



RESEARCH PAPER

Partition, Memory, and Trauma: Reimagining Post-Partition Identity in Sorayya Khan's *Five Queen's Road*

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ABSTRACT

This research article attempts to explore the psychological trauma of the Partition of India portrayed in Sorayya Khan's novel, *Five Queen's Road* (2009). This research is guided by the trauma theory presented by Judith Herman in her *Trauma and Recovery* (1997). Through textual analysis, this paper attempts to investigate the social and political environment of post-Partition Lahore where the story actualizes. Dina Lal, the protagonist converts to Islam after the Partition, as his birthplace, Lahore, happens to be in Muslim majority area, now Pakistan. He undergoes all the psychological trauma, marginalization, and victimization which were experienced by the people who went through the pangs of Partition. He loses his property, his sons migrate to India, his wife is abducted by unknown people, and ultimately he loses his own life by choosing his birthplace over migration. He is unable to understand the imaginary lines drawn between India and Pakistan. Through memory Khan has presented the trauma of millions of people affected by Partition.

KEYWORDS *Five Queen's Road*, Memory, Migration, Pakistani Anglophone Partition Fiction, Partition of 1947, Psychological Trauma, Sorayya Khan, Violence

Introduction

The Partition of India in 1947 (hitherto referred to as Partition with capital 'P' throughout the article) was not just a political event but a cataclysmic rupture that left deep wounds on the socio-cultural and psychological fabric of the people affected. It was one of the most violent and traumatic upheavals in the modern history, causing large-scale displacement, communal riots, and mass killing that reshaped the subcontinent and its people forever. This division of British India into two newly independent states: India and Pakistan, was accompanied by unprecedented levels of ethnic and religious violence. The chaos surrounding the Partition resulted in one of the largest forced migrations in history, with approximately 14-18 million people displaced and an estimated one to two million deaths (Talbot, 2019, pp. 8-9). The abrupt nature of the division and the arbitrary drawing of borders, particularly in Punjab and Bengal, led to widespread confusion, suffering, and loss. Many families were uprooted overnight, forced to flee their ancestral homes, leaving behind their belongings, memories, and even their sense of identity.

The violence that accompanied the Partition was marked by massacres, rapes, abductions, forced conversions, and the destruction of entire families and sometimes the whole communities. Women bore the brunt of the violence, often being abducted, sexually assaulted, and forcibly married to men of the enemy community. The trauma inflicted upon women and children during this period has been the subject of extensive historical and literary documentation (Butalia, 1998, p. 3-4). Beyond physical violence,

the psychological trauma of witnessing loved ones being murdered or assaulted, losing one's homeland, and experiencing betrayal by neighbors and friends led to long-lasting scars on individual and collective psyches of the people of the South Asia, and these traumas have been the part of the Partition literature, especially the anglophone fiction which has been tracing the causes and effects of the Partition since then. The people of South Asia not only suffered from psychological trauma but also faced social and cultural traumas which played a significant role in the formation of their identities and everyday lives on both sides of the borders. The impact of the Partition remains deeply embedded in the cultural memory of South Asia, reflected in literature, film, and historical discourse (Yusin, 2007, p. 2).

Thus, the theme of Partition has become a major concern for the writers, novelists and historiographers from the first generation to the today's third generation. Hence, trauma remains one of the most sought after themes in this new genre rightly named as 'Partition genre.' Alexander (2013) has pointed out by saying that "this new genre [is] finally providing transparency and factual truth. Allowing for the first time, "a direct gaze at the ugliness and survival," [and] the real experiences of Partition are now "burning brightly" (Alexander, 2013, p. 154). He further re-enforces the point by saying that "a just remembrance mandates a better future" and the significance is "unbridled reclamation" (p. 154). The postcolonial intellectuals have also found the same factual history in their writings, recovering, recording, and revealing the empirical truth about Partition.

Despite extensive historical documentation, the psychological, social, and cultural trauma of the Partition remains an area that requires deeper literary exploration. While historical accounts provide factual details, literature offers an emotional and subjective understanding of the pain and suffering of individuals and communities. The Partitions of 1947 and 1971 have been extensively explored in South Asian fiction, but there is a need for further scholarly inquiry into how contemporary anglophone fiction from Pakistan, India, and Bangladesh represents Partition trauma. Additionally, the intergenerational transmission of trauma and its impact on collective memory in these narratives has not been fully examined and psychological, social and cultural traumas need to be incorporated. This article seeks to fill this gap by analyzing Khan's novel that depicts the enduring effects of the Partition trauma. The article aims to investigate how partition trauma is represented in *Five Queen's Road* by excavating the psychological and social dimensions of trauma as well as examine the role of memory in shaping post-partition identities in South Asia.

Literature Review

Trauma studies provide a critical lens for understanding how historical events such as the Partition of India affect individuals and communities across generations. The study of trauma in literature explores how authors narrate the experiences of suffering, displacement, and psychological distress associated with Partition. Several key reasons highlight the relevance of trauma studies in the Partition literature. Trauma theory, as developed by scholars like Cathy Caruth and Judith Herman, helps analyze how the Partition survivors and their descendants process and represent their psychological trauma experiences in literature. The Partition was not just a personal tragedy but also a collective trauma. Trauma studies helps examine how the Partition shaped national and cultural identities; reinforced divisions; and shaped political narratives in Pakistan and India. Fictional narratives provide a space for reimagining and reconstructing traumatic histories. By revisiting the Partition in literature, authors attempt to process historical

wounds and contribute to the collective healing of affected communities. This article engages with trauma studies to explore how the selected anglophone novel portrays the Partition trauma, memory, and identity. By applying psychological trauma frameworks, the article provides a deeper understanding of how literature serves as a means of both individual catharsis and collective remembrance.

The early novels written on the Partition are mostly the reflections of the personal sufferings and close observations during the process of partition and its aftereffects. They are the testimonial evidences of the communal violence and trauma. These first-hand accounts of the victims and witnesses are the true picture of the horrors and atrocities people inflicted on each other. Khushwant Singh, a well-known novelist and journalist from India had to escape from Lahore to Delhi during the Partition and he himself underwent the experience of horror and dread of the event. He wrote a novel: *Train to Pakistan* (1988), which delineated the trauma of the Partition. Singh confesses that “[t]he Partition theme was born out of a sense of guilt that I had done nothing to save the lives of innocent people and behaved like a coward” (qtd. in Saint, 2019, p. 59). Hence, *Train to Pakistan* is a first-hand experience as well as close reflexion of the horrible circumstances and absolute madness wreaked out at the Partition. In just a few hours the world of the Muslims in the village falls apart. They lose their properties, and their livestock; they are forced to leave their homes on the Indian side of the border on the one hand. The novel begins with this historical and horrible Partition and forced migration. The narrator says that “Hundreds of thousands of Hindus and Sikhs [...] fled toward the protection of the predominantly Sikh and Hindu communities in the east. They travelled on foot, in bullock carts, crammed into lorries, clinging to the sides and roofs of trains [...] They collided with panicky swarms of Muslims fleeing to safety in the west. The riots had become a rout” (Singh, 1988, p. 8).

Another most phenomenal Partition novel *A Bend in the Ganges* by Manohar Malgonkar appeared in 1964. It deals with the themes of causes of the Partition, communalism, fundamentalism among the two major stakeholders in the Partition and social, cultural, and religious divide between the Hindus and the Muslims through three characters, Debi Dayal who is a committed revolutionary terrorist, Gian Talwar, a true follower of Gandhi’s non-violence policy and the third is Usman Shafi who believes in Hindu-Muslim unity. According to Rituparna Roy (2010) *A Bend in the Ganges* raises “two fundamental questions that the author explores at great length: first, whether Hindus and Muslims could ever be really united; and second, whether non-violence could be a plausible and practical way of life” (p. 49). Malgonkar has explored these questions by employing the technique of double-heroes who belong to two opposite political ideologies: non-violence and revolutionary terrorism. Through their contrasting responses to the political upheaval of the time, the author tries to build up debate that which ideology was more suitable to tackle the deep and vast complications of freedom fight. This novel focusses on the social and political dynamics of the two opposing communities, the Hindus and the Muslims. It questions that whether the Partition was the result of the divide and rule policy of the British or there were inherent fissures in the Indian society, which brought about the Partition. Sugata Bose and Ayesha Jalal (2022) have suggested that “[t]here is now overwhelming evidence to suggest that regardless of whether Muslims were in fact a ‘nation’, let alone one created by British policy of divide and rule, it was the contradictions and structural peculiarities of Indian society and politics in late colonial India which eventually led to the creation of Pakistan” (p. 135).

The Pakistani version of the Partition is very aptly portrayed by Bapsi Sidhwa in her most renowned novel, *Ice-Candy-Man* (1989). She has presented the true picture of

pre-and-post Partition society in India by describing the city of Lahore and all the communities living in it. Sidhwa has used the professions to name her characters in the novel, which represent the common people in the society, and hence this technique exhibits all the major communities and all the religious groups without any exception. The pre-Partition Lahore was an exquisite combination of the harmonious religious communities of Hindus, Muslims, Sikhs, Christians, and Parsees. They all lived harmoniously with each other, and loved and respected each other. The protagonist of the novel, Lenny is a Parsee girl who is also the narrator of the novel as well. She narrates the circumstances of pre-Partition and Partition which revolve around the characters who directly are linked with her in some way or other. Through the portrayal of the trials and tribulations of one of the most important character, Ayah, Sidhwa has presented the most realistic picture of the harrowing cruelties inflicted on the women during the Partition. Ayah, Lenny's nurse, embodies the thousands of women abducted, tortured, raped, forced to convert and marry the men from other religions. *Ice-Candy-Man* strongly portrays the destruction, disintegration, dehumanisation, anger, hatred, and religious biases and prejudices. It also portrays all kinds of tortures, cruelties and inflictions like murder, rape, forced conversion and migration, looting, and arson and the consequent psychological, social and cultural trauma. Khan's *Five Queen's Road*, selected for close critical reading, follows the same tradition of Partition fiction as enumerated above.

Theoretical Framework

The research article combines interpretive analysis bound to trauma theory with literary studies and postcolonial analytical concepts. The researchers aim to study how fictional texts demonstrate the psychological, social, and intergenerational along with cultural aspects of Partition trauma. The research focuses on textual analysis alongside theoretical evaluation and historical study of novels instead of gathering empirical data. The study investigates literary traumas of Partition through application of psychological trauma theories developed by Judith Herman (1997). The research design utilizes a systematic approach that enables analysis of trauma and memory as well as displacement and identity themes. The research allows detailed examination of survivors and subsequent generations' experiences through the selected text which enhances scholarly knowledge in Partition literature and trauma studies.

The research article utilizes qualitative research as three essential factors support this choice. First of all, trauma within Partition-related literature exists at a complex level that demands detailed reading beyond numerical statistics as Caruth (1996) demonstrates it. Secondly, trauma disrupts typical methods of storytelling and memory recall so literary works typically use disrupted narratives besides unreliable storytelling voices and elusive symbols that should be subject to interpretation according to Herman (1997). Finally, the traumatic experiences from Partition exist as direct living conditions which create persistent collective memories beyond personal experiences. Through a qualitative design researchers explore historical conditions and psychological and socio-political aspects.

Trauma is defined as a "severe and lasting emotional shock and pain caused by an extremely upsetting experience, or a case of such shock happening" (Cambridge online dictionary). Kai Erikson (1991) says that in classical medical discourse, "'trauma' refers to a blow to the tissues of the body – or, more frequently now, to the tissues of the mind – that results in an injury or some other disturbance. It is not an infection welling up from within, then. It is not a growth or a rupture or a blockage that originates inside. It is an assault from outside that breaks into the space one occupies as a person and

damages the interior" (Erikson, p. 455). He further explains that in this sense "trauma" "refers not to the injury but to the blow that inflicted it, not to the state of mind but to the event that provoked it" (p. 455). According to the 1980's edition of DSM, PTSD is defined as "precipitated by an event that would cause great distress to almost anyone," and later in 1987 in the revised edition of the manual, this specification was added that such incident must lie "outside the range of usual human experience" (Lerner & Micale, 2001, p. 1). The APA further instituted that PTSD was graded by the recurring re-experiencing of the traumatic incident and was stamped by two or more of a series of symptoms, including difficulty in concentration, sleeping disorders, and avoiding the situations that trigger or evoke the original traumatic incident.

Leys (2000) says that trauma was initially the term used for a surgical wound, and it was regarded as a fissure of the skin or protective cover "of the body resulting in the catastrophic global reaction in the entire organism" (p. 19). Erikson (1991) is of the view that trauma happens when "[s]omething alien breaks in on you, smashing through whatever barriers your mind has set up as a line of defense. It invades you, occupies you, takes you over, becomes a dominating feature of your interior landscape" (p. 458). Leys (2000) says that so as the idea "of a shock with a physical "break in" and that of danger to life been the model for an allegedly psychical symptom that to this day psychical trauma is still bound to the concept of surgical shock" (p. 19). Cathy Caruth (1995) points out that to be traumatized means "to be possessed by an image or event" (p. 3). She says that trauma covers natural disasters, combat as well as man-made atrocities including rape, kidnapping, child abuse and other physical and mental tortures and, it is such a "powerful new tool [which] has provided anything but a solid explanation of disease" and its pathological recognition, classification and diagnosis as posttraumatic stress disorder (PTSD) by American Psychological Association (APA) is "so powerful that it has seemed to engulf everything around it" (Caruth, 1995, p. 1). This new phenomenon has disrupted the conventional ways "of understanding and of cure, and a challenge to our very comprehension of what constitutes pathology" (Caruth, p. 1). It has surprising influence on our thinking in the fields of psychoanalysis, psychotherapy, sociology, pedagogy, communication, and literature and it has given new shape and form to our emotions and feelings in writing history and perceiving it.

This research article has benefitted especially from Herman's theory of trauma. The work of Herman offers valuable insights for identifying instances of personal trauma, social and psychological trauma and abuse, as well as the agony of displaced populations together with unspeakable suffering of the collectivities of large masses as a result of massacre and genocide through insights into traumatic breakdowns in literary texts. According to Judith Herman in *Trauma and Recovery* (1997), trauma recovery consists of the three distinct stages as follows. Firstly, the survivor must first establish safety regarding physical and psychological security before starting trauma processing. Secondly, the survivor needs to remember and mourn their trauma events although accessible memory remains clouded by forgotten details or psychological blocks to acceptance. Thirdly, the survivor seeks to integrate their trauma into their identity through building new connections with others while regaining lost authority. The literary trauma studies make broad use of this model to investigate how fictional characters experience memory failure and silence while displaying post-traumatic responses.

Results and Discussion

The analysis of this work includes multiple perspectives on Partition trauma by uniting diverse sufferings such as population displacement, religious conflicts, female-specific suffering and delayed emotional effects of past violent encounters. Through the novel, *The Five Queen's Road*, (2009) Khan explores the psychological trauma inflicted upon the people of India and Pakistan, and the atrocities and sufferings they went through during the time of Partition. At the time of the Partition of India, Hindus and Sikhs migrated from Pakistan to India and Muslims migrated from India to Pakistan. They faced many difficulties, mainly abandoning their birth places, and businesses, displacement and its hardships, and massacres and looting during the migration, arson and abduction, forced conversion and marriages, rape and cutting of body parts of living women and young girls, killing of young children and trade of abducted women. All these sufferings became the cause of deep emotional and psychological disturbance to the victims, to their relatives, and the witnesses and due to these atrocities, they developed psychological trauma.

Dina Lal, the protagonist of the novel, decides to live in his birth place in spite of all odds. He loves his city and his newly bought villa. But he does not know that he would become homeless in his own home, and people he seeks help from would become robbers in the end. Amir Shah extends his portion by annexing the kitchen and by using the rooms in the house for which he does not pay any rent. Moreover, the workshops on the front of the house spring up and overtake the Five Queen's Road. Dina Lal is pushed back from the front to the backyard and Mr. Shah's immoral treatment with him makes him a psychological patient forever. Sorayya Khan's seminal fictional work *Five Queen's Road* has portrayed the memories and trauma of the partition of India. The characters of Dina Lal, Janoo and their sons in the novel represent a perfect picture of psychological, social and cultural trauma. Dina Lal, choosing his birthplace, Lahore for his living after the Partition, does not have the faintest notion in his mind that he is choosing a hell instead of a heaven and his renting the frontal main part of his house to Amir Shah would become his biggest mistake, and consequently he would lose entirely everything he owned, and be deprived of his family life, independence, freedom, and property, and moreover, he and his family would have to undergo the worst trauma of their life. He has to go through psychological and mental torture, alienation and estrangement from the community, threats and abuses, and has to face the worst marginalization at the hands of the dominant Muslim majority around him. His wife disappears in mysterious circumstances, and his sons have to flee to India to save their lives, and he loses his house and most importantly his religion and identity, and also his peace of mind and self-respect. The Partition leaves a life-changing and irreversible mark of pain and psychological trauma on his body and mind. The entire environment of the city of Lahore changes after the border line is drawn between India and Pakistan. The most peaceful and loving face of the city becomes horrible and blood-stained.

In this novel, Khan has presented the picture of Partition through a home which is owned by a Hindu businessman, Dina Lal. Dina Lal loves his house and his place of birth, and he does not want to leave his city, Lahore to migrate to India. He has strong emotional attachment with Lahore, and he refuses to leave it. After some time, he realizes that he is not safe there, and he should protect himself by letting his home to some Muslim family, so that they may become his shield and he could live in his house without any danger of harm or loss to his home. His bungalow becomes the site of Partition events and it witnesses all the atrocities inflicted upon the people during that period. Home serves as a metaphor for the pre/post-Partition ethnic conflicts which people undergo and the characters of the novel represent the population affected and shattered by Partition.

Violence and Brutality: The Horror of Partition's Communal Clashes

Partition fiction stands out because it shows complete details about the violent conditions of the communal riots and how social institutions collapsed. The historical records indicate that Partition killed between one to two million people as well as previously documented over 75,000 cases of abducted, raped and forcibly converted women (Butalia, 1998; Menon & Bhasin, 1998). Literary narratives chiefly highlight three essential aspects about Partition: the horrific slaughter of large numbers of men, women and children; institutional failures to stop the violence; and the profound distress that affects those who survive. In *Five Queen's Road*, Khan shows that communal harmony devastated in Punjab because of the cruel and violent force that drove people from their homes. As communal tensions escalated throughout India, the country where communities with different faiths lived peacefully for centuries, now suffered both complete societal disintegration and inner breakdown of humanity. Through its narrative the novel depicts how Partition developed into long-lasting animosity that penetrated in the society and drove people mad against people of different faiths, and they became beasts to their fellow countrymen from other faiths. Dina Lal, a wealthy Hindu after Partition succumbs to poverty, becomes a victim of racism and religious bigotry and hatred of Muslims. He is mistreated by Amir Shah, the tenant in the front part of the house. He calls him names like "oollo ka patha" which means "idiot," and "haram zada" which means "bastard" (Khan, 2009, p. 121). He tortures him psychologically, humiliates him and deprives him of all the property. Ultimately, Dina Lal is reduced to a mere skeleton of bones limited to the backyard of his own home, and dies friendless.

Displacement and Loss of Homeland: The Permanence of Exile

History records Partition as the biggest involuntary population move when millions of people had to cross borders to find protected areas (Jalal, 1994, p. 293). The physical relocation impacted people on multiple levels because it created both emotional and psychological anguish that involved tragic feelings of displacement and unfulfilled longing for the lost homelands. In *Five Queen's Road* the main character, Dina Lal now converted to Islam and named as D. L. Ahmed, maintains ownership of his Lahore house as he refuses to admit the facts of partitioned borders. The house which used to represent joint communal life before Partition times, now symbolizes the permanent change Partition brought to physical and emotional territories. Women face specific mental trauma because they operate between the position of victim and survivor status. Dina Lal's sons one day move to India silently without informing their parents, and they do not contact them either. Dina Lal does not understand the logic of the Partition. He thinks that border is mere a line drawn on the map of India and it has no power whatsoever to snatch his home and place of birth from him. He is at a loss to comprehend this migration as he says: "where his boys were [...] lingering just on the other side of the bloody Englishman's lines" (Khan, 2009, p. 96).

After a few days of his sons' migration, Dina Lal's wife becomes psychologically ill and is lost permanently as she disappears silently, but he does not register an FIR in the police station. He is extremely agitated on his wife's abduction. In his rage he blames Amir Shah, his tenant that "he had failed in his obligation to protect him and his wife" (Khan, 2009, p. 91). She had been abducted by some "bloody dacoits." In such uncertain circumstances people had to migrate against their will and those who opted to live in

their country of birth had to face consequences in the form of psychological and physical torture and trauma. They lost their property, identity and religion in order to adjust with the new identities set by the new borders between Pakistan and India. They became refugees in their own homes, and those who migrated, their exile became eternal and unalterable.

Partition literary works have successfully brought neglected historical perspectives of women front and center since they endured extreme prejudice during sexual violence and abduction and forced conversion and marriages. During Partition many women lost their lives because of their families' killings known as honour murders and numerous others became victims of sexual violations as opposing religious groups abducted and raped them and captured them forever.

Unreliable Narrators and Memory Gaps: The Subjectivity of Trauma Retelling

Partition literature uses one method that features an unreliable narrator who shows how traumatic experiences affect both recall and how people perceive reality and how literature can serve as testimony (Felman & Laub 1992, p. 1). Survivors usually experience difficulties in processing the memories related with traumatic events, which results in inaccurate involvement of retelling that brings about memory gaps and withdrawn moments along with disordered memory recollections. Partition novels employ unreliable narration to present the memory and expression obstructs traumatic experiences by illogical, confusing and unfinished tales that avoid linear time of story-telling and logical conclusions.

In *Five Queen's Road* the narrator expresses her understanding of Partition by picking and choosing events from her memory as well as using personal prejudices to shape these recollections. The novel shows a unique version of the occurrence to display how survivors of Partition form their memories in ways that shield them from overwhelming emotions. The narrator remains calm and composed while representing different characters and situations and she does not have her personal viewpoint on the issue. There are multiple competing stories about Partition (from the three affected countries which include Pakistan, India and Bangladesh) which mirror the historical facts that memory narratives struggled to define. Since these historical facts were not only rewritten, but also manipulated for national purposes and translated into opposing versions.

Symbolism and Metaphors for Trauma: Objects as Carriers of Memory

In *Five Queen's Road*, the bungalow represents one solitary structure which symbolizes religious harmony in the pre-Partition era, followed by a structure that symbolizes post-Partition dissociation and discord among the residents having different faiths. After Partition the former communal space serving Hindus, Muslims and Sikhs evolved into a disputed area because the divide resulted in irreparable conflicts between communities. The novel shows how Partition destroyed both interfaith relationships and national borders by depicting the house's deteriorating state.

Partition fiction presents historical trauma in a literal form to recreate the original past events. The novels use irregular story arcs combined with deceptive characters and symbolic devices to generate the mental symptoms that come with distressing experiences of individuals. The use of narrative techniques in literature permits real depictions of Partition trauma beyond conventional historical sources because they

present Partition's complete impact through literary representations. Partition literature is testimonial literature as Felman & Laub (1992) say that "[a] 'life-testimony' is not simply a testimony to a private life, but a point of conflation between text and life, a textual testimony which can *penetrate us like an actual life* (emphasis in the original, p. 2).

Khan employs a single Lahore residence in her novel *Five Queen's Road* to represent how Partition still affects the city by connecting through this house, the various religious communities who lived there before 1947. After Partition, the house turned into an ongoing battle zone which represents the unending struggles of Pakistani society to heal its broken past. Partition divided intermingled communities beyond the birth of Pakistan and India because many individuals attempted unsuccessfully to combine recollections of communal living with the national parting that occurred. The main character Dina Lal demonstrates the mental estrangement of people remaining in Lahore following Partition as he signifies the tragic experience of being caught between two hostile newly formed states. His deep roots to his home serve as an example that shows how literature from Pakistan choose to fight against historical modifications. The Pakistani literary perspective regards Partition as an ongoing process because authors examine long-lasting Partition consequences by studying memory, nostalgia and intergenerational trauma and permanent marks of Partition.

Five Queen's Road presents a portrayal of Pakistan as a country facing difficulties when it deals with its Partition heritage. The author takes aim at Pakistan's unwillingness to address its past traumas in a manner similar to how Ali remained silent in her another novel, *Noor* by the same author in the context of the partition of Pakistan. Pakistani anglophone writers portray the Partition as an incomplete process which yet has the potential to reshape the historical incidents from the past or it may continue to reshape the lives of millions of people on the both sides of the border. The border which has become a permanent divider between the two countries.

According to Alexander's (2004) findings, cultural trauma results from political efforts in nations to either modify or hide unpleasant historical records for developing stronger national stories. The novel demonstrates that Partition trauma exists beyond personal experiences because it serves as both a collective cultural pain which influences the historical consciousness in Pakistan and India. The text communicates that Partition occurred as an unending historical process which separated cultures, and people, but trauma prevails in their minds through the transmission of memories and national historical accounts of violence, forced conversions, marriages and migration.

The essential characteristic of Partition trauma includes the experience of displacement and the loss of homeland because these themes remain closely related to violence throughout the period. The massive population displacement which affected almost 15 million people (Jalal, 1994) ripped apart the social-cultural foundation of both countries and the selected texts represent this social breakup. Through the story of a Pakistani household's partition in Khan's *Five Queen's Road*, the author establishes a metaphor for the breaking down of communal peace before Partition. The house which previously hosted members from all three religious backgrounds now stands disputed because Partition forced men to decide between abandoning their homes or remaining unable to belong to any area. The novel uses this symbol to demonstrate how Partition created an artificial partition of both geographical areas and personal identities.

Khan's novel *Five Queen's Road* moves between different characters to present opposing accounts of both communal peace and violence in the text. Trauma survivors

commonly distort or reshape their memories about the past to bear their traumatic truths better because they need protection from reality or escape from the horrible trauma experienced. The writers reject the existence of a fixed historical truth related to Partition by showing the complex personal struggles that happen at this time which produce conflicting versions of what occurred.

Conclusion

This research article has shown how fiction about Partition plays essential functions for memory restoration along with healing of the traumatic experience and opposition to mainstream historical accounts. A comprehensive evaluation of *Five Queen's Road* presented evidence to show how literature maintains the testimonies of survivors, and their offspring and supports different historical accounts that oppose nationalist accounts of history. Partition continues to affect people through psychological distress and enables intergenerational mourning as well as ongoing disputes about national identity. The fictional rendition of Partition functions as a tool to create alternate versions of past history. Literature develops an alternative historical perspective by using its storytelling techniques to address marginalized groups whom nationalist interpretations have erased such as women, refugees and lower-caste members.

Throughout *Five Queen's Road*, the unreliable storyteller portrays the challenges faced when attempting to express trauma since her characters have problems recalling or repressing previous experiences. The text employs symbolism along with metaphor to express the unspeakable traumatic experiences of its characters by utilizing refugee camps to symbolize perpetual liminality and presenting art as a reconstructive tool for lost memories. Literary techniques turn around the notion that trauma cannot be expressed through standard storytelling so authors adopt experimental methods to describe its effects. Through fiction both the characters in novels as well as readers learn how to process and understand trauma by preserving historical memory.

Through these key results the researchers conclude that Partition fiction serves double purpose, as an archival collection of historical events while also becoming a therapeutic approach to study trauma along with challenging official accounts of the past which lack any emotional and human value. Each variety of fiction from Pakistan, and India proves Partition to be a source of connected traumas that continue to influence today's South Asian society, identity, and history. The authors employ experimental literary devices and multigenerational storytelling methods and counter-historical accounts which maintain Partition's traumatic memory complex while declaring literature an essential tool for cultural memory work and mental recovery.

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