



**UNIVERSITI PUTRA MALAYSIA**

***LATENCY, FLASHBACK AND RESILIENCE IN AMIT MAJMUDAR'S  
Partitions AND JENNIFER BRADBURY'S A Moment Comes***

**HASNAA KRAMUTALLY**

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By

**HASNAA KRAMUTALLY**

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,  
in Fulfillment of the Requirements for the Degree of Master of Arts**

**May 2017**

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Arts

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May 2017

**Chairman : Ida Baizura binti Bahar, PhD**  
**Faculty : Modern Languages and Communication**

Unlike many studies which have focussed mostly on the political controversies and the violence against women during Partition, my study examines the concepts of latency, flashback and resilience as a response to the experience of rape, molestation and societal violence through the female characters in the selected novels. This study aims to examine the psychological reactions of Simran Kaur from *Partitions* (2011) by Amit Majmudar (b. 1979) and Anupreet from *A Moment Comes* (2013) by Jennifer Bradbury (b. 1970) to the experience of rape and molestation through latency and flashback and how they cope with the effects of societal violence due to their gender as female and faith as Sikh through resilience. Both texts are analyzed based on the textual analysis method focussing on rape, molestation, and societal violence during Partition as depicted by the authors. By applying concepts from the Trauma Theory, this study employs the conceptual frameworks of latency and flashback by Cathy Caruth (1995) and the conceptual framework of resilience by George A. Bonnano (2005). This study reveals the response of Simran Kaur and Anupreet to the experience of rape, molestation, and societal violence, which have been depicted in assorted forms in both novels, through latency, flashback, and resilience. In *Partitions*, Simran Kaur experiences latency while being molested and raped by Ayub and Saif, and the traumatic experience returns through flashback when she hears the sound of a truck. In addition, she demonstrates resilience when she volunteered as a nurse in a Sikh refugee camp in Amritsar. Besides, in *A Moment Comes*, Anupreet experiences latency while being molested, scarred on her face and threatened with rape by two male Muslim fanatics on two different occasions and the traumatic experience returns to her through repetitive thoughts at night. In contrast, she demonstrates resilience when she helped a Muslim boy escape the violence of Punjab in a crate to Bombay. Findings from this study can contribute to future research through a combination of the conceptual frameworks of latency, flashback, and resilience by Caruth and Bonanno by examining how the male characters in *Partitions* and *A Moment Comes*

respond to the traumatic experience of Partition and the effects of communal violence. Also, the combined conceptual frameworks can be further broadened to include the concept of space in ecocriticism where future research can be conducted to examine how the author's depiction of inner or outer space either impede or alleviate a character's latency, flashback or resilience in coping with their traumatic experiences.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sastera

**KEPENDAMAN, PENGIMBASAN KEMBALI DAN DAYA TAHAN DALAM  
NOVEL-NOVEL *Partitions* KARYA AMIT MAJMUDAR DAN *A Moment  
Comes* KARYA JENNIFER BRADBURY**

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Tidak seperti kajian-kajian yang berfokus kepada kontroversi-kontroversi politik dan keganasan terhadap wanita semasa pembahagian daerah, kajian tesis saya akan mengkaji konsep kependaman, imbas balik dan daya tahan sebagai tindak balas kepada pengalaman rogol, pencabulan dan keganasan masyarakat melalui watak-watak perempuan dalam novel yang dipilih. Kajian ini bertujuan untuk mengkaji tindak balas psikologi Simran Kaur dari *Partitions* (2011) oleh Amit Majmudar (b. 1979) dan Anupreet dari *A Moment Comes* (2013) oleh Jennifer Bradbury (b. 1970) tentang pengalaman rogol dan mencabul melalui kependaman dan imbas kembali serta cara-cara mereka menghadapi kesan-kesan keganasan masyarakat kerana jantina mereka sebagai wanita dan mengadab agama Sikh melalui daya tahan. Kedua-dua teks dianalisis berdasarkan kaedah analisis teks yang berfokus kepada isu-isu rogol, pencabulan dan keganasan masyarakat semasa pembahagian daerah seperti yang digambarkan oleh penulis. Dengan menggunakan konsep dari Teori Trauma, kajian ini menggunakan rangka kerja konseptual kependaman dan imbas kembali oleh Cathy Caruth (1995) dan rangka kerja konseptual daya tahan oleh George A. Bonnano (2005). Kajian ini menunjukkan tindak balas kedua-dua Simran Kaur dan Anupreet kepada pengalaman rogol, pencabulan dan keganasan masyarakat, yang telah digambarkan dalam bentuk yang pelbagai dalam kedua-dua novel, melalui kependaman, imbas kembali dan daya tahan. Dalam *Partitions*, Simran Kaur mengalami mengalami pengalaman dirogol dan dicabuli oleh Ayub dan Saif, dan pengalaman-pengalaman traumatiknya kembali melalui imbas kembali apabila dia mendengar suara trak. Selain itu, dia menunjukkan daya tahan apabila dia menawarkan diri sebagai jururawat di sebuah kem pelarian Sikh di Amritsar. Selain itu, dalam *A Moment Comes*, Anupreet mengalami kependaman ketika dicabul, berparut di wajahnya dan diancam dengan rogol oleh dua fanatik Islam lelaki dalam dua kejadian yang berbeza dan pulangan pengalaman trauma kepada dia adalah

melalui pemikiran berulang-ulang pada waktu malam. Sebaliknya, dia menunjukkan daya tahan apabila dia membantu seorang budak Muslim melarikan diri daripada keganasan Punjab di dalam sebuah peti untuk Bombay. Hasil daripada kajian ini boleh menyumbang kepada kajian akan datang melalui gabungan rangka kerja konseptual kependaman, imbas kembali dan daya tahan oleh Caruth dan Bonanno dengan memeriksa bagaimana watak-watak lelaki dalam *Partition* dan *A Moment Comes* bertindak balas kepada pengalaman trauma Partition dan kesan perkauman keganasan. Di samping itu, gabungan rangka konseptual boleh terus diperluas untuk memasukkan konsep ruang dalam 'ecocriticism' bagi kajian penyelidikan masa depan boleh dijalankan untuk mengkaji bagaimana gambaran penulis ruang dalaman atau luaran sama ada menghalang atau mengurangkan kependaman watak itu, imbasan semula atau daya tahan dalam menghadapi pengalaman traumatik.



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I certify that a Thesis Examination Committee has met on 4 May 2017 to conduct the final examination of Hasnaa Kramutally on her thesis entitled "Latency, Flashback and Resilience in Amit Majmudar's *Partitions* and Jennifer Bradbury's *A Moment Comes*" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Master of Arts.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background of the Study

The Partition of British India in 1947 (henceforth known as “Partition”) is one of the most influential events for both India and Pakistan and it has generated extensive literature ranging from scholarly works, historical monographs, and reminiscences to novels and bestsellers. This traumatic event affected the Indian and Pakistani literature directly and indirectly and the freedom of India has brought misery to millions of people from the borders for no fault of their own. It was one of the bloodiest upheavals in history that claimed numerous innocent lives and loss of property resulting in a traumatized society. Numerical evaluations of the migrations fluctuate between eight million to ten million people; there were also an average of two hundred thousand and two million people killed (Butalia 3; Menon and Bhasin 35).

Mosley (1971) estimates that about 100,000 young girls were kidnapped by both sides, forcibly converted or sold on the auction blocks. Similarly, Scott (2009) states that an approximate of 75,000 to 100,000 of women were kidnapped by comrades from other communities to be abused, raped, sold into prostitution, forced into marriage or murdered. Furthermore, one social worker describes that those women were distributed “in the same way that baskets of oranges or grapes are gifted or sold” (Patel in Menon and Bhasin 1998: 76).

The emerging narratives about the Partition experiences offer an insight into the memorialisation used among the communities to come to terms with the gloomy events of the Partition period. Scholarship and literature on trauma are a vital part to a group support process as they attest to distinct voices articulating unimaginable experiences as well as uncovering what has been hidden and suppressed. Partition has actually proven to be a trauma from which the Indian subcontinent has never fully recovered.

In Bengali, Hindi, Punjabi, Urdu and English literatures, the impact of Partition which resulted into an enormous outflow of Muslim, Sikh and Hindu refugees, is quite transparent. The short stories written by Saadat Hasan Manto (b. 1912) are plausibly the best portrayal of the time. In an essay on Manto's writing, Gopal (2011) reports that stories such as *Thanda Gosht* (Cold Flesh) (1950) and *Khol do* (Open it) (1950) are concise and profound in their depiction of the brutality of Partition where the theme explored is about the impact of Partition on individuals and families. Other Partition fictions also include (The Skeleton) *Pinjar* (1950) by the Indian author and poet Amrita Pritam (1919-2005), (Lies-Truth) *Jhootha-Sachh* (1960) by Indian author Yashpal (1903-1976), (Weary Generations) *Udas Naslain* (1963) by Pakistani fiction writer and playwright Abdullah Hussein (1931-2015), (Darkness) *Tamas* (1974) by



Indian playwright, author and actor Bisham Sahni (1915-2003), (Freedom) *Azadi* (1975) by Indian author Chaman Nahal (1927-2013), (East-West) *Purbo-Poshchim* (East-West) (1988) by Indian author, scriptwriter and poet Sunil Gangopadhyay (1934-2012), (Space) *Basti* (1995) by Pakistani fiction writer Intizar Hussain (1923-2016) and (How Many Pakistans) *Kitne Pakistan* (2000) by Indian author and scriptwriter Kamleshwar Prasad Saxena (1932-2007).

Partition fiction in English takes birth only a decade ago starting with the novel *Train to Pakistan* (1956) by Indian lawyer, author and satirist Khushwant Singh (1915-2014) followed by *The Dark Dancer* (1958) by Indian author, scholar and diplomat Balachandran Rajan (1920-2009), *Sunlight on A Broken Column* (1961) by Indian author Attia Hosain (1913-1998), *A Bend in the Ganges* (1964) by Indian author Manohar Malgonkar (1913-2010), *The Shadow Lines* (1988) by Indian author Amitav Ghosh (b. 1956), *Meatless Days* (1989) by British Pakistani author Sara Suleri Goodyear (b. 1953), *Ice Candy Man* (1988) (presently known as *Cracking India*) (1991) by Indian author Bapsi Sidhwa (b. 1938), *The Broken Mirror* (1994) by Indian fiction writer and playwright Krishna Baldev Vaid (b. 1927), *Difficult Daughters* (1998) by Indian author Manju Kapur (b. 1948), *Interpreter Of Maladies* (1999) by Indian Bengali American author Jhumpa Lahiri (b. 1967), *What the Body Remembers* (2000) by Indian Canadian-American author Shauna Singh Baldwin (b. 1962), *Madras on Rainy Days* (2004) by American author and activist Samina Ali (b. 1969), *Can You Hear the Nightbird Call* (2006) by Indian Canadian author Anita Rau Badami (b. 1961), *Burnt Shadows* (2009) by Pakistani author Kamila Shamsie (b. 1973), *Partitions* (2011) by Indian American author and Poet Amit Majmudar (b. 1979), *A Moment Comes* (2013) by American author Jennifer Bradbury (b. 1970) and lastly *Of Rift And Rivalry* (2015) by Pakistani blogger, editor and author Taha Kehar (b. 1991).

Similar to the creative recollections based on Partition, most scholarly research on Partition have also addressed the issue of violence. There are many literary contributions depicting this image of violence in both India and Pakistan, distinctively found in various works in Gupta and Settar (2002). According to Ghosh (2015), amidst poets who address Partition violence, two influential figures were Sunil Gangopadhyay (1934-2012) and Tarapada Roy (1936-2007). Ghosh states that Gangopadhyay regards Partition “as a topic to be vigorous about, a subject to feel displeasure and distress, a subject to sentimentalize, a subject to weep for, a subject to make a statement” (Gosh cited in Mandal, 2011: 168–72). Because literature is a mirror of realities as recognized by the writer, it grants itself a prosperous sphere for immensely significant degree of reflections concerning events connected to 1947. A recent study by Showkar Hussain Dar (2013) shifts the focus from communal violence to woman as the victim and argues that the paradigm of ‘woman as victim’ has been used as an essential tool in the portrayal of violence in Partition literature. For instance, in Bapsi Sidhwa's novel *Cracking India* (1991) and Shauna Singh Baldwin's novel *What the Body Remembers* (2000), the authors emphasize on women's shared experiences of victimization in the communal riots by a presentation of their oppression. On that note, anthropologist Veena Das asserts that “woman's body

became as a sign through which men communicated with each other and the political programme of creating two nations of India and Pakistan was inscribed upon the bodies of women” (1986).

In this study, I will examine the psychological reactions of the female characters to the experience of rape and molestation through as a result of societal violence through the concepts of latency, flashback and resilience, which form part of Trauma Theory in the two selected novels of Partition fiction in English, *Partitions* (2011) by Amit Majmudar (1979) and *A Moment Comes* (2013) by Jennifer Bradbury (1970). Contemporary studies on both novels regarding latency, flashback and resilience during Partition days have been overlooked as most of them have stressed on sectarian violence, traumatic displacement and the oppression of women (Das, 1986; Dar, 2013). According to Bhatia, trauma comes to be understood as both an experience of atrocity, of “gendered violence”, and a lingering social condition having political and cultural implications (2008:86). Having said that, I will explore the psychological reactions of the Sikh female characters to the experience of rape and molestation through the concepts of latency and flashback in *Partitions* and *A Moment Comes*. Secondly, I will explore how the Sikh female characters cope with the effects of societal violence due to their gender as female and faith as Sikh through the concept of resilience in *Partitions* and *A Moment Comes*.

## 1.2 Statement of the Problem

In the former section, I have postulated that the depictions of rape, molestation, and societal violence during Partition by Amit Majmudar and Jennifer Bradbury in *Partitions* and *A Moment Comes*, accordingly, can be conceptually examined through a representation of such violence based on its assorted forms and methods. As an outcome, in order to examine the Sikh female characters' psychological reactions in response to rape, molestation, and societal violence during the Partition based on the concepts of latency and flashback by Cathy Caruth and the concept of resilience by George. A. Bonanno, it is important to determine how such forms of such violence are depicted in the selected texts.

It has been six decades but still the 1947 Partition of the Indian Subcontinent continues to shape the limelight of scholarly analyses and debates. Undoubtedly, so many works have now emerged on this subject that one could relatively consider Partition studies as establishing a genre of modern South Asian history. The modern thrust of scholarship is to upset master narratives of the causes and consequences of Partition with emphasis on the locality and the subaltern experience of the great divide of 1947. This “new history” of Partition was invented by feminist writers and activists who emerged from the early 1980s political sphere of increasing communal violence in India and who were intellectually influenced by the currents of postmodernism and post colonialism. For instance, Saadat Hasan Manto's (1912-1955) was the first to portray the sufferings of women who were victimised during the Partition through fiction (Chand, 2006), and nearly all the Partition stories written by him can be actually

explained as the results of the major atrocities inflicted upon women during Partition (Gopal, 2001). Also, Bapsi Sidhwa's *Cracking India* (1988) has been examined for the author's depictions of the brutalities inflicted upon women during Partition (Kabir, 2005; Kamra, 2006; Parekh, 2007; Mitra, 2008; Ahmed, 2009; Sen, 2009; Roy, 2010; Kleist, 2011; Lee, 2011; Purohit, 2012; Alrawashdeh, 2013; Jnawali, 2013; Mairhofer-Mehmood, 2013; Thakur, 2013) and it is perhaps the most symbolic work of prose assessing the issue of violence during Partition (Roy, 2010).

Unlike many studies which have been carried out on Partition fictions, focusing mostly on the political controversies and the violence against women, my study will examine latency, flashback and resilience as a response to rape, molestation and societal violence through Simran Kaur and Anupreet in the selected texts. Studies on both *Partitions* (2011) by Amit Majmudar and *A Moment Comes* (2013) by Jennifer Bradbury have overlooked these important issues as most have focussed on political instability, violence, and displacement regarding Partition trauma. Limited studies have been conducted applying the concept of latency, flashback and resilience on Partition fictions in English, thus my study will contribute to a better understanding of the Trauma Theory through the concepts of latency, flashback and resilience the selected novels. On that note, Vickroy states that traumatic experiences can change people's psychological, biological and social equilibrium, despite the human capability to survive and adapt, to such an extent that the memory of one specific event destroy all the other experiences, blemishing the recognition of the present (2002:11). Based on my present study regarding this issue, there is indeed a gap of knowledge in academic scholarship regarding *Partitions* and *A Moment Comes* concerning molestation, rape, and societal violence, which I will explain further in Chapter Two of my thesis.

### **1.3 Justification of Texts Selection**

The Partition of British India was a watershed in its history, as it has not only killed thousands of people but has also uprooted and displaced millions of citizens from their native homeland. Even though the Partition of India and Pakistan occurred in 1947, the trauma has remained strongly alive in the cultural awareness of the two nations resulting in an on-going conflict till today. From the narratives of the Partition, it would be possible to perceive the victimization and struggle of the victims to reconstruct their lives and to what extent it came into conflict with the identity that were imposed upon them. Majmudar was inspired by her own relatives who have witnessed the Partition of British India while Bradbury was motivated by the stories she heard from survivors of Partition during her journey in India. . The authorial background is not important despite the fact that one author is male and the other one is female because my study focuses on the issues that they raise and the thematic patterns of rape, molestation and societal violence.

As I have discussed in the previous section, limited academic research has been conducted so far on Amit Majmudar's *Partitions* and Jennifer Bradbury's *A Moment Comes* as other studies have examined previous novels focussing on the political instability, violence and displacement in the aftermath of Partition (Paquin, 2008; Yusin, 2011; Kumar, 2013; Sharma, 2014). My justification for choosing these two novels is due to the style in which the writers have portrayed the protagonists from both novels, Simran Kaur and Anupreet, as victims of molestation, rape and societal violence and how they cope with such extreme trauma. Unlike my study, most scholarly literature on Partition has focused on the political processes that led to the vivisection of India, the creation of Pakistan, and the 'accompanying' violence. However, in recent years, the scholarly literature has taken a different turn, becoming at once more refined as well as conscientious to discussions previously ignored or overlooked. The aim of choosing these two novels is because there is a gap in scholarship on both novels concerning the literary applications of latency, flashback, and resilience exploring the violence of rape, molestation, and the effects of societal violence on the Sikh female characters due to the gender as female and faith as Sikh.

#### **1.4 Conceptual Framework**

The confrontation with extremity has asked for a re-examination of the concept of representation, and the expanding interest in trauma studies over the last few decades as well as the ample publications of both fictional and non-fictional trauma narratives, ultimately resulted in the birth of contemporary trauma theory in the United States in the early 1990s by literary scholars such as Cathy Caruth (b. 1955), Geoffrey Hartman (1929-2016) and Shoshana Felman (b. 1942). The most influential scholar in shaping the psychoanalytic treatment of trauma has been Cathy Caruth (1996). In contemporary medical and psychiatric literature, she writes:

The term trauma is understood as a wound inflicted not upon the body but upon the mind' – a wound inflicted by an emotional shock so powerful that it breaches 'the mind's experience of time, self and the world' and eventually manifests itself in dreams and flashbacks. In this conception, an occurrence is traumatic not simply because it is forceful, but because it is unthinkable, in that it 'resists simple comprehension and cannot easily be assimilated into already established frameworks of understanding (1996: 3 f)

As my study relies heavily on the Trauma Theory, I will apply Caruth's conceptualization of latency and flashback as tools to examine the authors' portrayals of the Sikh female characters that experience rape and molestation. Similar to the founder of psychoanalysis Sigmund Freud (1856-1939), Caruth recognizes the stage of latency of a traumatic experience, but positions it within the traumatic encounter itself, while it takes place. She states that there is damage during the disaster, but that it is not recorded consciously (Caruth, 1996). In connecting the phenomenon of trauma



to time and space in her definition, Caruth brings these concepts into close focus, hence “temporalizes”, and “spatializes” traumatic witnessing: representing trauma paradoxically indicates its representation through temporal and spatial illustrations such as disruptions, displacements, and relocations (Marinella Rodi-Risberg, 2010).

In her book *Trauma: Explorations in Memory* (1995), Caruth states:

There are a number of temporal paradoxes that occur in patients with PTSD. . . [One is that] recall of the actual trauma may often be impaired, whereas patients may re experience aspects of the trauma in the form of intrusive thoughts, nightmares, or flashbacks (1990:6).

The mechanistic purpose of flashback provides a form of recollection that survives at the expense of the memory or of the very continuity of responsive thought. While the traumatized are beseeched to see and to recall the persistent reality of the past, they restore a past that confronts consciousness only through the very denial of active recollection (Caruth, 1995). The flashback, satirically, curbs the memory even as it tries to remember the past; it indicates an interference, a barrier in the case evoked by an abrupt force of trauma (Caruth, “An interview” 153). The real ability of trauma, as Caruth elaborates in her work, is because a person who becomes a victim of traumatic pathology does so precisely to the extent that he or she fails to be present to the event in the moment of its occurrence. Caruth states that, because the event was not assimilated as it occurred, it only comes into being “belatedly.” She writes: “The impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located, in its insistent appearance outside the boundaries of any single place or time” (1995:9).

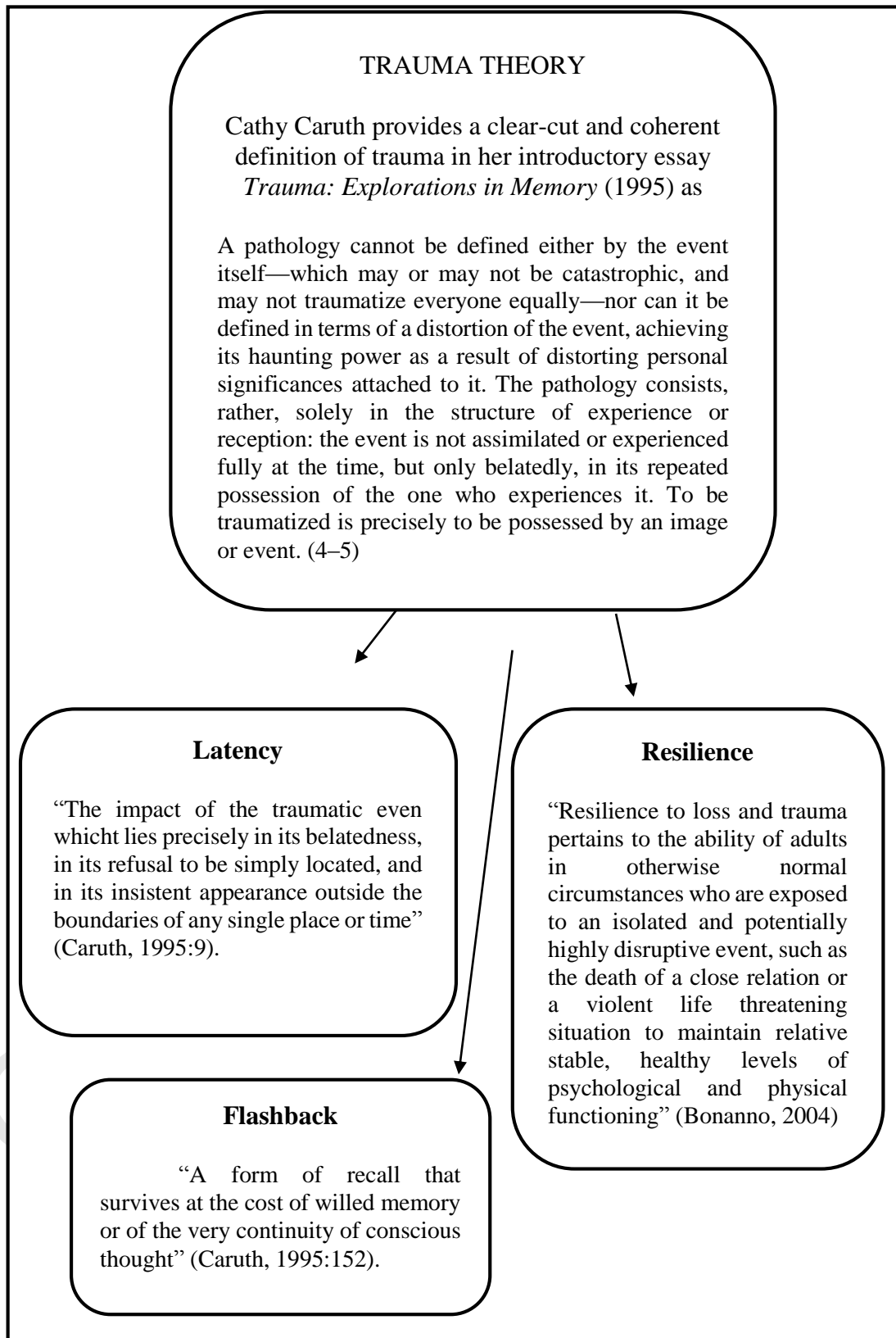
Besides, theoretical models of traumatic stress syndromes and the literature on post-traumatic stress disorder (PTSD) have acknowledged that there is a wide range of outcomes in how people cope with traumatic experiences (Wilson & Raphael, 1993; Zeidner & Endler, 1996; Bonanno, 2004). In this case, my study will apply the concept of resilience as conceptualized by George A. Bonanno to examine how the Sikh female characters cope with the effects of societal violence in the selected novels. Bonanno (2005) states that resilient people often develop symptoms after a traumatic experience, from which they recover over days or weeks. According to Bonanno:

Resilient individuals typically experience only transient and mild disruptions in functioning (e.g., several weeks of variability in negative affect, difficulty concentrating, or sleeplessness) and exhibit relatively stable levels of healthy adjustment across time. A key point is that although resilient individuals may experience some short-term dysregulation and variability in their emotional and physical well-being ... these reactions tend to be relatively

brief and do not impede their ability to function to any significant degree. For example, resilient individuals are usually able to continue fulfilling personal and social responsibilities and to maintain a capacity for generative experiences [e.g., engaging in new, creative activities or new relationships] and positive emotions (Bonnano et al., 2005, p. 985)

Thus, my study will apply the concepts of latency and flashback as conceptualized by Caruth to examine how Simran Kaur and Anupreet respond to the experience of rape and molestation. Secondly, my study will also apply the concept of resilience as conceptualized by Bonanno to examine how Simran Kaur and Anupreet cope with the effects of societal violence due to their gender as female and faith as Sikh. One of the strong advantages of this theoretical concept is that it engages so deeply in everyday life where, during the twentieth century, individuals throughout the world have continuously shared their experiences of being traumatized by an event or an act of violence or an experience and their response to it. People have also constantly utilized the language of trauma to describe what happened, not only to themselves, but also to the communities in which they situate. Here I put forward my hypothesis that the Partition of British India is a notable historical paradigm of latency, flashback and resilience, considering rape, molestation, riots, mass killing, mutilated bodies, forced religious conversions and abandonment of homes. Therefore, it is expected that the main issues of this topic, especially the literary depictions of traumatic violence against individuals during Partition as tools by different religious groups to shake and consequently execute each other, can be analysed using the literary approach of Trauma Theory.

Today, Trauma Theory is a well-established critical category of literary studies (Wolfeys 2002a; Rivkin and Ryan 2004), shaped by psychoanalytic discourse and literary practice (Hartman 1995: 537), by sources of psychoanalytic literary criticism (Wolfeys 2002b: 128). Besides, many contemporary authors have explored the theme of modern Trauma Theory to such an extent that it is possible to discuss a current emerging literary genre of “trauma fiction” (Vickroy 2002; Whitehead 2004). The development of Trauma Theory in literary criticism might best be conceived in terms of the evolving psychological definitions of trauma coupled with the semiotic, rhetorical, and social concerns that are elements of the study of trauma in literature and society. The succeeding section shall present the methodology of this study.



**Figure 1 : The conceptual framework of the study**

## 1.5 Methodology

The proposed study is an in-depth close reading of Simran Kaur and Anupreet's response to the experience of rape, molestation, and societal violence as depicted in the selected texts, *Partitions* (2012) and *A Moment Comes* (2013). The texts will be analysed to examine how Simran Kaur and Anupreet respond to the traumatic experience of rape and molestation by applying the conceptual framework of latency and flashback by Cathy Caruth. Secondly, the study will examine how Simran Kaur and Anupreet cope with the effects of societal violence through resilience due to their gender as female and faith as Sikh by using the conceptual framework of resilience by George A. Bonanno. The study also seeks to shed light on the elements of Partition literature in terms of society and time to highlight the decline of the society through trauma due to the chaos of Partition.

The methodological approach of this study shall be largely focused on Trauma Theory and Partition literature. The authors' portrayals of Simran Kaur and Anupreet will be examined through their dialogues and behaviours that depict rape, molestation and the effects of societal violence due to their gender and faith. Besides, the method involves a close reading and a detailed, profound analysis of the selected scenes from the novels. The study will also use both primary and secondary sources and supplementary to the primary source of data, secondary sources of data such as E-journals, biographies and critical works, are also consulted. The following section shall present the research objectives, followed by research questions.

## 1.6 Research Objectives

The research objectives are as follows:

1. To examine how Simran Kaur in *Partitions* and Anupreet in *A Moment Comes* respond to the experience of rape and molestation in the novels through the concepts of latency and flashback.
2. To discover how Simran Kaur in *Partitions* and Anupreet in *A Moment Comes* cope with the effects of societal violence due to their gender as female and faith as Sikh through the concept of resilience.

## 1.7 Research Questions

The research questions are as follows:

1. How do Simran Kaur in *Partitions* and Anupreet in *A Moment Comes* respond to the experience of rape and molestation through the concepts of latency and flashback?



2. How do Simran Kaur in *Partitions* and Anupreet in *A Moment Comes* cope with the effects of societal violence due to their gender as female and faith as Sikh?

## 1.8 Significance of the Study

The fact that both novels are relatively new with limited academic studies on them is a point of great significance as I wish to contribute to the scholarship through these texts towards a more conceptualised understanding on how rape, molestation and societal violence during Partition as depicted by the authors in both novels. Furthermore, as discussed before, my study also undertakes to provide an in-depth analysis of the major and minor depictions of traumatic experience such as rape, molestation and the effects of societal violence due to gender and faith during Partition in the novels, which have been overlooked by many scholars as they have focused mostly on violence against untouchables, children and women (Bharat, 1998; Didur, 1998; Kabir, 2005; Parekh, 2007; Sen, 2009; Lee, 2011).

This study differs from the previous studies on Partition fictions in English as it seeks to fill three important gaps through the application of Cathy Caruth and George A. Bonanno's concepts of latency, flashback, and resilience on two novels *Partitions* (2012) and *A Moment Comes* (2013). The gaps are pinned with the exploration of latency, flashback, and resilience to examine the characters that are portrayed as suffering from rape, molestation and the effects of societal violence during the Partition. The significance of the study lies in the exploration of the elements of latency, flashback, and resilience in Partition literature as represented by Amit Majmudar and Jennifer Bradbury in details through the examination of the themes, characters, and settings.

I consider this a significance to demonstrate how Partition trauma narratives attempt to unfurl their reader's awareness of trauma by captivating them with personalized, experientially oriented means of narration that feature the painful dilemma depicting traumatic memory and remind us that trauma relives itself if left disregarded (Vickroy, 2002). Hence, this study will contribute to the understanding of the characters that are traumatized by rape, molestation and how they stand resilient in the face of societal violence during the setting of the Partition of British India. In the upcoming section, I shall delineate the limitation of my study.

## 1.9 Limitation of the Study

The present study is only limited to the examination of two novels *Partitions* (2012) and *A Moment Comes* (2013) and my analysis is restricted to Simran Kaur from *Partitions* and Anupreet from *A Moment Comes* because they are the ones who experience rape, molestation and the effects of societal violence during Partition. As such, in *Partitions*, my examination will focus on distinct parts of the text, such as the

traumatic experience of rape, molestation of Simran Kaur by the human traffickers, honour killing by her father and her responses to societal violence. In *A Moment Comes*, my study is limited to my examination of the female character Anupreet, who is molested and attacked with a lifelong scar on her face by a Muslim radical, loses all her relatives on a train from Pakistan due to mass killing, escapes an abduction and the threat of rape by a Muslim man and his gang, and lastly her response to the effects of societal violence.

Finally, I would like to state that my conceptual framework of study is limited to Cathy Caruth's concepts of latency and flashbacks and George A. Bonanno's concept of resilience. Through the application of Caruth's latency and flashback and Bonanno's resilience, this study will only examine the violence suffered by Simran Kaur and Anupreet in terms of rape, molestation, aggression and their response to trauma.

## **1.10 Definition of Terms**

In this section, I have assembled in alphabetical order the list of terms exclusive to my study, followed by its definition.

### **1.10.1 Trauma Theory**

Trauma theory is defined by Cathy Caruth as a shattering experience of an unexpected or destructive events in which the reaction to the experience happens in the often "delayed", "uncontrolled repetitive appearance of hallucinations" and "other intrusive phenomena" (Caruth, 1995:11).

### **1.10.2 Latency**

Latency is defined by Cathy Caruth as the brunt of the traumatic experience that resides literally in its "belatedness", in its denial to be merely situated, and its forceful arrival outside the horizons of any distinct place or time (Caruth, 1995:9).

### **1.10.3 Flashback**

Flashback is defined by Cathy Caruth as a form of recollection of the traumatic event that persists at the expense of "willed memory" or the stability of a "conscious thought" (Caruth, 1995:152).

#### 1.10.4 Resilience

Resilience is defined by George A. Bonanno as the ability of adults in traumatic circumstances who are bared to a confined and possibly an extremely disturbing event, for instance the death of a close relative or a disruptive situation to preserve a comparatively stable, strong levels of "psychological and physical" behaviours (Bonanno, 2004))



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