

(Re) Living the Partition Trauma: A Psychoanalytic Study of Gulzar's Footprints on Zero Line: Writings on the Partition

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Abstract. This study examines the trauma caused by the partition of the subcontinent as represented in Gulzar's selected short stories. The partition of the subcontinent is a historical phenomenon that affected the lives of the people in South Asia. This research tries to reveal how the things left behind resurface in new contexts. Freud's psychoanalytical concepts of the 'Conscious' and the 'Unconscious' have been employed to explore the disastrous effects of the partition on the lives of the people living in this region. It also uses Bernstein's notion of re-contextualization in analyzing how the Partition has been revisited decades later in Gulzar's selected short stories. The study illuminates the elements of loss and tragedies through fabrics of memory, melancholia, and (re)living the trauma in the selected short stories. The research concludes that the effects of trauma and nostalgia are ongoing on people's present and future lives. The study reveals how madness, death trauma, and fear of abduction due to the partition and modern contexts have both continuation and uniqueness.

Keywords: Partition, Trauma, Nostalgia, Memory, Melancholia.

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1. Introduction

Partition is central to modern identity in the subcontinent as it contains unimaginable memories of violence. Jalal (2000) called the Partition a central historical event of the twentieth century in South Asia. Partition is commonly understood as the division of a state into two or more entities, where both countries make great boundaries and in which at least one is a successor state while the other state is in developing continuity. The Partition displaced between 10–12 million people on religious lines, creating overwhelming refugee crises in the new dominions. Ishiyama (2018) writes that there was large-scale violence that disrupted the circle of normal life, with a great loss of lives, identities, honors, and dreams that were associated with the partition. In the partition, dehumanization and honor-killing created an atmosphere of disgust and

fear between India and Pakistan. It casts gloomy shadows on their past, present, and future. The Partition of 1947 has influenced the works of a whole generation of writers and continues to do so. Veteran poet lyricist, Gulzar, is known for his selected short stories "Crossing the Ravi", "Two Sisters", "Fear", "Partition", and "LOC" -- all throb with the lived experiences of the partition. The parts of his newly published anthology *Footprints on Zero Line: Writings on the Partition* (2017) bring out the (re)living of trauma of the Partition 'painfully alive' by examining the status of refugees in the post-partition era. *Footprints on zero line* were originally written in Hindi but Jalil translated them into English. These selected short stories explain the horrors, madness, and consequences of the Partition that has been living with even after seventy-three years of independence. Gulzar does not remain a captive of

his memories because his creativity moved on with his selected short stories, films, television series, and songs. The personal and the real incidents of the Partition are never far from the remembrance of Gulzar's writings on the partition. Gulzar reappears in the partition to testify to the pain of different traumas in people's lives.

They were willing to get believed that their loved ones were merely lost, not gone forever. Reading the contents of *Footprints on Zero Line* in a particular order, the reader feels that the Partition is not merely an act of severance but a historical event that is located in a certain time and place. The Partition of 1947 seems to rise above its time and circumstance that speaks to him, and not just once or twice but many times. It is a metaphor from cinema as a 'voice-over' for the work of Gulzar. This initial impression is reinforced when one takes into account this volume in its entirety.

The present research explores the Partition not merely in terms of the events of August 1947, but as an ongoing process that continues to show the political, cultural, emotional, and sexual life of the partitioned people in South Asia at the time of partition. The research analyzes the ways to locate the Partition and the attendant system of minorities and sectarian violence through the idea of beliefs as continuing, unfolding processes of the concept of postcolonial nation-building.

It examines the far-reaching presence of these formations in current configurations of politics, culture, and subjectivity by mobilizing the interdisciplinary scope of revisiting trauma and memory studies in conjunction with literary analysis. This study of the Partition draws on a wide range of artifacts such as tropes of performance, mourning rituals, testimonials, archaeological ruins, short stories, and novels to develop a heuristic and re-organization of post-Partition South Asia.

2. Literature Review

McMenamin (2006) has mentioned partition experiences and their impact on people's lives. His paper deals with painful memories and experiences of partition. It provides an investigation into the rise of communal violence during the partition. Brass (1946-47) explains millions of people's displacement during the Partition in a chaotic two-way flight. He describes the women 'slaughter' scenes during 'displacement', 'sexual harassment', 'religious points', 'sectarian violence' 'rape', and 'hysteria' etc. in a delicate way. The writer also clearly explains the role of political leaders from the Muslim, Hindu, and British parties. Didur (2006) writes that the theme of the Partition of India shows human madness, silliness, child abuse, teenager rape, companionships of Sikhs and Muslims, psychological imbalance, and different beliefs that become the cause of trauma. Sidhwa's *Cracking India* shows gender and minority rights exploitations. The reason for the Partition is injustice towards minorities which makes them protest for their rights. The problems at that time of the Partition were critical. As we read the stories, we can develop the true picture of pain. The research deals with community struggles for their protection as in the story of "LOC" and "Fear".

Masoodi (2017) writes that a complete community sacrifice of the beloved relations revolving in people's minds revises the context of the Partition. He also shows the struggles full of bloody experiences of the partitioned or migrated people. Besides, this experience recurs every day, every time, at every place with everyone and it overlaps across the context. To show this situation, the author has used special literary words like illicit love, sexuality, rape, violence, abducted, victims, etc. The writer is fully successful in showing the cracking of humanity during the Partition.

Gil (2013) writes about the Partition of India which is

based on the psychological conditions of the partitioned people. In this research, the problems faced by the displaced Hindu and Muslim people at the time of the Partition have been discussed. It shows the real necessary trauma. Gil uses some words such as 'displacement' 'nostalgia' 'quest for home' etc. that directly affect the way of thinking of the reader. Gunasekaran and Peruvallut (2012) also write on the historical trauma of partition in which the scholars have used the perfect wording to explain the 'history' 'politics' 'tragic effects' 'dual attitudes' 'violence' of the Partition time. The snippets of the 1947 partition of the Indian sub-continent grip us even today in these selected short stories of Gulzar. Its claims over South Asia's memories are fierce, its ghosts hang about in strange and everyday recesses. The emotional detritus of the Partition continues to shape psychic, political, and social formations across the region. Demetrius asserts: "the major traumatic event that can influence the system of references as in an entire society, and in the process, change established roles, rules, habits, and narratives" (Flinn, 2011, p. 145). Flinn notes in the context of post-war Germany to remember the Trauma of Partition in these decades as during the 1940s, 50s, and 60s as it is revisiting the memories of pre-partition life, worlds, and modes of affinity formed on especially contention site. Roy (2007) and Kasibhatla (2005) foreground the dissonant, fractured, and anxiety-ridden political field through which the trauma of the Partition came to saturate the emotional and material life of the nation-state. So, the view of the state's margins was even more threatening to the Partition. Kasibhatla gives us the figure of the traitorous citizen, the potential insurgent, and agitator against whom she claims much of the constitutional and legal apparatus of the Indian state was defined. Thus, the democratic institutions of modern India are rooted in the exigencies of the state of emergency which allows laws of protection to be suspended and places large

bodies of its populations under constant surveillance and a threat of destruction. In a literature review on trauma and community, Erikson (1995) argues that "trauma can damage tissues that hold human groups intact; it can also create social climates and moods of loss, mistrust, fear, and depression. These modes or conflicts share the effective refrains to help us navigate complex everyday revisiting trauma of the partition" (pp. 183-199). So, in the selected short story's themes of separation, sexual harassment, rape, and murders have been mediated as we have seen in partitioned people the quest for home and personal circumstances remains out of reach. In *Trauma and Memory* (2003), Huyssen argues, that memory is an active alive part embodied in social and individual groups and nations. They also comment on the political exigencies of the Partition.

3. Research Methodology

In the present research, the qualitative methodology has been used which includes an analysis of the selected short stories from Gulzar's book *Footprints on Zero Line*. It includes the 'trauma', 'tragedies', 'nostalgia', elements of loss, and retelling and remembrance in it. The study analyses the non-fiction subject in this work by descriptive epistemology. The Partition contains the elements of 'trauma', 'loss', 'tragedy', and 'nostalgia'. Therefore, historical research methodology has been applied here. Gulzar's selected short stories add textured interdisciplinary fields to find out the situation of revisiting trauma through different paradigms. Rothberg (2014) argues that Carruth's work, *Trauma: Explorations in Memory* (1995) borrows from Freudian frameworks to provide "a powerful theology for linking events of extreme violence, structures of subjective and collective experience of discourse and aesthetic forms". The present research examines the Partition of 1947 and its ongoing tearing effects on sexual and individual fabrics as a beneficial site to study how

'memories', dreams, 're-telling', and 'remembrance' are alienated by ruptures. The 'nostalgia' in the selected short stories is subject to re-examining the entrusted effects of re(living) trauma that disrupts the world by new clusters of tropes.

The re-contextualization theory develops an interdisciplinary framework from psychological and literary methodologies. It locates how mourning under the political system is a mimetic representation in dissident-selected short stories. The selected short stories undergo a radical transformation by refusing healing as an outcome. This theory is used to examine the effects in vernacular genres of the Partition. The elements of loss have been depicted in "Partition". Gulzar represents himself from a partitioned family that wants to meet because they lose their beloved young son and daughter after twenty years, they meet their daughter but they do not find their son and someone informs them that their son is alive and his name now is Gulzar. But according to this Partitioned family, his name is Samporn Singh. Many people suffer from post-traumatic stress during the Partition. Migrants' symptoms often bear palimpsest hallmarks of suffering, they also truly depict the images of a traumatic history, which review the moments of fear, uncertainty, and identity loss crisis. These elements of loss are allegories of a dispossessed past and can be interpreted as inter-crossed memories. The trauma symbolizes the keep returning of dark events of the past, and that is why it is considered a particular form of historical partition consciousness.

4. Analysis

The title cover of the book *Footprints on Zero Line* depicts a pen touching the borderline which makes the title more meaningful. It is mentioned in his poem, "Zero Line" that once Gulzar was standing in his country India near the border while his shadow was

falling in Pakistan outside the border depicts the concept of Zero Line. This line itself represents the concept of zero because on one side is India and on the other side is Pakistan. Gulzar has said that we were one but now we were two by this line of live wire of 'LOC'. Gulzar migrated from Pakistan to India with his family. He remembers that time as it reflexes on the memories of Gulzar's footprints on that line. They met each other when they crossed the zero line because zero is the central point of this line.

4.1. *The Feelings of Tragic Loss*

"It wondered that Darshan Singh did not go mad. His father died, his mother was lost somewhere in what remained of Gurdwara and his wife gave birth to two babies at the same time. Twins ... both boys! Darshan Singh did not know if he should laugh or cry. Fate had dealt him a strange hand ... taken away with one hand what She had given with the other" (Gulzar, 2017, p. 57).

In the short story *Crossing the Ravi*, Darshan is the main character or the protagonist of this story and he lived in Lyallpur. All aspects of the story are connected to him. The above lines are from the first paragraph that shows the wonder of Darshan's mind. All tragedies take place in front of him such as the sudden death of his father and the missing of his mother somewhere. However, at the same time, fate becomes kind to him and he is blessed with twin sons. Darshan's mind becomes confused as to what he should do: mourn or rejoice in the conditions. It was a situation of unfavorable circumstances for him and he was suffering extreme sorrow. The situation was not normal as owing to the Partition disaster, bloodshed started on both sides of the border and this affected many places and burnt the houses of the people as well as burnt their dreams. The Sikhs were going to Lahore where they stayed in the camps. At this time, people faced many complex tragedies and traumas in their life. It is the tragic flaw of this story

on which its tragic plot depends. All these situations show the circumstances that become the cause of losing everything during the Partition in a traumatic way. It was the consequence of the Partition that affects the lives of the people and changes their visions of life. The situation of Shahni in *Crossing the Ravi* represents the mental shocks or fragments of psychic disorder because of the death of her child. Owing to this reason of fear of cruelty, her husband Darshan pushed the basket from his side so that he might pick up his dead son. The terrifying condition of Darshan represents the loss of his control because he becomes helpless in front of fate when he hears the cry of a baby. Despite all these circumstances, he remains in his senses. He faces all alone tragedies and loses his family during this mass migration.

In this story of the Partition that manages to capture the right essence, madness or psychological trauma is present. The above lines explain the large number of people who are sitting as there is no space vacant even for seed. The bridge is a symbol of support that provides a clue to the people for their life because they are under the pressure of death but here Darshan loses his sons. The stories are based on the immaterial length of the journey of displacement as in the story of *Two Sisters*. In the story 'Two Sisters', two virgin sisters left behind from their caravan, trust a truck driver for the sake of their protection. But they are raped by that truck driver. Both sisters are from Campbellpur, a tiny village settled down in obscurity in British India. In this story, characters are caught in a nervous hysteria amid talks of an imminent partition round. It is evident but no one is quite sure where he or she would be brought up and what outcome of it he or she would face. Moni is considered a young widow with a sister Soni. All find their lives caught in the whole fabric of the Partition. Due to the mass migration of humans across the border in search of a new home and a new country, the world goes into a new invert. Many people are

downcast, most lose their family members through death or detachment but spend their lives as before the Partition as the character of Babe. It takes people decades to settle down and come to terms with trapping memories. It is the first important strand that follows the struggle with their diminished lives in the post-colonial era. Moni and Soni are haunted by the recurring violence of rape. Both are prisoners of their memories whose consequences come in the form of complex trauma and psychological disorders, and the dislocation of pain causes a hyperactive reality that was not accepted by the people. According to Freud (1917), this text contains the historical trauma as these sisters are raped, which unfolds itself in doses because there is a vast body of literature that is affected by the Partition and its consequences are still part of people's memories, consequently creating madness in different characters as the resemblance of Loki with his father who was a rapist who not only raped them but also destroyed their lives due to his lust. When Soni enters the room, "Soni, does the look exactly like the man who used to rape us every day?" (Gulzar, 2017, p. 61). There had been a strange sort of madness in her eyes. It scared Soni. "Don't be silly! Soni had picked up Loki and taken him out of the room. Soni had not been able to forget the look in Monies' eyes. Fear had crept into her heart"(Gulzar, 2017, p. 61). A fear arises with a threat of harm that can be emotional, physical, psychological, and real or imaginary. It is due to some attack of dark memories, and its results are alarming in the form of some dangerous happening as in this story when Moni speaks of Loki's resemblance to that rapist and Soni recognizes that fear, actually that is the point of Freud's psychoanalytic theory of phobias: Moni is under the 'repressions' and becomes the patient of the 'unconscious' mind. Moni and Soni both are facing a task that they cannot share their rape story with Bebe because no one can feel their pain of helplessness.

4.2. *In a Shadow of Hillock*

Kulwant recalls old memories that interfere with everyday life. "After some days later, he decided to contact Mushtaq and Kulwant with his Junior officers went in the back of beyond from the camp, in the shadow of a hillock, he contacted Mushtaq by wireless. Superfluous to say, 'Mushtaq was taken aback'" (Gulzar, 2017, p.79).

By reading such lines we develop the true images of the past. Kulwant and Mushtaq are excited when they just hear each other, and in their initial surprise, they exchange feelings of excitement in the form of choicest abuse. This is a time of enjoying old companionship, they, in just a kidding manner or a sense of good humor or showing their love for each other, use the choicest abuse. It is a tone of their keen friendship as after a long time they talk to each other. They use no formal language for their communication; they use the word, 'Tou' to show their closeness. It is due to 'External Friendship' because it shows their long-term relationship with collective struggle. Here Gulzar contextualizes these lines due to eternal friendship, it does not merely revise history but develops multiple contexts. It is exploring the compelling personal story of friendship and tells the nature of both persons. It is a climate of the plot that they contact each other after a long time of "18" years. Gulzar uses Hindi or Urdu language or words that contain multiple meanings, all depending on the situation or accent of that person. In one of his poems, he recalls the mad character Bishan Singh from Manto's immortal short story Toba Tek Singh who refused to cross the border. He stood there relentlessly until his body could not take it anymore. He fell and died with the line. Kulwant asks about Phatto Masi, and Mushtaq tells him that ami is too old; she wants to travel to the shrine of the Sufi Khwaja Moinuddin Chishti and wants to fulfill her desire, day and night she is praying for the fulfillment of her wish. But Rabia cannot leave the

children to go with her. He wants to introduce Rabia, while it is shocking for him that he knows about her because Majeed has already introduced his sister. It is more expletives for him. Then these two friends decide that somehow Mushtaq will send Ammi Ji to Wahaga and Kulwant's wife will pick her up from Delhi. So, Kulwant is busy making arrangements for Phatto Masi and his wife Santosh will bring her to their home. All arrangements are in place but on this day, hell breaks their planning.

On the first of August, Pakistani forces attacked Chamber and crossed the LOC. On the twenty-eighth of August, Indian forces captured Haji Pir. On that very day, 28 August 1965, in Saharanpur, Patti Masi was cooking meat with black gram and Biji was boiling the black gram when the news arrived, eleven soldiers had been killed on the 'LOC' ... one of them was Major Kulwant Singh. (Gulzar, 2017, p. 80)

All the planning becomes meaningless in front of death trauma. Patti Masi remains on the other side, and then both families never meet each other. The death of different characters breaks the silence and creates a different context. Gulzar's this short story contains the layers of pain that are dislocated in different forms of characters. Gulzar's reliving of entire trauma through different characters' traumas, and writing about that situation means to develop that mysterious situation for which he suffered a lot. The reflection of trauma and tragedy is the main context of all the selected short stories. It is the nature of human beings they never forget those persons who leave them alone in problems or the persons who help them in the settlement as the character of Yaseen who is blessed with the help of Bahu. At the time of segregation, Bahu pulls him towards a tea-seller shop for the protection of his life. He asks him why he saved him from that attack, while he knew he was Muslim, Bahu replies that these attackers become crazy for blood and do not

bother whether you are Muslim or not. At this time, they just want bloodshed. Bahu tells him that a crowd does not wait to ask about one's religion when it is thirsty for blood. Its thirst can only be quenched with blood or fire. "Burn! Kill! Destroy! Its anger is cooled only when nothing remains in front of it" (Gulzar, 2017, p.98). At the end of this story, Yaseen tells this story to Fatima that he just wants to save his life from that person; he just wants to get rid of this trouble. When he cannot take his breath normally, he loses all his positive senses. He loses his trust in religion or the social contract. He just defends himself against that fear that he develops from his imagination and their past few days' incidents. His memory is full of fear, as according to his situation, he hides under the seats of the train. He sweats because of fear of death and the death traumatic scene. He gathers all his efforts and holds the legs of a man and pushes him out of the train. As the man fell, he speaks 'Allah'. This voice or word makes Yaseen ashamed of his behavior. All this story he is telling to Fatima through his remembrance and in his last line of text, he defends himself in front of his wife Fatima saying that if he had not done that, he might have been demanded from him to prove how he was a Muslim by opening the stripes or becoming naked. As from this text, "That night he told Fatima... If I had not done so, what proof of being a Muslim could I have given him? Should I have stripped naked?" (Gulzar, 2017, p. 99). The story Fear is also read as an oblique way of narrating by Gulzar. Through the character of Yaseen, other conflicts arising from a 'religious point of view' have been highlighted: if that person is a Muslim, he will not harm me; if he is a Hindu, he will surely hit me. So, for the sake of his life's safety, he pushed that man. The histories confront the scene development of trauma that has been written as an anguished response to the violence in 1947, and it is so in the stories of Gulzar. Gulzar explores the question: 'how

one remember the dark past'. Here the focus is also on the narratives, he wants to represent with the help of the multiple characters and embodiments of memories in the particular traumatic memory of partitioned people. In *Empathetic Vision* (2005), Bennett posits "art as a kind of visual language of trauma and the experiences of conflict and loss explores what art does" (p. 220). 'How do other people's stories become our own?' asks the narrative over and over again because people were one before the partition -- an exploration of the politics of transacting with the trauma of other people that might offer the response. These short dialogues in the selected short stories are interpreted in an affective sensorial and play the role of vital importance. In addition, it gives the regimes of impunity and democidal rape of culture that evokes the pain of 1947. This is like the pain of Kashmir today, and it is the context of selected short stories. Baxi (1988) writes how 'the cries of the violated' did not "penetrate the soundproofed air-conditioned chambers of the parliament" (p. 339). Gulzar summons the creative space of fiction to make insights into the field of trauma and depicts the pain of that period. Besides this, the mass migration of two communities, Muslims and non-Muslims, sparked violence. The scholars focus on computing the destructions like the Partition of 1947. Gulzar is an eyewitness to the Partition that analyzes the violence that was mostly due to the policy of impunity granted to right-wing Hindu activists. Gulzar draws a parallel context between the short stories that tell us about ethnocidal rape, abduction, and murder with events of the anti-Sikh program in 1984 under the Indian National Congress government. It is interesting that artist Nilima Sheikh, living in Ahmadabad during the violence, had to stall her work on miniaturizing Agha Shahid Ali's poetry on Kashmir's complex traumas and returned to it with a weighted urgency after. Thus, linking Gujarat and Kashmir in the same radius as in the story of "LOC",

Kulwant remembers the days of his companionship and at the borderline, both sides' military sharing the couplet of poetry that is in their mother tongue creating a strong vernacular effect in English.

The textual analysis examines sections of the text, closely intercepts with the imagery and draws out its exteroception and somatic aspects. The engrossment with 'nakedness' and 'vulnerability' allows the researcher to conclude the text's enlargement of a sensorium of vulnerability in the last line of "Fear". One of the key contexts in this short story is the temperament that was the witnessing and representation of the trauma of psychoanalysis. Gulzar mainly focuses on the visual representation of developing the scene of that fear and terror that the characters are facing, as continuously Yaseen is facing the imagination of death trauma. Through Yaseen, the study draws his imagination that lineages from the text as a loss of physical and emotional strength, the sense of good and bad, and loss of positive thinking. Owing to fear, he indulges in self-questioning. He has the fear of what Fatima will be observing. He is not even in a position to give the answers to his self-questioning. He is much too afraid of that person, he is sure that the person will kill him after some time, and he is frightened by the consequences of his imagination. The title of this story is a suitable match for this story. It is the nuanced explanation of the Muslims that were in the 'minority' under the Hindustan government and were frightened due to bloodshed. The lines on Moni, a virgin girl in Khorda Zilla Campbellpur, locate an irony in her arguments with her sister that she has no repentance for her crime that happened due to her dark memories. These memories convert into some madness or trauma whose consequences are shocking because the word 'madness' creates its effects and destroys the lives of three persons. While Loki becomes the victim of death trauma, Moni becomes the patient of mental illness and life of Soni is

also disturbed because nobody accepts her except a kindhearted person. Abdul Salam Qureshi takes responsibility to bring her into confinement. Besides this posting of the collective memories and complex trauma, this also focuses on the importance of holocaust survivors. "Bennett used the terms from 'the sense of memory' or 'deep memory' as comparative to 'common memory' sense memory is not narrative, it has the depth that mentioned the physical imprint of the memory" (Bennet, 2005. p. 25). The layers of meanings have generated the effect of text on the reader and dehumanization or honor killing is a prominent figure in the story of "Two Sisters" as it creates an empathetic vision. Bennett writes that "shame cannot itself be objective, except insofar as it promotes a form of seeing oneself seeing. She posits how visual and performing art evokes the possibility of both the artist and the viewer as spectators of one's feelings" (Bennet, p. 23). The psychological trauma of healing the wounds of the Partition is the component for the representation of Moni for the women who were abducted in her refugee colony. We find ways to reconcile this need with the failure of narrative models of healing in conditions of state-sponsored violence, where the political dimensions of loss remain unfinished. In my recon, revealing the truth of their abduction is very humiliating and no one considers the pain of their helpless situation, so the people of their surroundings never 'accept' them, so they have no choice but to cry about their past. When Bebe asks her husband, she becomes barren and her situation makes the story more meaningful as Gulzar's stories through his sketching of text make the gestures as a watcher feels the pain and puts this pain on the paper because he witnesses all the inflected warriors with sensorial and personified arrangements.

Psychosomatic Symptoms of Depression are found in every selected short story that indicates the

depression and anxiety in the multiple characters show their crisis, and later it is diagnosed. Soni watches her helplessness when she is in jail. A crucial part of this narrative involves Soni coming face to face to meet Moni who responds to her her mental disorder, which means she had signs of madness. She is filled at first with fear, even revulsion; she gradually gets to the point where she recognizes her sister, including the face-to-face vulnerability. Butler addresses her theory of grief as formative of the political community through Levin's Asian ethics," how others make moral claims upon us, ones that we are not free to refuse" (Butler, p. 131). "To respond to the face means to be awake to what is precarious in another life" (Butler, p.134). It is one of the unfinished needs. We feel it, although it remains inscrutable and irreducible, in the selected short stories. Moni's trauma is represented through her anxiety and hyper-vigilance as she charges her past from the truck driver. Through her perceptions and immersion in the space of the city, an effective map of the city is created by her when Babe asks her about their partition experiences. Her trauma is registered through ruptures of memory, proprioception, psychological disorder, navigation, and other forms of embodied perception. This is mirrored in her failure in the present situation or she does not want to think about her past but due to Loki, her past becomes her mirror. It has become the subject of history that partition creates long-lasting effects that disturb the present and future of partitioned people, especially the life of destroyed women and men. Moreover, through this preoccupation with traumatic memories, flashbacks, and ruptures, Gulzar wants to reopen space for psychologization. The selected short stories describe the ghettoized Muslim neighborhoods and relief tenements across the border because the Partition has put up maps and borders.

5. Conclusion

(Re) living trauma is marked by violence, imaginaries, and tragedies in selected short stories of Gulzar. The Partition of 1947 reshaped everything. The story "Fear", reshaped Yaseen due to the fear of death. The story "Crossing the Raavi", changed the track of lives. The story "Two Sisters" was reshaped by the murder of Loki and the madness of Moni. "LOC" reshaped the character of Kulwant in front of his junior Majeed etc. The exile of Hindu, Sikh, and Muslim communities create these troubles in the selected short stories of Gulzar. The trauma theory is used to point out the melancholia's rejection that allows setting out the lost objects as in the selected short stories of Gulzar. In all the selected short stories all the characters lost their beloved family members. It is a realistic point of the Partition. I have found (re) living the trauma is closely related to the theme of violence that indicates the different traumatic elements that people faced during the Partition. The combination of fiction and non-fiction in *Footprints on Zero Line* represents history through dreams and memories with the help of different characters. The pain of partition is re-flexing in the selected short stories as in the characters of Darshn, Moni, Majeed, and Yaseen with the help of (re)living the complex traumas that enact its fragments. (Re)living trauma is linked to a tactile reflex of visualization of the memories and feelings of the past that are connected to their presence as I have read in the leitmotif of histories of the Partition. This form of trauma and the loss of identification are embodied in the selected short stories. It mobilizes the important context of the 'philosophy of immunity' and 'perceptive' as enacted by the Hindu and the Indian Muslim in the story "Fear". Violent protests at ongoing political conflicts are a prominent feature of the story "Fear". The confrontation is additionally linked to the ethical demands that are made by Gulzar. The implications of ethics are once again clear in the work of Gulzar. However, due to mutual

acting, they put their relationship aside for the sake of deep political grounding in the world. Gulzar revisits history through phantoms, remembrance, and retelling that have highlighted the consequences of the Partition. This study has explained the emotional, psychological, and consequences of the partition on people as the madness of Moni, the Fear of Yaseen, the emotional rebounding of Kulwant with Mushtaq, scene of becoming stone of Shani in "Crossing the Raavi".

To conclude, this research shows the (Re) living the trauma of the Partition of the subcontinent into India and Pakistan as assessed in Gulzar's chosen short stories. The Partition is a verifiable occasion that influenced the political, passionate, mental and sexual existence of individuals in South Asia. It keeps on affecting Indo-Pak relations in the selected short stories and outside them. The research utilizes Freud's psychoanalytic ideas of the "cognizant" and the "oblivious" to look at the appalling impacts of post-partition rearrangement on the lives of individuals in India and Pakistan. It also utilizes Bernstein's thought of re-contextualization while dissecting how the Partition has been updated many years after the fact in Gulzar's chosen short stories.

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