

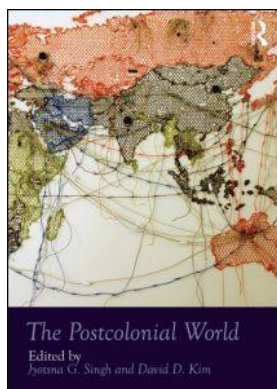
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Publisher: *Routledge*

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## **The Postcolonial World**

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### **Affective Histories and Partition Narratives in Postcolonial South Asia**

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315297699.ch3>

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**Published online on: 24 Aug 2016**

**How to cite :-** Rituparna Mitra. 24 Aug 2016, *Affective Histories and Partition Narratives in Postcolonial South Asia from: The Postcolonial World* Routledge

Accessed on: 01 Dec 2023

<https://www.routledgehandbooks.com/doi/10.4324/9781315297699.ch3>

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## CHAPTER THREE

# AFFECTIVE HISTORIES AND PARTITION NARRATIVES IN POSTCOLONIAL SOUTH ASIA Qurratulain Hyder's *Sita Betrayed*



*Rituparna Mitra*

The unity of India was no longer merely an intellectual conception for me; it was an emotional experience, which overpowered me.

—Jawaharlal Nehru<sup>1</sup>

We may need to wander amidst multiple ruins and practice an archeology of the comparative imagination.

—Michael Rothberg<sup>2</sup>

The Partition of the Indian subcontinent – into India and Pakistan in 1947 – was one of the crucial moments marking the break between the colonial and post-colonial era. It was a seminal event that violently pulled apart communities, politics, and cultures, deepening religious divisions that had not been as sharply drawn earlier. My essay looks afresh at the moment of Partition and nation-building, focusing on the decades of the 1950s and 1960s, to excavate affective histories of South Asia obscured by what Jawaharlal Nehru, India's first Prime Minister, refers to as "the overpowering emotional experience" of nationalism.<sup>3</sup> Nehru's exploratory urge to map South Asia as an "ancient palimpsest" to "know if there was any real connection between the past and the present" is echoed in Qurratulain Hyder's novel *Sita Betrayed*, which, however, casts memorialization in uncanny, darker terms.<sup>4</sup> Hyder constructs a trans-subcontinental trauma sensorium – a memorial landscape shaped by sensory experiences – to contain the marginalized, affective histories of the Partition's *dispossessed* that are obscured by the celebratory narratives of the nation such as Nehru's *The Discovery of India*. The protagonist of Hyder's novel, Sita Mirchandani, a Sindhi refugee with a PhD in Sociology from Columbia University, is presented as a reader of obscure cultural and social histories that cannot quite be resolved within either the Nehruvian dialectic of antiquity within modernity that the new Indian nation confidently claimed, or the "newness" of an Islamic birth distanced from the subcontinent's past, that Pakistan declared.<sup>5</sup> Her mapping of history and memory, as I will demonstrate, is structured via palimpsestic surfaces that represent a melancholic post-Partition South Asian landscape – one that also reflects the temporal breaks of history.<sup>6</sup>

Hyder particularly focuses on the post-Partition *landscape*, which is inflected with memory; her depictions are characterized by repeated gestures of unearthing the past. However, instead of offering the “harmonious closures,” which Nehru privileged in his readings on Indian history, her post-Partition memorial landscape offers a Benjaminian “anti-consolation.”<sup>7</sup> Rather than being assimilated and digested into the present, the past is continuously disinterred in her narrative. The novella’s *mise-en-scène* is set up repeatedly with relation to “place” as the site of these irresolute and conflicting memories and histories.<sup>8</sup> Hyder’s layered, expressive compositions of sensorially and mnemonically inflected South Asian “places” depict affective and spatial fault-lines, evocatively representing the Partition’s displacements and migrations, wherein hundreds of thousands of individuals lost their homes, families, and identities. My thesis is that Hyder mobilizes tropes of the palimpsest and of montage to construct spatial and temporal projections of mourning, melancholia, and memory.<sup>9</sup> Thus, importantly, this focus on affective landscapes and histories enables her to intervene in theories of postcolonial trauma, by producing a new repertoire of affects/effects. Stef Craps and Gert Buelens, for instance, urge a move away from the pathologization and depoliticization of social trauma, seeking attentiveness to material (social and political) transformation alongside psychological and testimonial healing.<sup>10</sup> Expanding these critiques, my essay seeks to show how Hyder’s work can also be recuperated through postcolonial trauma and affect theory, affectively evoking Partition mourning and memory in materiality, while also challenging Euro-American centric theories of trauma. In doing so, it is at the same time invested in moving beyond the “first wave” of Indian Partition scholarship with its focus on testimony, narrative, and the discursive – and heavily invested in realism and naturalism – on which I will elaborate later.

## POSTCOLONIAL TRAUMA AND AFFECT

Narratives of the Partition such as Hyder’s are crucial in offering materially situated readings of trauma and affect theory in the context of South Asia. In re-examining her novel, I also want to return to studies of trauma and memory, which have been influenced by the affective turn in the humanities and social sciences.<sup>11</sup> Studies of affect are a significant entry point into understanding embodied emotion, memory, and trauma, for example, as they occurred in the Partition. They offer us, among other things, a way to chart the subject’s interaction with and immersion in the material, phenomenological world – a crucial aspect of understanding embodied, externalized, and collective emotions such as those associated with socio-political losses. Gregory J. Seigworth and Melissa Gregg, for instance, present at least eight different theoretical orientations of affect in contemporary humanities.<sup>12</sup> Stemming from Deleuzian and Spinozian roots, understandings of affect have ranged further and in varied directions. As they put it, affect remains at its basic “a way to understand the body and its immersion in the world,” to understand “a body’s capacity to affect and be affected.”<sup>13</sup> Affect marks a body’s belonging to a world of encounters.<sup>14</sup> It is this responsiveness of the body, its openness and entanglement with the sensory, affective world that allows us both a way to analyze the materiality of trauma and to break out of the representational paradoxes and aporias with which established trauma theory wrestles.

One major trail within trauma studies' interaction with affect theory is that via the works of Ananya Kabir, whose interventions into Partition studies are groundbreaking. She claims that lyrical, affective modes co-exist within narrative modes in South and West Asian cultural formations, which might be more amenable than traditional state-sanctioned modes like statist historiography to understanding the sensorium and trauma of Partition.<sup>15</sup> Her claim is not that affect or music is non-discursive. Music rhythm or lyric have their own discursivity and narrative range, hence it might be more productive to situate affect and discourse not as binaries but at angles to or *intersecting* with one another. Her point, as I understand it, is to suggest an alternative to “telling a story” and to narrative/testimony/talk being the privileged means of reparation and healing. It is a way to bring somatic and kinesthetic readings into play along with traditional textual/semiotic readings with their reliance on linearity and linear temporality. She does not, thus, propose a universal model but a possible way of including cultural productions that have traditionally fallen outside the South Asian “partition narrative oeuvre” with its over-reliance on the realist novel.<sup>16</sup> Affect theory, for instance, helps us open these linear modes of expression into including somatic and sensual experiences.

My work, then, focuses on understanding the processes of mourning and memory in postcolonial South Asia via exploring emotions as collectivized practices, gestures, and representations.<sup>17</sup> Athena Athanasiou, Pothiti Hantzaroula, and Kostas Yannakopoulos suggest a productive tension between the notions of emotion, affect, and *social* passion.<sup>18</sup> Affect is of course a semantically slippery word to pin down; the notion of affect as “social passion,” as “political suffering and trauma affected by the other, but also as unconditional and response-able openness to be affected by others – to be shaped by the contact with others” is at the crux of the theoretical channel between cultural/literary representation and socio-cultural trauma.<sup>19</sup> This affective/sensory model allows us to bypass some aporias and erasures within trauma studies as it has been embraced in literary and social analysis. The sensorial grounding that we find in artists like Hyder is rooted deeply in everyday habitus and practice; her ways of responding to the world are profoundly entangled with elements of local “affect-worlds.”<sup>20</sup> Bringing them under the aegis of trauma studies cannot proceed solely along existing theoretical lines.

Scholars of postcolonial trauma want to open the field up to questions of how societies – other than those traditional trauma studies has explored – grapple with their *collective* traumas. Stef Craps points out that most of these early trauma theorists marginalized or ignored traumas of non-western cultures.<sup>21</sup> However, some like Allan Young had argued that “trauma” was “invented” in the late nineteenth century, and was “not timeless [but] glued together by the practices, technologies, and narratives with which it is diagnosed, studied, treated and represented.”<sup>22</sup> Affect theory adds to these modalities the collective sensoria through which “trauma” is experienced, expressed, negotiated, thus locating it within postcolonial affect-worlds.<sup>23</sup>

In the 1980s and '90s, literary analysis (textualist, deconstructionist, located in the western academy) embraced studies in trauma. Like affect, trauma is a “tangled object” and can be approached through a number of lenses; in literary criticism it has mostly been approached via a semiotic, interpretive lens that deconstructive and post-structuralist critics were particularly oriented towards.<sup>24</sup> For example, Cathy Caruth explains the *aporia* inherent in a traumatic experience as a definite paradox: “the most direct seeing of a violent event may occur as an absolute inability to know it.”<sup>25</sup>

A further Freudian paradox is provided by the strange temporality of traumatic memory: an event can be understood as traumatic *after* the fact, through the symptoms and flashbacks that these signs of disturbance produce.<sup>26</sup> Thus, trauma as representational paradox and belated temporality is translated into crises of representation and narrative time in literary analysis.<sup>27</sup> Shoshana Felman in conjunction with Dori Laub, a psychiatrist working with Holocaust survivors, for instance, argues for trauma “as a radical crisis of witnessing [. . .] an event eliminating its own witness,” based in part on basing her conclusions on Holocaust testimonies.<sup>28</sup> This emphasis on a crisis in representing the traumatic experience remained the dominant model of literary trauma studies. Stef Craps, among other postcolonial trauma scholars, wants to move beyond focus on crisis in representation to the *materialities* (social and historical) of trauma narratives and their conditions of production and reception.<sup>29</sup> Ananya Kabir, as we have seen, also posits the affective as a way around the representational paradox, moving beyond the crises of representation and narrative exposition as ways to understand trauma in South and West Asia.<sup>30</sup>

Furthermore, psychological models of understanding trauma have been largely focused on individual trauma. The means of restitution have often proceeded on “semiotic/linguistic/testimonial” lines rather than being embedded in social, material, and affective contexts. Rebecca Saunders and Kamran Scot Aghaie, however, approach this problematic via restoring spatial and temporal aspects to collective memory and mourning.<sup>31</sup> And cultural and postcolonial trauma scholars, in particular, want to focus on the materiality of trauma and problematic of healing/reforming via material and sensory means. Interestingly, Frantz Fanon, in particular, is recuperated by most postcolonial trauma critics like Craps, Scott and Aghaie, and others, for his significance to this politically informed trauma studies.<sup>32</sup> Ron Eyerman defines cultural trauma as a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group that has achieved some degree of cohesion.<sup>33</sup> He agrees that the linking of the past to the present through representations and imagination locates memory in a textual discourse,<sup>34</sup> but also urges a move to recognize “the impact of material culture on memory and identification.”<sup>35</sup> Providing us a route to map affect onto the material, he asks for interventions into forms *not articulated through language* but through the senses, or affective responses to music, art, or physical geography.<sup>36</sup> In his subsequent extension of the theoretical foundations of cultural/collective trauma, he reaffirms the material and affective embedding of these social/collective configurations.<sup>37</sup> I offer this critical survey to signal a new turn in Partition studies, which is deeply invested in an affective mapping of collective trauma.

## RECASTING PARTITION STUDIES THROUGH AFFECT

These articulations of the varied trajectories of trauma and affect theory, thus lend themselves to Partition scholarship and enable us to recuperate through Qurratulain Hyder’s work *situated* evocations of mourning and memory in South Asia. Speaking of Hyder’s unique locatedness, Laurel Steele writes:

[Hyder] made choices to represent a [post-Partition] reality that was unacceptable to many [. . .]. She rejected binary divisions when the larger society embraced

those divisions. Urdu versus English (she claimed both); Muslim versus Hindu (she wrote of a syncretic culture where relationships were complex and symbiotic); India versus Pakistan (she wrote about both) to her, these divisions were simplistic and artificial.<sup>38</sup>

Aijaz Ahmad has written evocatively about how Urdu literary and cultural production in South Asia was irrevocably changed by the Partition and yet its linguistic and cultural communities overrode statist borders.<sup>39</sup> It is important to point out here that while lyric poetry negotiated the Partition through metaphor and imagery, in most of immediate post-Partition Urdu fiction, there was a preoccupation with “documenting details” as if writing could provide *narrative* reparation from trauma.<sup>40</sup> The noted short stories of Saadat Hasan Manto, for instance, belong to this trend and faith in naturalistic representation. The feelings of exile and dislocation, however, and “the memory of what had been left behind” returned to *lyrically* and affectively haunt the subcontinent’s fiction in the mid-1950s. Ahmad observes that many of these writers (including Hyder), were preoccupied with “a *sense* [my italics] precisely, of *location* [italics original] in particular communities and in [. . .] historical time,”<sup>41</sup> thus making them relevant to an affective and sensorial reading. One important influence on the work of Hyder was the genre of the *Naya Afsana* (New Story) of the 1940s and ’50s, which, according to Bodh Prakash, employed a psychologized realist stance to express contemporary situations employing newer perspectives.<sup>42</sup> Some of the key themes of the New Story he identifies, such as fear and suspicion in personal relationships, the transience of human relationships, and the focus on women’s desires and sexualities, are also inflected in Qurratulain Hyder with Partition’s traumas. These inter-weaving themes offer an illuminating access to Hyder’s narrative.

While stories in the earlier realist stage, for instance by Manto, were focused on incidents, the New Story such as Hyder’s focuses on an interior scape, feelings of alienation, and other tropes that were common to post-industrial west and to the post-colonies, albeit in different ways.<sup>43</sup> In my understanding, then, the “inner realities” mapped by writers on *both* sides of the border – India and Pakistan – combined memory, affect, and the trauma of displacement in particularly *situated* ways, making them rich sources of study in postcolonial South Asian contexts.<sup>44</sup> One critic, Sukrita Paul Kumar, charts how representations of Partition’s dislocations in Hindi and Urdu literature interacted with modernist modes of representing fragmented ruptured twentieth century metropolitan worlds. She examines how the New Story is related to “an incomplete comprehension of life” (evocative of the cognitive and temporal lag of trauma) through its new artistic modes, thus situating “the modern aesthetic” in the subcontinent within “its own socio-political and cultural history.”<sup>45</sup>

Thus, drawing on these modernist artistic modes, Qurratulain Hyder blurs the divide between mind/body, cognition/emotion, inside/outside, and private/public via the sensorial apparatus she employs. Here we can see how affect theory, giving us access to how emotions are exteriorized and how sensoria are embodied, can offer us a more penetrating look into Hyder and keep her work intellectually alive.<sup>46</sup> Additionally, Hyder’s composition of a sensorium of trauma through tropes of the palimpsest and modes of the montage, as mentioned earlier, allow spatial and temporal projections of grief and memory.<sup>47</sup> In sum, I believe, by exploring her affective landscapes and their histories we can get a distinctive sense of material traumas as



they permeated Partition history and shaped the conditions of postcoloniality that the subcontinent experienced as both independence and rupture.

### PALIMPSESTIC HISTORIES AND AFFECTIVE SENSORIA IN *SITA BETRAYED*

*Sita Betrayed* is difficult to summarize as it is densely allusive. It charts the course of a few years in Sita's life (in the mid to late 1950s) after her return from Columbia University, her adulterous affair with a common friend, which leads to the collapse of her marriage with Jamil and loss of claims of custody over her young son, Rahul. At the very start of the novel, on an ordinary November afternoon, Sita hears that Jamil has remarried<sup>48</sup> a Spanish colleague at the United Nations. The novel's desultory, fragmented plot (if it may be called that), casts her among various isolating, melancholic landscapes: in Delhi where she lives, works, and moves among artist and theater friends, she remains isolated. Later, she travels with her cousin-in-law by marriage and friend, Bilqis, to Karachi for a family wedding where she meets the handsome and irreverent Irfan Kazmi. They grow emotionally closer as they undertake a journey through the landscapes of Sindh and Punjab, while being moved by the affective surroundings to unburden their memories to each other. They keep in touch clandestinely and later meet in Sri Lanka where Jamil and Irfan are both attending international conferences.<sup>49</sup> Sita plans to ask Irfan to negotiate with Jamil for custody rights over Rahul. The plan goes awry. She goes traveling among the ruins of Polonnaruwa where she meets an American political scientist with an amateur interest in archaeology, Dr. Leslie Marsh, and they begin a brief relationship. She then returns to a (violently jealous) Irfan. Irfan and Jamil bond over a common linguistic Awadhi heritage of Sufi Hindavi poetry and Irfan musters up the courage to tell Jamil he wants to marry Sita. Sita and Irfan move to Paris and for a brief while, seem happy. Soon after, news of Sita's father's demise in Delhi reaches them, and she leaves. While in Delhi during a bitterly cold winter, Irfan's letters grow rarer, until they almost stop. She then enters into a liaison with an old acquaintance, a very famous Bengali painter. Irfan hears the rumors and decides to break his silence. In the meantime, Jamil agrees to divorce her and Sita decides to return to Paris and writes Irfan a missive. On arriving in Paris on a cold rainy January afternoon, a strange man opens the door to their flat and tells the shocked Sita that Irfan Kazmi and Madame Kazmi (a young colleague) are on their honeymoon. The novel ends with strains of a familiar *ghazal* returning to haunt Sita along with memories of Bilqis lecturing someone on the transience and elusiveness of "real life" that cannot be captured in measured cinematic frames. A strong gust of wind bangs the door shut on unresolved inner lives.

Woven into the narrative of *Sita Betrayed* we can track the material and affective histories of South Asia, which are stacked next to each other, while emerging layer by layer, like a palimpsest. However, as I have mentioned in my introduction, she inflects these histories not with a sense of a Nehruvian celebration of India's pasts and future, but with a deep melancholy and irresolution. The repeated acts of reading and disinterring buried pasts by Sita, social historian par excellence and verbally expansive narrator of cultural pasts – is consistently marked by an eerie, melancholy slant. This has a lot in common with what Elizabeth Bowen (one of Hyder's acknowledged influences) calls spaces haunted by "presences" of "life in

pre-inhabited places.”<sup>50</sup> In Hyder, these presences in pre-inhabited places carry the weight of the Partition’s ruptures and divisions of communities. The first significant disinterment is performed interestingly not by Sita, but by her “annoyingly” melancholic mother (clinging to pre-Partition memories of their grand house in Karachi) while entertaining Sita’s friends and Muslim sister-in-law in their humble new home in Delhi’s Karol Bagh, “a small dark and narrow house that had been abandoned by some lower class Muslim family [their name Rahmat is inscribed on the house] during the Partition riots.”<sup>51</sup> The description of the sparsely furnished room includes a large glossy print of the Hindu God Krishna above a massive almirah [cupboard] visibly reclaiming “Rahmat Manzil.”<sup>52</sup> Sita’s mother probes behind this almirah and pulls out another framed print, which says in Arabic “There is no God but God and Muhammad is his Prophet.” She wants Bilqis, Jamil’s cousin, to take it so she doesn’t do something “improper by mistake.”<sup>53</sup> In this gesture of probing behind and pulling out material objects that had been hurriedly left behind, the uncovered past is emphatically permeated with resonances of insecurity, abandonment, and dispossession. The portable steel trunks in the room are rem(a)inders of the Mirchandanis’ mirroring journey from security and home (Daulat Rai Mahal in Karachi) to dispossession.

The *mise-en-scène* of dispossession described above, including the inscription of the previous owner’s name on the house, “Rahmat Manzil,” announces “other” lives through their violent evacuations. In this strain of excavating historical and memorial layers through material palimpsests, when Bilqis and Sita are in Karachi, Pakistan, for a family wedding, Bilqis berates her relatives for the absurdity of clinging on to old names of North Indian places in their recasting of Sindh as home. *Mohajirs* name their new homes in memory of places of their origin in Uttar Pradesh, India.<sup>54</sup> In a similar vein, Ram Bagh in Karachi, a familiar place from Sita’s childhood, is renamed Aram Bagh to de-Hinduize it. In displacements such as this one, where a single syllable deletes entire cultural and linguistic histories, yet retains traces of the disturbing original, we find more instances of the unsettling palimpsests Hyder employs to embody Partition trauma in layers of emotional historical associations. The post-Partition affective landscape was, and continues to be, informed by intransigent longings and desire for “specifically South Asian pasts” that Partition had rendered inaccessible.<sup>55</sup> However, this longing was punctured also by suspicion, bewilderment, and a sense of being caught between the familiar and the strange.<sup>56</sup> Ayesha Jalal, in fact, coins the terms “elseness” to describe the ambivalence of “mingling sameness with difference” that categorizes the relationship between citizens of the rival states in post-Partition South Asia.<sup>57</sup> The imperatives of citizenship create a dynamic of suspicion based on a paradox of same, but not quite.<sup>58</sup> I would argue that this charge of “elseness,” this paradox of same and not quite, inflected with suspicion, resonates strongly with Partition severances. While Jalal uses it to refer to co-religionists of rival nation-states, it could, I posit, be multiplied to configure the perplexing relationship between severed linguistic and cultural communities. The trope of “elseness,” carries associations of elsewhere (or the dialectic between home and elsewhere), an affective and spatial valence that is particularly relevant to Partition’s displacements and migrations. Reading post-Partition South Asia along the axis of “elseness” in Qurratulain Hyder’s *Sita Betrayed* quite strikingly constructs a trans-subcontinental sensorium to contain the supposedly marginal, affective histories of the Partition dispossessed.



This affective sensorial apparatus, which the novel evokes, can be explained further via Laura U. Marks' discussion of the memories of cultural displacement encoded in material objects.<sup>59</sup> Marks uses Deleuzian terminology to explain how when an image surfaces from another place, another culture, "it disrupts the coherence of the plane of the present culture [. . .] and brings its volatile contents to the present."<sup>60</sup> Most crucially for an affective reading, Marks argues that the meaning of objects is not encoded metaphorically but through physical contact.<sup>61</sup> I will next analyze how psychologized landscapes like Sindh in *Sita Betrayed* are strewn with recollection objects, most often partially obscured, which are then activated through visceral contact, bringing together the senses, emotions, and histories accruing to the meaning of the material objects.

While the urban palimpsests in Karachi evoke haunting presences, Hyder chooses to locate her most unsettling disinterments in the deserts and riverine islands of Sindh.<sup>62</sup> Sita and Bilqis along with their cousins and Irfan decide to drive from Karachi to Lahore and along this nostalgic journey, not only do Sita and Irfan get emotionally closer, they do so only by excavating memories and histories from the loss-infused landscape. Nostalgia plays a significant role here, as Nadia Seremetakis reminds us that while nostalgia often carries a pejorative sense of romantic sentimentality in English, in its original Greek, it refers to

the desire or longing with burning pain to journey. It also evokes the sensory dimension of memory in exile and estrangement; it mixes bodily and emotional pain and ties painful experiences of spiritual and somatic exile to the notion of maturation [. . .].<sup>63</sup>

This affective understanding of nostalgia and memory in terms of the painful yet "transformative impact of the past" on the present is useful in my exploration of the melancholia that infuses this journey in Hyder's novel.<sup>64</sup>

Hyder then, recasts Sindh as a ruin-dotted *mise-en-scène*; instead of statist archaeology, and the contemporary contestations between Hindus and Muslims over claiming the Indus and historical civilizations such as the Indus Valley, "place" here functions as a location for unsettled losses. Like Karen Till's postwar Berlin, Sindh embodies a landscape of trauma *mattered* by "presences and absences, voids and ruins, intentional forgetting and painful remembering."<sup>65</sup> Hyder's layered, expressive compositions uncover "minor" or marginalized histories and subjects of Partition trauma. There is a cruel, but too familiar (in terms of its repetition in the narrative), irony in Sita's pedagogical drive to interpret the landscape and its history to a disoriented and largely ignorant Irfan, when as a refugee in India they can be accessible to her only temporarily and mediated by the exigencies of citizenship.<sup>66</sup> Irfan's discomfort with the landscape, his surprise, and later his sense of inferiority as a cultural outsider (he is mockingly self-derisive and ashamed of his weakness in history, about not being able to converse in Sindhi with the feudal landlord, while Sita "the outsider" can), are all signposts of his displacement as a *Mohajir*, a refugee who came to Pakistan from North India. If Sita excavates personal and historical pasts from a once-familiar topography, Irfan uses his angled perspective as an "outsider" to inscribe global losses onto the ruins. Of course, he reads the ruins/runes for traces of his own dispossessed past in the Yamuna-Gangetic plains of India, but also invokes the homelessness and statelessness he has witnessed in his global travels.

Sita and Irfan's "discovery" of Sindh begins in the sand and dust-blown decrepit mud and reed houses of the ancient potters' city of Thatta that appear to Sita to be inhabited by all the wretched and homeless souls in the world. Immediately then, the desolation and decrepitude assumes a material, "sedimented" dimension, both via the ecological past of wind-borne erosions and deposits in the bordering Thar Desert and the rich cultural, intellectual, and architectural past of the region embodied in the massive stone mausoleums and crypts in the City of the Dead on Makli Hill. Makli Hill is known to Sindhis as the burial place of *sawa lakh* (125,000) saints in an area of roughly six miles. A study of this site by Annemarie Schimmel begins with her comments on the necropolis, and about the state's apathetic relationship with this heritage site.<sup>67</sup> Her cultural excavations present Thatta and the Makli Hill necropolis through various historical perspectives – from Orientalist accounts and eroticized travelers' tropes, to Amir Khusrau's frequent references to Thatta all the way from the Gangetic heartlands.<sup>68</sup> She also mentions the accounts of Sufi poets and scholars who congregated there in exile from Eastern Iran's Safavid dynasty. Sita reads this landscape through these exilic, migratory, and cross-pollinated rubrics, but multiplies them with the Puranic/Indic casting of Sindh via Sanskrit epics like the *Mahabharata* and *Ramayana* (a standard Nehruvian trope), moving through historical stages, conquests, migrations, and confluences (Greek, Scythian, Buddhist). She talks at length about the labile and emotionally shared religious life-worlds of Sufism in Sindh. However, there is none of the essentialist Nehruvian *claiming* of South Asian pasts as solely "Indic." Instead her evocations of these multiple histories are permeated with longing and anguish.

In contrast to Indian and Pakistani heuristic interpretive regimes, then, Sita continues to read the landscape and its features as runes of pain: for instance, she specifically recalls how she had hurt her leg badly once under a tree, prominent in the desert horizon, interrupting Irfan's uncomfortable silence and surprise at the profusion of graves in Sindh immediately after with an explosion of emotion: "'Don't you see that this my land? My fields – my villages – my saints' tombs?' Sita asked with some anguish."<sup>69</sup> In spite of Irfan's apparently apathetic and sarcastic banter with Sita, he too eventually starts excavating buried pasts. He asks Sita why Hindus attach sacredness to the *pipal* tree (*Ficus religiosa* or the sacred fig) recalling that whenever Muharram *tazias* (processions) touched a *pipal* tree, riots would break out. The unsettling disinterment of violent specters challenges the syncretistic accounts of Sufi life-worlds Sita had been painting. The challenge is quickly withdrawn, though when Irfan muses on how his mother, also moved by the syncreticism of shared lifeworlds, would light evening lamps, a Hindu ritual, under *pipal* trees. But the unsettlement lingers. Once again, the discovery of sedimented pasts does not thus proceed on the celebratory mode of Nehruvian national vision, but uncovers crypts as it were of both the Partition's losses and violence within the post-Partition landscape.

Later when Irfan asks Sita about her childhood in a Freudian move to relax her, memories of similar conversations with Jamil move her to a bitter anger.<sup>70</sup> In response, Irfan lets his guard down and reveals *his* reading of the ruin-dotted landscape that carries reminders of other losses: "You think I'm very unsentimental," he says, "but this question of a lost home bothers me too." He then draws from his travels a phantasmagoric vision of homeless people everywhere, in West Berlin, Hong Kong, Jewish refugee ghettos in America, Palestinian camps in Jordan, placing these in affective

relation to “the sudden metamorphoses” of four million people of South Asia who have undergone in their “thoughts, their feelings, their reaction to events” a veritable description of cultural trauma.<sup>71</sup> This, in turn, encourages Sita to wander among multiple ruins within the comparative archaeology of her experiences as a Partition refugee in transit camps at various Indian locations.<sup>72</sup>

Leaving behind the desolation and the dust- and wind-blown desert sands, the traveling party enters the Indus river plains, which are presented through the melancholic composition we have encountered previously. Hyder’s montages of the Sindhi landscape as layered pasts are far removed from the dominant claims of either nation-state on the region. While the archaeological remains of the Indus Valley Civilization were claimed by Nehru as “priceless relics” of *India’s* past, Pakistani historians like Aitzaz Ahsan went to lengths to historicize the separation of “the Indic” Gangetic plains and peninsular India from the Indus region, thus claiming its “multi-faceted” pasts for Pakistan.<sup>73</sup> Hyder, by spatializing melancholy through the (then) abandoned Hindu temple complex at Sadh Belo or Bela, an island in the river Indus near the town of Sukkur, continues, instead, to excavate minor, dispossessed pasts. The temple’s large pavilions are inscribed with Kabir’s verses, locating it immediately in the labile sacred spaces of “Bhakti” culture, analogous to the fluid Sufi identities of Sindh that resist religious binaries.<sup>74</sup> In the new Islamic state of Pakistan, these spaces are left to desolation. The signs of “pre-inhabited lives” are embodied in the hostels and clubhouses, which look “desolated and haunted.”<sup>75</sup> It is significant that only Sita and Irfan go around the island, reading traces of obscured histories. The rest of the party are tired after the journey, and watch them from a distance. We see Sita from their perspective – herself a haunted figure among the ruins. As Nadir, her brother-in-law, watches “Sita climbing the steps of a dark, brooding temple” he “feels sorry for her.”<sup>76</sup> This visual of Sita, as a lone figure among landscapes of void or loss, recurs many times in the novel.<sup>77</sup> The temple complexes of Sadh Bela have strange, hideous, and frightening stone figures fixed to them (possibly fierce tantric manifestations of Hindu deities), which cast the site in an eerie light; this eeriness is, however, emphatically linked to the unsettled traumas of Partition. Right under these fierce protecting figures is “graffiti”: Sita and Irfan read three separate injunctions/prayers scribbled onto the wall surfaces addressed to the Devi/Mother Goddess begging her to protect them as they are “going away,” “running away,” or “leaving [Her] behind” as they flee Partition violence for India. Each marking of graffiti mentions the exact day of the month in 1947, when they inscribed their desperation and insecurity onto the walls. Partition trauma materially (in stone) inscribes itself over spaces of sacredness and piety. The sensory horror of the Partition events seems to be frozen in stone here, and unmoored from the syncretic, labile affect-worlds embodied in Kabir’s verses. In another desolate temple, they stumble upon a life-size idol of Radha (again evoking Bhakti affective spaces) that “lay overturned on the floor” “in the heavy gloom” of the dying light of the sun.<sup>78</sup> The violence frozen in that act of destruction and the abject position of a life-like feminine figure haunt the atmosphere. Agitated, Irfan urges Sita to leave the temple. His agitation may be understood further by excavating his embeddedness in the Awadhi (found in the city of Lucknow) culture of Hardoi in North India carved by Radha–Krishna/Bhakti affect-worlds. Sita immediately likens the place to a *ghost* town and reminisces about *her* childhood, with its myths linking dreams to evil spirits that fly through the air glowing like lamps. Eerily she points out

signs of similar hauntings in the dusk around them. She adds that “Sadh Bela is the graveyard of [her] people.”<sup>79</sup>

In these scenes that I have sketched, the affective projections of trauma, absence, and void onto the surrounding landscape and its multiple histories allows us access the characters’ interaction with and immersion in the material, phenomenological world. Instead of mobilizing an individualized psychologized model to trauma, there is an externalization, a steeping, and a collectivization that links it to the socio-political. So many histories of myth, religion, and personal memory converge here that the ghosts that haunt are not mere interior states, but reveal a lot about the material contexts of trauma. This sense of a traumatic “climate,” though she did not use the term *trauma*, is to be found in Elizabeth Bowen.<sup>80</sup> She writes that the hallucinations in her stories are not a peril; nor are they studies of mental peril. They are ways of completing fractured selves “emotionally torn and impoverished by changes.”<sup>81</sup> These words resonate in Hyder’s evocation of emotionally torn “climates” of what I have been calling a trauma sensorium – and of selves fractured by memories and collective histories. Furthermore, Bowen also observes, “during the [first world] war, the overcharged sub-consciousnesses [sic] of everybody overflowed and merged.”<sup>82</sup> In these scenes of travel and emotional excavations in Sindh, and repeatedly in the novel, Hyder mobilizes a similar overflowing and collective merging of Partition traumas.

Hyder’s spatialization of loss and its temporal breaks not only unmoors Sindh’s pasts from the conflicting claims of divided communities, but also colors the celebratory trajectory of postcolonial development in darker tones. Her excavation of Partition’s traumas transforms the Indus at Sukkur, with its massive barrages and efficient water management systems, into a riverscape of death. Sita’s childhood memories of decorating corpses of unmarried women in wedding finery – perhaps evoked by the overturned Radha idol – in turn evoke the hundreds of thousands of women raped and mutilated during Partition. In this climate of mourning Sita and Irfan share, there is an absence of specific references to Partition violence (*unlike the naturalistic stories in Partition literature*), but the sensorium of void and eeriness creates a specific access to Partition’s trauma that discursive narration cannot simply capture in its supposed record of facts.

On Sukkur Barrage, against the “massive awe-inspiring dam” (symbolic of colonial and neo-colonial statist projects), Sita is framed as “utterly alone, entirely helpless, and totally a stranger.”<sup>83</sup> The narrative tells us that Sindh of 1957 offered no sense of belonging, the address (in both senses of the term) provided by the landscape is to a Sita Mirchandani of Karol Bagh, Delhi;<sup>84</sup> it cuts her off from the emotional attachment she once could claim. Once again, the moonlight on the waves and the city lights in the distance interact with the darkness to add visual depth to the scene of dislocation. Yet, in spite, or perhaps because, of Sita’s impoverished claim, Sindh is even more firmly affirmed as belonging – contrary to statist logic – to those who are *most* dispossessed. In a biting retort to a teasing jibe from a cousin-in-law about *her* Sindh, Sita retorts firmly that Sindh is neither hers nor the old feudal families’ that have historically held socio-economic prominence, but to “those wretched *haris* whom you have never felt the need to think about.”<sup>85</sup> Hyder thus emphatically locates “Sindh” not within celebratory national pasts and futures, but within cultural and political losses arising out of *multiple minor* claims to the landscape by dispossessed subjects. By layering dispossession onto the landscape through trauma-infused

palimpsests, graffiti, and montages, Hyder excavates affective histories of the Partition that typically remain unmined.<sup>86</sup> She opens a way to read Partition trauma not as individualized pathology or a crisis in representation, but as a *material* and affective transformation of memory and subjectivity.

## CONCLUSION

I conclude with some thoughts and reflections on our journey into this novel. On the one hand, Qurratulain Hyder's *Sita Betrayed* exhibits a proleptic awareness of a loss of future possibilities of the nation and community. At the same time, it uses memorial, affective, and material routes to try to connect back to these very lost possibilities. What can such modes of awareness offer? In *Mourning the Nation*, Bhaskar Sarkar speaks of a "proleptic melancholia" of the nation. The postcolonial nation is born in loss, he argues. It represents "the death of a collective dream at the moment of birth."<sup>87</sup> Sarkar contends that this proleptic melancholia "arises from a loss of futures and possibilities."<sup>88</sup> The "return" to the Partition staged in my essay should be located in this expanded memorial terrain as the specter of this particular form of melancholia. Furthermore, the events in Gujarat in 2002, the entrenchment of the Hindu nationalist State in India, and the growing insecurity of "minorities" across the nations of South Asia, make the "return" to the Partition more urgent than ever. In sum, my investment in re-examining the Partition through postcolonial trauma and affect theory stems from these exigencies. Hyder's mobilization of melancholia and haunting offers us a way to understand how the South Asian Partition endorses the value and promise of affect-mediated postcolonial trauma theory.

## ENDNOTES

1. Jawaharlal Nehru, *The Discovery of India*. Ed. Robert I. Crane (Garden City, NY: Anchor Books Doubleday & Company, Inc, 1960), 27. The book was originally published by The John Day Company in 1946.
2. Michael Rothberg, "Decolonizing Trauma Studies: A Response." *Studies in the Novel* 40.1 and 2 (2008): 233.
3. Nehru, *The Discovery of India*, 27.
4. *Ibid.*, 25. Hyder insisted on translating/transcreating her own work from Urdu into English, although as the process was slow, very few of these are available to English readers. *Sita Haran* (1960) remains the rare work she allowed someone else – C.M. Naim – to translate after much persuasion. See M. Asaduddin, "Lost/Found in Translation: The Author as a Self-Translator." In *Qurratulain Hyder and The River of Fire: The Meaning, Scope and Significance of Her Legacy*, ed. Rakshanda Jalil (Oxford, New York and Karachi: Oxford University Press, 2011), 158. *Sita Betrayed* is part of Naim's edited collection of three translated short stories and novels titled *A Season of Betrayals* (Oxford and New York: Oxford University Press, 1999), 17–163.
5. Postcolonial Indianness in Nehruvian imaginary and praxis comfortably went back to India's pre-colonial *Sanskritic* past to cast its modernity. "Foreign influences often poured in and influenced that culture and were absorbed," writes Nehru, *The Discovery of India*, 31. For Nehru's discomfort with Indian Muslims' search for cultural roots outside India in Baghdad, Spain, and Constantinople, see esp. p. 262. Official Pakistani historiography in the '50s worked to erase this common South Asian past, looking instead to "the Arab



- element” to forge a new identity. See Aitzaz Ahsan, *The Indus Saga and the Making of Pakistan* (Oxford, New York and Delhi: Oxford University Press, 1996), 10. See also a reading of Nehru’s “Tryst with Destiny” speech against Jinnah’s call for inaugurating “a titanic, unknown unparalleled plan.” In ed. Ananya Kabir, “Deep Topographies in Fiction of Uzma Aslam Khan.” *Journal of Postcolonial Writing* 47.2 (May 2011): 173–185. See esp. p. 177.
6. My use of palimpsests as a trope weaving materiality of memory in lived spaces with literary reading techniques is drawn from Andreas Huyseyn, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford, CA: Stanford University Press, 2003), esp. p. 7.
  7. See Martin Jay, “Against Consolation: Walter Benjamin and the Refusal to Mourn.” In *War and Remembrance in the Twentieth Century*, ed. Jay Winter and Emmanuel Sivan (Cambridge: Cambridge University Press, 1999), 221–239.
  8. There is critical precedent for the “cinematic” elements in Hyder’s work. See for instance, Aijaz Ahmad, *In the Mirror of Urdu: Recompositions of Nation and Community 1947–65* (Shimla: Indian Institute of Advanced Study, 1993), 10. See also Kumkum Sangari, “Viraha: A Trajectory in the Nehruvian Era.” In *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss and Liberation*, ed. Kavita Panjabi (Kolkata: Orient Black Swan, 2011), 256–287.
  9. Ahmad, *In The Mirror of Urdu*, argues that Hyder in *Aag ka Darya* deploys montage, very much Eisensteinian to assemble landscapes as regenerative, 10. Sukrita Paul Kumar in her interview with Hyder in *Conversations on Modernism* also brings up the author’s deployment of cinematic montages, 58.
  10. See Stef Craps and Gert Buelens, “Introduction: Postcolonial Trauma Novels.” *Studies in the Novel* 40.1 and 2 (2008): esp. 4–6.
  11. See Patricia Clough, *The Affective Turn: Theorizing the Social* (Durham, NC: Duke University Press, 2007), 2.
  12. Melissa Gregg and Gregory J. Seigworth, ed., *The Affect Theory Reader* (Durham, NC: Duke University Press, 2010), see esp. Introduction 1–25.
  13. *Ibid.*, 2.
  14. *Ibid.*
  15. See Anaya Jahanara Kabir, “Beyond Narrative: Song and Story in South Asia.” *Moving Worlds: A Journal of Transcultural Writings* 5.2 (2005): 34.
  16. *Ibid.*, 35.
  17. See, in particular, Catherine Lutz and Lila Abu-Lughod, *Language and the Politics of Emotion* (Cambridge: Cambridge University Press, 1990), 11.
  18. Athena Athanasiou, Pothiti Hantzaroula, and Kostas Yannakopoulos, “Towards a New Epistemology: The ‘Affective Turn’.” *Historiein* 8 (2008): 6.
  19. *Ibid.*
  20. Hyder in her essay “Novel and Short Story: Modern Narratives” in *Narrative: A Seminar*, ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), 208, speaks of “atmosphere,” a particular ethos which she compares to “a period film set,” as a take-off point for her artistic techniques. Ananya Kabir has coined the term “affect-worlds” in “Affect, Body Place,” in *The Future of Trauma Theory*, ed. Buelens, Durrant and Eaglestone (London: Routledge, 2014), 72–73, to compass embodied locales (epidermal, sensorial) that ground a subject’s emotional and cognitive relationship with the world. Trauma violently fractures these embodied networks as well as the psyche.
  21. Stef Craps, *Postcolonial Witnessing: Trauma Out of Bounds* (London and New York: Palgrave Macmillan, 2013), 2.
  22. Allan Young, *The Harmony of Illusions: Inventing Post-Traumatic Stress Disorder* (Princeton, NJ: Princeton University Press, 1995), 5.
  23. See note 20.



24. Roger Luckhurst, *The Trauma Question* (London and New York: Routledge, 2008), 15.
25. Cathy Caruth quoted in Roger Luckhurst, *The Trauma Question* (London and New York: Routledge, 2008), 4.
26. *Ibid.*, 5.
27. *Ibid.*
28. Felman and Laub quoted in *ibid.*, 7.
29. Craps, *Postcolonial Witnessing*, 5.
30. See note 15
31. Rebecca Saunders and Kamran Scott Aghaie, "Introduction: Mourning and Memory." *Comparative Studies of South Asia, Africa and the Middle East* 25.1 (2005): esp. 17–20.
32. See Craps, esp. 28–29 and Scott and Aghaie, 20. Scott and Aghaie write that Fanon not only re-embedded individuals within a social context and disrupted European psychology with African experience, but also reintegrated the material meaning of trauma into a term that had largely become psychologized.
33. Ron Eyerman, *Cultural Trauma: Slavery and the Formation of African American Identity* (Cambridge and New York: Cambridge University Press, 2001), 2.
34. *Ibid.*, 3
35. *Ibid.*, 8.
36. *Ibid.*
37. Ron Eyerman, *Narrating Trauma: On the Impact of Collective Suffering* (Boulder and London: Paradigm Publishers, 2011), esp. Introduction xi–xxxv.
38. Laurel Steele, "We Just Stayed on the Ship to Bombay . . ." *Tea and Consequences with Qurratulain Hyder.* *Annual of Urdu Studies* 23 (2008): 187.
39. Ahmad, *In The Mirror of Urdu*, 3–4.
40. *Ibid.*, 4.
41. *Ibid.*, 5.
42. Bodh Prakash, *Writing Partition: Aesthetics and Ideology in Hindi and Urdu Literature* (Delhi, Chennai and Chandigarh: Pearson Longman, 2009), 33.
43. *Ibid.*, 17–47.
44. See Sukrita Paul Kumar, "'Amma Basant Kya Hoti Hai?': Turns of Centuries in *Aag ka Darya*," in *Qurratulain Hyder and The River of Fire: The Meaning, Scope and Significance of her Legacy*, ed. Rakshanda Jalil (Oxford, New York and Karachi: Oxford University Press, 2011), 107–116, for a situated understanding of displacement and memory. Kumar reminds us that this groundbreaking Urdu novel was written in response to Hyder's niece in Karachi (a daughter of migrants from North India) asking what the Hindustani word for Spring *Basant* meant. This term was unusual to her as opposed to the Farsi-inflected term *Bahaar* due to post-Partition Statist linguistic regimes. With the loss of the Sanskrit word, was lost an entire sensorium embodied in North Indian (Ganges-Yamuna valley) Springs distinct from the marine and desert influences in Karachi.
45. Sukrita Paul Kumar, *The New Story: A Scrutiny of Modernity in Hindi and Urdu Short Fiction* (Shimla: Indian Institute of Advanced Study, 1990), 32, 19. Both Prakash and Paul Kumar briefly mention Hyder; Prakash comments on her representation of intermingled histories and the "macrocosm" in *Aag ka Darya* (160), and Paul Kumar writes of "her beautiful merger of the past with the present and a fine treatment of human history with private sentiment in her short stories (31).
46. Hyder in an interview with Sukrita Paul Kumar, *Conversations on Modernism* (Shimla: Indian Institute of Advanced Study, 1990), 53. Hyder acknowledges that both Urdu scholarship with its outmoded models and western academia where her works were not accessible mostly due to lack of translations, have ignored her leaving her works bereft of "a literary life."
47. By sensorium I mean a phenomenological world shaped by sensory experiences.

48. Sita and Jamil had a religious wedding ceremony so Jamil could remarry under the existing laws for Muslim marriage in 1950s India.
49. In these conferences, we get a glimpse of the Non-Aligned Movement and international reorganization in the Cold War Era.
50. Hyder in her essay “Novel and Short Story: Modern Narratives,” in *Narrative: A Seminar*, ed. Amiya Dev (New Delhi: Sahitya Akademi, 1994), 209, acknowledges among her influences Virginia Woolf and especially Elizabeth Bowen. See Elizabeth Bowen in “Frankly Speaking: Interview, 1959,” in *Listening In: Broadcasts, Speeches, and Interviews by Elizabeth Bowen*, ed. Allan Hepburn (Edinburgh: Edinburgh University Press, 2010), 324, for more on this “haunting.”
51. Qurratulain Hyder, *Sita Betrayed*. Trans. C.M. Naim (Oxford and New York: Oxford University Press, 1999), 44.
52. *Manzil* can mean both destination and level/storey in Urdu, making it a popular name for Muslim homes.
53. *Ibid.*
54. A term borrowed from Arabic with evocations of *hijrat* (the historic migration from Mecca to Madina) to describe the refugees from North India who migrated to Pakistan. Hindu refugees were called *sharanarthis*.
55. Ananya Kabir, *Partition's Post-Amnesias: 1947, 1971 and Modern South Asia* (New Delhi: Women Unlimited, 2013), 23.
56. See Joginder Paul's *Sleepwalkers*. Trans. Sunil Trivedi and Sukrita Paul Kumar (New Delhi: Katha 1998), 11–110.
57. Ayesha Jalal, *Self and Sovereignty: Individual and Community in South Asian Islam Since 1850* (London and New York: Routledge, 2000), 570.
58. *Ibid.*
59. Laura U. Marks, *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses* (Durham, NC and London: Duke University Press, 2000). The use of cinematic and visual theory to describe Hyder's work has strong critical precedent. See note 9.
60. *Ibid.*, 77.
61. *Ibid.*, 80.
62. See Aitzaz Ahsan, *The Indus Saga and the Making of Pakistan* (Oxford, New York and Delhi: Oxford University Press, 1996), for Ahsan's riposte to Nehru's Indic claim over the region.
63. Nadia C. Seremetakis, ed. *The Senses Still: Perception and Memory as Material Culture in Modernity* (Boulder, San Francisco and Oxford: Westview Press, 1994), 4.
64. *Ibid.*
65. Karen Till, *The New Berlin: Memory, Politics, Place* (Minneapolis: University of Minnesota Press, 2005), 8.8
66. See scene at the railway station in Lahore and the confusion of the police who cannot equate Sita's last name Jamil with her Indian citizenship and Pakistani relatives, in Hyder, *Sita Betrayed*, 82–83.
67. Annemarie Schimmel, *Makli Hill: A Center of Islamic Culture in Sindh* (Karachi: Institute of Central and West Asian Studies, University of Karachi, 1983), 5.
68. *Ibid.*, 6. Schimmel quotes Khusrav: “A cypress like you is not in Ucch or Thatta, / A rose like your pretty face is certainly not existent.”
69. Hyder, *Sita Betrayed*, 55–56.
70. *Ibid.*, 59.
71. *Ibid.*, 60.
72. Rothberg, “Decolonizing Trauma Studies,” 233.
73. See esp. Nehru, *Discovery of India*, 33–37 and Ahsan, *The Indus Saga*, 8–9.

74. Kabir was a mystic poet and saint and an important figure in the Bhakti movement in the fifteenth and sixteenth centuries in South Asia; he was of labile religious identity and constructed syncretic religious subjects through his intensely emotional *dohas* or couplets. Hyder, in “Novel and Short Story,” 214, mentions her situatedness within the “humanism” of Sufism. For more on how the Bhakti and Sufi traditions informed cultural, political, and affective spheres in South Asia, see Kavita Panjabi, ed. *Poetics and Politics of Sufism and Bhakti in South Asia: Love, Loss and Liberation* (Kolkata: Orient BlackSwan, 2011), esp. Introduction 1–52.
75. Hyder, *Sita Betrayed*, 66.
76. *Ibid.*
77. This may be linked with representations of *viraha* focusing on the emotions of the heroine and hinging on her sense of estrangement and vulnerability especially in relation to her surroundings. For more see Sangari, “Viraha, 256–287.
78. Hyder, *Sita Betrayed*, 66.
79. *Ibid.*, 67.
80. Elizabeth Bowen, “The Demon Lover: Preface to the American Edition.” In *Collected Impressions* (New York: Alfred Knopf, 1950), 48.
81. *Ibid.*, 49.
82. *Ibid.*, 48.
83. Hyder, *Sita Betrayed*, 68.
84. *Ibid.*
85. From *Harijans*, a child of Hari/Vishnu, a term popularized by Mohandas Gandhi for referring to Dalits, or Untouchables. Hyder, *Sita Betrayed*, 68.
86. See Rothberg, “Decolonizing Trauma Studies,” 225.
87. Bhaskar Sarkar, *Mourning the Nation: Indian Cinema in the Wake of Partition* (Durham, NC: Duke University Press, 2009), 42.
88. *Ibid.*

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