the life of one youngster. Manoharlal and his wife are compelled to embark on a journey for survival. Kaushalya, Manoharlal's wife, weeps ceaselessly for her lost child. His encouraging and consoling words had little effect on her. Although he hopes to discover the child, he is resigned to his fate:

‘What can we do if we cannot locate him?’ God has shown us mercy by sparing us a child. We must express our appreciation for his assistance. You are aware that Lekhraj saw the murder of his three children. This is God's intention. We must recognise its inevitability. (Prakash 122).

Nevertheless, Kaushalya's motherly heart still aches for her kid. She cannot accept the will of God, which holds yet another surprise for them. While several other trucks pass them on the road

without issue, marauders armed with swords and spears attack their trucks. The newborn sitting on the lap of Kaushalya is ruthlessly abducted and murdered. Manoharlal and Kaushalya have abandoned their home and all of their possessions. Their son has gone missing. They are robbed of their goods, and the marauders murder their infant. That was a struggle to survive! The pessimistic view does not lessen Manohar and Kaushalya's unending misery and pain. Manohar decides quietly that he will return to his former town in Pakistan to locate and rescue his child. Shakur Ahmad and Zenab, a childless Muslim couple, plan to adopt and raise Pali if no one else claims him. Pali mourns his parents for two days before Zenab's care and consolation enable him to forget his sorrow. A woman's breast is the most effective defence against a man's disease and the greatest source of tenderness and affection. It appeared as though Zenab had built a palace of love for the baby. Zenab experienced, for the first time in her life, the tremendous sense of duty that is unique to childless women. A small, frail body was clinging to her as if it had been custom-made to match her physical characteristics. No one tries to claim him. Shakur and Zenab feel joyful.

Additionally, Pali becomes more communicative on the third day. He is circumcised and converted to Islam at the Maulvi's suggestion, not that of the Muslim couple. He is renamed Altaf Hussain and gradually adapts to the new lifestyle. Ironically, while Altaf Hussain offers happiness and joy to the Muslim couple, as a Pali, he has brought suffering and agony to his Hindu parents. Manoharlal, unable to bear his sadness and endure his wife's anguished distraction, requests the government machinery repeatedly to discover his lost child, and he makes multiple trips to the ancient town in Pakistan with the government search group. Two years later, after countless futile attempts, he finally locates his child. When a Hindu-Muslim conflict emerges, the subject of reclaiming the child takes on a religious component.

The Maulvi, the police officers, and others think that "by not removing the child, they were doing a virtuous religious service" (Prakash 132). The Muslim couple attempts to elude the search party for many months. Finally, a trial is held in which Manoharlal must submit evidence. When Altaf fails to recognise Manoharlal, he experiences unbearable agony. He is finally relieved when the child recognises him and his wife in an old photograph of Pitaji and Mataji. In another clip, he recognises Shakur and Zenab by their aliases, Abbaji and Ammi. Manoharlal is destined to fail in his endeavour.

Nevertheless, he assured Zenab, "Bahen, I am not pleading for my child. I implore you to save the life of my wife. Both of her children are missing. She misses Pali very much. His absence makes her insane. She always considers him, day and night. Please have compassion for her" (Prakash 137) is fruitful. Zenab recognises the mother's suffering and sends Altaf with Manoharlal. She possesses both humanity and compassion. What religions cannot repair, human kindness can. Her final act of heroism, which consisted of giving up her adoptive child for the Hindu mother's



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sake, has thrown a permanent shadow over her life. She disregards her dismal future, in any case. Manoharlal promises to send him to her annually at Eid, the only time she anticipates seeing him. Altaf must again face suffering in order to acclimatise to Hinduism. The operation begins when he crosses the border. As he exits the jeep, the social worker removes his Rumi cap and discards it. Pundit, the Hindu version of the Maulvi, conducts the boy's circumcision at home with a havan. The boy's head is then shaved, yet a tuft of hair remains. Initially converted to Islam, the Pali language was later cleansed into Hinduism. "The image of Pali, a little boy who was first shorn of his foreskin and subsequently shorn of his hair by zealous zealots, is deeply moving" (Prakash 107).

Pali, his Hindu parents, and his adoptive Muslim parents undergo unfathomable suffering due to the struggle between religions and cultures. Due to separation, conversion, and purification, Pali becomes a puppet in the hands of religious and communal extremists. Pali survivors of the partition feel doomed because they cannot forget their pleasant past in the terrible present. Even if they have established themselves in new homelands and flourished, there will always be a great ache in their hearts and minds for the lost nation of happiness and tranquilly. His painful longing and stinging remembrances will continue until his death. The survivors must therefore endure until their deaths. Suffering is a part of the existence of the survivors. After losing all of his possessions, home, hearth, native location, motherland, country, culture, and traditions, his life was filled with misery, pain, and suffering.

### **Collective trauma: Manto's "Toba Tek Singh," "The Dog of Tithwal" and Dasgupta's *Capital***

Collective trauma refers to psychological responses to a traumatic incident that affect a society. Collective trauma is not simply a historical truth or occurrence but also a group's collective memory of a terrible incident that occurred to them. In his 1972 book, *Everything in Its Path*, American sociologist Kai Erikson is one of the first to demonstrate communal trauma, the book detailed the aftermath of a catastrophic flood. Gilad Hirschberger of the Interdisciplinary Center in Herzliya, Israel, defines the word:

Collective trauma relates to the psychological reactions to a catastrophic occurrence that affects a whole society; it does not simply represent a historical fact, the recall of a horrific event that occurred to a group of individuals. It implies that the disaster is represented in the group's collective memory, which, like other kinds of memory, includes a copy of the events and a continuing reconstruction of the trauma in an effort to make sense of it. (Hirschberger 8)

To dissect the mechanisms underlying collective traumas, Trauma, whether individual or collective, fractures and fragments are disowned and remain mute. It produces denial and amnesia. To aid in its healing, we must choose to acknowledge, observe, and consequently collectively feel

what has transpired, including the most horrible elements we would prefer to forget. Because turning a blind eye — disregarding, denying, diminishing, or purposely forgetting — perpetuates the inequitable and inhumane institutions that created them. Similarities can be observed in stories such as “Khol Do” and “Toba Tek Singh,” in which the girl lying half-dead on the ground and the man who died on the border yelling the name of his town make the reader aware of the severity of trauma by alluding symbolically to the identity-related existential crisis that people faced.

In *Capital*, Rana Dasgupta analyses gender dynamics through the story of Sukhvinder, a Sikh businessman whose marriage has failed. While looking for her marriage partner, she told all potential partners that she would not leave her father's business to start her family. As a person, I chose Dhruv, a Hindu. Dhruv had little to say, but his mother had much to say. She was unhappy with Skvinder, thinking that her daughter-in-law would use her financial clout to force Druve out of her family home, but she persuaded him. She did her best while running her father's business, cooked all the meals for her husband's family, and Dhruv's mother gave her a scholarship out of the profits. Even her mother-in-law began to believe that Skvinder had evil abilities, but that did not dispel her suspicions. After a while, Dhruv's only reaction was to strike her wife, and she fell to the ground for the first time. In the end, Skvinder left. Dasgupta, who only discusses with Sukhvinder, not Dhruv, seeks to convey Dhruv's legitimacy and use it to explain why other men are likelier to beat their career-minded wives. Dasgupta argues that Dhruv's reluctance to approach his mother stems from the Hindu conception of a divine, maternal feminine energy, in contrast to the corrupt modernity represented by women like Sukhvinda. Thus, “a mother's betrayal seemed so unimaginable that sons often jumped to her mother's side. In addition, gentle and violent men would challenge their much more intelligent and articulate spouses with the words” (Dasgupta 45). At least, in this case, Dasgupta shifts the appearance of sexism from the mind of a man to a conflict between two women of different ages. “I'm here” (56). According to Dasgupta, the emotional distress these conflicts cause to men outweighs the effects on women. As evidence, he mentions the kidnapping and rape of an Indian woman during the period of division. He believes that many men in northern India have become mindless consumerists and sexists in order to assert their masculinity. Incongruously, Dasgupta concludes that women are “unambiguous adherents of the new India,” which explains why their thoughts were so unburdened and why they were so successful in the job.

In “Lajwanti,” the feelings of men and women leading up to the agony of division are presented in very different ways. Post-split climate causes Sundarlal to quit Lajwanti and Dasgupta agree that the way men idolise women hinders their ability to communicate. Dasgupta says that Dhruv's religious attachment to his mother prevents him from opposing her. Sundarlal recognises

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her wife as a god and therefore cannot speak to her as her physically injured person. This is not the result of individual suffering, but of social unrest.

In contrast to Dasgupta, Bedi sees female longing as a form of unstable energy. Sundarlal's devotion to his wife is somewhat selfish as it prevents him from facing what happened. When Sunderal and Rajwanti are reunited, Rajwanti endures the grief of separation and disputes Dasgupta's conclusion that most of this grief is interpreted as male castration. What is castration, if not the denial of the ability to determine one's own destiny and sexual autonomy? Women in India and around the world have never been free from this practice. Why should trauma be given a gender? Dasgupta is not indifferent to women in his books, but he does not include women equally in his study of the Delhi spirit, which her husband does not address. Fragments and ruptures of trauma, whether individual or collective, are denied and silenced in order to break down the mechanisms of shared collective trauma.

Manto's "The Dog of Tithwal" (1987) very effectively shows Partition's sorrow and grief. The story begins "The weather was pleasant; the wind blew the perfume of wildflowers across the land," (Manto, 2), which depicts nature at rest, and suggests peace between the countries. The equal height of the two hills, behind which soldiers hid to escape notice, signifies equal strength in both camps. The mountain separating the two countries makes subservience inconceivable. Stone mountains symbolise India and Pakistan's unshakeable attitude. The beautiful sky indicates that the clouds have departed, and the valley is full of optimism and new life. The armistice is not permanent, as the lovely weather shows. The seasonal cycle also shows this "Winter and summer seem at peace" (Manto, 2). The creek has also been used well. Streams are life-giving because water is synonymous with life. The stream's zigzag path shows the impossibility of the two nations' hopes. The stream's zigzag pattern is reminiscent of a snake. Snakes with deadly clasps are harmless, although they use them when threatened. The seemingly harmless stream might erupt with great intensity.

Nature is portrayed as numerous tremendous elements guiding the soldiers on opposite sides of the mountains. The fruitless fight between the two sides kills the dog. During their power struggle and display of hostility, Harnam Singh shoots and kills the dog. Two troop camps play a game with it. The dog dashes to both camps for help, but to no avail. They regard it as a toy they can control. The dog's predicament resembles Manto's following the divorce. Jagdish Chandar Wadhawan summarises his situation as the partition's terrible truth loomed over him. Before his eyes, the solid, united India of his fantasy crumbled. He never imagined such widespread religious slaughter, burning, and looting. Lahore's once-familiar atmosphere seemed strange to him.

**Summation:**

Trauma Narratives are analysed from an individual's perspective as well as from a collective perspective. These narratives include separation, difficulty, pain, displacement, dispossession, destruction, sadness, sorrow, and anguish. This unfathomable human pain endured by the survivors (and, of course, the victims/sacrificed) has no historical expression. It is only the history (i.e., the history of leaders, wealthy, high-flying people at the highest levels of society and politics) and not the low story (i.e., the history of the great majority of familiar people at the lowest levels of society) of the people.

Manto's writing, especially "Toba Tek Singh," was influenced by his alcoholism and sadness. Even using a mental facility to represent the "madness" of partition was based on his experience. "Toba Tek Singh" and Bishan Singh indicate the psychological agony of partition and the author's relocation and identity crisis. The subcontinental environment influenced perceptions and treatment of the mentally sick around the partition. When Lajwanti disappears during the turmoil, her husband advocates for the return of abducted women; however, his wife's return presents him with a conundrum in expressing his emotional metamorphosis. When Lajo returned, she was quivering with hope, anguish, and dread as she stood before Sunderlal. The author highlights the issue of silence; the ordeal of kidnapping is deemed particularly reprehensible. Pali, his biological Hindu parents, and his adoptive Muslim parents go through unfathomable suffering due to religious and cultural discord. Since separation, conversion, and purification put Pali in the hands of religious and community extremists, it has become a puppet language. The Pali people who made it through the division are hopeless because they are stuck remembering the good old days rather than facing the terrible present. Two sides' pointless conflict kills the dog. Harnam Singh kills the dog during their power struggle and enmity. Two camps play it. The dog tries to help both camps but fails. They consider it a controllable toy.

Examining the short stories from trauma narratives demonstrates that the survivors endured endless obstacles and unfathomable suffering. Indescribable and incomparable human misery came from the disintegration of established social patterns and institutions and disrupted social ties and lifestyles. In the struggle for independence, which turned out to be a collective struggle for political security and power, communal and fanatical sentiments have reached a peak.

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