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Analysis of Bapsi Sidhwa's *Ice-Candy-Man* in the Light of the Freudian Theory of *Nachträglichkeit* 'Deferred Action'

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Abstract:

The current paper explores some new reasons for trauma through the implementation of Sigmund Freud's augmented theory of *Nachträglichkeit* 'deferred action' in Bapsi Sidhwa's novel *Ice-Candy-Man*. Secondly, the paper corroborates that the ramifications of traumatic incidents are everlasting. Thirdly, it's evidenced that the enriched Freudian theory of 'deferred action' can be executed in the discourses containing traumatic experiences in order to discern the covert reasons and ramifications of trauma. The paper discovers the unexplored reasons for trauma such as medical ill-treatment, neglect, witness of slaughters, racism, and abductions etc. which create repercussions such as psychic disturbance, abomination, inferiority complex, incommunicability, nightmares, submissiveness, fear, guilt, flashback, insecurity, self-harm, hysteria, trauma, and collective trauma etc.

Keywords: *Nachträglichkeit*, deferred action, trauma, reasons, repercussions, flashback.

1. Introduction

Firstly, it's been explicated what the Freudian theory of *Nachträglichkeit* 'deferred action' is basically about. Secondly, it's illuminated how the other psychoanalytical critics have viewed the Freudian term *Nachträglichkeit*. Finally, it's been proposed that if the relationship between a victim and a victimizer is executed in the discourses having traumatic incidents, a number of factors of trauma can be explored in addition to Freud's single existing factor (sexual abuse) of trauma. Bapsi Sidhwa's novel *Ice-Candy-Man* is analyzed in the light of this augmented theory to accomplish the objective.

The German word *Nachträglichkeit* has been translated into different words and phrases such as "deferred action" (Freud, 2001: 356), "deferred fashion" (Freud, 2010: 387), "deferred effect" (Freud, 2010: 472), "après-coup, afterwardsness, retroactive temporality, belatedness, latency, and retrospective attribution" (Bistoën, Vanheule & Craps, 2014: 672). The psychoanalyst Jean Laplanche explicates his understanding of the Freudian theory of *Nachträglichkeit* exemplifying as, "I can say, 'The terrorists put a bomb in the building, and it exploded afterward'. That's the direction of 'deferred action'. And I can also say, 'This bridge

fell down, and the architect understood afterward that he did not make it right'. That's an after-the-event understanding; the architect understood afterward" (Caruth, 2014: 28). The first part of Laplanche's understanding of *Nachträglichkeit* reveals that if *Nachträglichkeit* is translated as 'deferred action', it means that a person faces an unexpected incident and it victimizes him/her later. The translation of *Nachträglichkeit* as 'afterwardsness' is particularly based on the revitalization of the original event when the victim either witnesses another identical event or reminisces the primary incident. But both the translations of *Nachträglichkeit* correlate the traumatic event and the reaction by the victim. Caruth records Laplanche further remarks that we have to "understand how those two meanings have been put into one meaning in Freud" (28). Thus, *Nachträglichkeit* is both "deferred action" and "afterwardsness" as it refers to the connection between the original moment and its resurrection which takes a casualty back to the original traumatic occurrence (28). Freud further adds that if a distressing memory isn't articulated, it turns the subject into traumatic victim through 'deferred action'. Freud writes, "We invariably find that a memory is repressed which has only become a trauma by deferred action" (Freud, 2001: 356).

But it's been noted down that Freud confines the connection between a victim and a victimizer only to sexual exploitation. Sigmund Freud and Josef Breuer developed the psychoanalytical theories of hysteria and trauma through their clinical experimentation on the victims of sexual abuse. For instance, case of Emma Eckstein' sexual abuse documented in *Project for a Scientific Psychology* (353), identical case of Dora recorded in *On the History of the Psycho-Analytic Movement* (Freud, 2010: 2880), case of a harassed boy explicated in *The Interpretation of Dreams* (685), case of the corollary of sexual abuse of a mother on her child elucidated in *Psycho-Analytic Notes on an Autobiographical Account of a case of Paranoia* (2426), and the study of a stressed child who witnesses the "picture of copulation between his parents" (3527) documented in *From the History of an Infantile Neurosis* reveal that Sigmund Freud has proved 'sexual abuse' as a single reason for trauma but 'sexual exploitation' isn't a sole reason for traumatizing the victims. Trauma can emerge because of hundreds of factors some of which are explored by executing the augmented Freudian theory of 'deferred action' in Bapsi Sidhwa's selected novel *Ice-Candy-Man*.

A number of critics have viewed the concept of *Nachträglichkeit* from their own perspectives. For instance, Fausta Ferraro and Alessandro Garella have viewed *Nachträglichkeit* in the "dynamic sense of a 'work of recollection' which is not the mere discharge of accumulated tension but a complex set of psychological operations" (Ferraro and Garella 136). The critics further state that *Nachträglichkeit* "not only produces re-signification but also modifies the temporal structuration of what is recorded" (136). The critics furthermore associate *Nachträglichkeit* with all the "phenomena of normal and pathological repetition" (140). Another critic Arnold H. Modell asserts that James Strachey's translation of Freud's word *Nachträglichkeit* as 'deferred action' is defective. Strachey states that memory is a record of the past experiences. But the critic Modell adds that "memory is not a record in the central nervous

system that is isomorphic with past experience; instead memory is conceived as a *recategorization* of experience” (Modell 3). The Freudian concept of *Nachträglichkeit* is widely interpreted in terms of ego that is considered as “a structure engaged in the processing and reorganizing of time” (4).

The professor and critic Jean Laplanche states that *Nachträglichkeit* has been used in three situations. The first one is ‘subsequently’ or ‘secondary’ which is the translation by Strachey and Masson. The second stands for “the direction of time from the past to the future, and the third usage inverts it from the future to the past” (Laplanche 199). Laplanche further remarks that Freud has always used *Nachträglichkeit* in the sense of time from the past to the future. Jean Laplanche uses ‘après coup’ and ‘afterwardsness’ as the correct English translations of *Nachträglichkeit*. The critic writes, “That’s why I propose a translation that is not interpretative: I suggest the term après coup, and ‘afterwards’ in English. In all cases in Freud, it’s possible to use either ‘afterwards’ or ‘afterwardsness’” (200). The psychoanalytical critic, Jan Abram puts together Sigmund Freud’s concept of *Nachträglichkeit* and Winnicott’s concept of temporality as shown in ‘Fear of Breakdown’ (Abram 206). Abram proposes that the “two phases of anticipation and retroactive meaning are of course necessarily present in the broader concept of *Nachträglichkeit*. . . . This shall enable us to better understand why I link the concept of *Nachträglichkeit* with Winnicott’s conception of temporality. . . .” (206).

The critics such as Vanda Zajko and Ellen O’ Gorman argue that Sigmund Freud has neither defined the concept of *Nachträglichkeit* nor devoted any complete publication especially to it. But these critics accept its translations such as “deferred effect, après coup, or afterwardsness” (Zajko and Gorman 149). Like Jean Laplanche, the critics Zajko and Gorman propose that *Nachträglichkeit* is not a “lived experience in general that undergoes a deferred revision but, specifically, whatever it has been impossible in the first instance to incorporate fully into a meaningful context . . . only the belated context-dependent allocation of meaning” (153). Another critic Michael G. Plastow supports Freud proposing that reiteration of sexual events creates trauma in the lives of victims. Plastow adds, “It is the concept of the *Nachträglichkeit* that makes sexuality into a traumatic event, in the retelling of the accidents of history” (Plastow 29). It’s also explicated that Freud has not been the first psychologist to use the term *Nachträglichkeit* in his *Project for a Scientific Psychology*, but this term was firstly used by Aristotle in *Prior Analytics* (29). It’s also been expounded that in the domain of *Nachträglichkeit*, “screen memories and infantile sexual theories contain a kernel of truth, even though the explanation, as well as the notion of cause attributed to them, is false” (32).

Thus, it’s been observed that the abovementioned critics such as Fausta Ferraro and Alessandro Garella, Arnold H. Modell, Jean Laplanche, Jan Abram, Vanda Zajko and Ellen O’ Gorman, and Michael G. Plastow have viewed the term *Nachträglichkeit* from their own perspectives which are quite different from the viewpoint of Sigmund Freud. For instance, the Freudian concept of *Nachträglichkeit* is interpreted as a “normal and pathological repetition”
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(Ferraro and Garella 140), "recategorization of experience" (Modell 3), "the direction of time from the past to the future, and . . . from the future to the past" (Laplanche 199), retroactivity (Abram 206), "belated context-dependent allocation of meaning" (Zajko and Gorman 153), and role of sexuality in "retelling of the accidents of history" (Plastow 29). In the present paper, the researcher uses the relationship between a victimizer and a victim to propose how the latter revivifies his/her past traumatic experience when he/she experiences/witnesses another upsetting incident; when he/she is reminded of the distressing past; when he/she witnesses any signifier associated with the primary stressful incident. Though Freud talks about victims and victimizers but he confines trauma to sexual abuse. Some of the psychoanalysts such as Fausta Ferraro and Alessandro Garella, Jean Laplanche, and Michael G. Plastow also throw light on repetition, revivification and "retelling of the accidents of history" (Plastow 29), but the researcher discovers how the repetitive resuscitation of the past traumatic incidents devastate the lives of the victims and make their life more wretched.

2. Methodology

2.1 Analysis of Bapsi Sidhwa's *Ice-Candy-Man* in the Light of the Freudian Theory of *Nachträglichkeit* 'Deferred Action'

Bapsi Sidhwa was born in Karachi on 11th August 1938. Sidhwa organized novel writing workshops at Rice University in Houston during 1984-86 and afterward, she worked as an Assistant Professor of Creative Writing Programs at University of Houston. Bapsi Sidhwa is an internationally admired writer who has written five wondrous novels – *The Crow Eaters* (1978), *The Pakistani Bride* (1983), *Ice-Candy-Man* (1988), *An American Brat* (1993), and *Water* (2006) – which have been translated in several languages (Sidhwa, 1989: II).

Sidhwa's *Ice-Candy-Man* is an unbiased narration of the traumatic incidents and unspeakable horrors which are projected through the eyes of an inquisitive eight-year-old paralytic Parsee girl (Lenny). Sylvia Clayton aptly comments on Sidhwa's characterization and narrative techniques in *Ice-Candy-Man* as:

Lenny is established so firmly as a truthful witness that the mounting unease in Lahore, the riots, fires and brutal massacres become real through the child's experience. The colossal upheaval of Partition, when cities were allotted to India or Pakistan like pieces on a chess-board, and their frightened inhabitants were often savagely uprooted, runs like an earth tremor through this thoughtful novel. (III)

Ice-Candy-Man is one of the most influential novels such as Khushwant Singh's *Train to Pakistan* (1956), Attia Hosain's *Sunlight on a Broken Column* (1961), Manohar Malgonkar's *A Bend in the Ganges* (1965), Chaman Nahal's *Azadi* (1975) and Mehr Nigar Masroor's *Shadows of Time* (1987) that projects the shocking incidents occurred during the Partition of the Indian

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subcontinent in 1947. Like the other Partition novels, *Ice-Candy-Man* also projects the traumatic details of brutality, loss, and migration, but with a subtle irony, parody and witty banter. It exposes not only the barbarous details of cruelties perpetrated by one community against other but also depicts the various forms of petty-mindedness and deteriorated values which have had excavated the innermost structural power of the society.

Like Khushwant Singh and Chaman Nahal, Bapsi Sidhwa is also the eye-witness of the shocking incidents that took place during the Partition. She was eight-year-old living at Lahore like the child narrator Lenny. It's her *Nachträglichkeit* 'deferred action' of trauma that Sidhwa, being an eight-year-old child, recalls the traumatic incidents which she has had witnessed almost forty-three years ago. Under the impact of the Freudian *Nachträglichkeit* 'deferred action' of trauma, Sidhwa revivifies the distressing incidents in 1988 though she has had witnessed them in 1946-47. Recapitulating her outlandish experience of the terrible days of the Partition, Sidhwa speaks to Feroza Jussawalla during her interview which is recorded by Randhir Pratap Singh as:

When I was a child living in Lahore at the time of Partition, my maiden name was Bhandara, which sounded like a Hindu name. After most of the riots were over, a gang of looters came in carts into our house thinking it's an abandoned house. They were quite shocked to see us and my mother and everybody there. At that . . . this scene was vivid in my mind. (Singh, 2005: 37)

Bapsi Sidhwa's *Ice-Candy-Man* opens with the painful tone of Iqbal Mohammad's poetic lines from his *Complaint to God*. Sidhwa quotes Iqbal as:

Shall I hear the lament of the nightingale, submissively lending my ear?
Am I the rose to suffer its cry in silence year after year? . . .
With dust in my mouth, I am object: to God, I make my complaint. . . .
You are no less fickle than we. (Sidhwa, 1989: 1)

When Sidhwa exposes her ceaseless traumatic pain, miserable psychic condition and her "cry in silence year after year" and confesses that her "world is compressed" (1), the novelist refers to the repetitive trauma that never leaves her alone. The traumatic incidents, images, and feelings were too influential to be controlled by the writer and she memorized and expressed them in the form of the handy novel.

It's also observed that human memory is more powerful than the traumatic incidents because it's the memory that takes the victims or witnesses back to the original traumatic scenes and their experiences. The psychoanalysts such as Cathy Caruth also discover that trauma doesn't lie in a traumatic incident itself but it exists in the memory of its subjects and it repetitively haunts them through a 'deferred action' (Caruth, 1996: 4). But Richard J. McNally quotes the theorists namely Van der Kolk and Douglas Bremner in his work *Remembering Trauma* that memory and trauma are directly proportional to each other only up to a certain extent. Afterward, they become inversely proportional. McNally advocates as, "Massive release

of stress hormones is responsible for the hypothesized state dependency of traumatic memory. He believes that an inverted-U function describes the relation between release of stress hormones and declarative memory: stress improves memory, but only up to a point, after which it impairs memory" (McNally, 2005: 178).

Obviously, it's Bapsi Sidhwa's memory that takes her back to the tormenting incidents and their experience gained in 1947. It's her memory that revivifies her sentiments and phantasmagorias associated with the traumatic incidents which exist in her psyche forever. It's her memory that enables her to resuscitate the horrors of the riots and massacres of 1947. *Economic Times* also reports that Bapsi Sidhwa "captures the turmoil of the times, with a brilliant combination of individual growing-up pains and the collective anguish of a newly independent but divided country" (Sidhwa, 1989: II). This is a flashback of Sidhwa's memory that she expresses her painful memories which have had taken place almost forty-three years ago. This revelation corroborates the Freudian theory of *Nachträglichkeit* 'deferred action' of trauma.

Through her novel *Ice-Candy-Man*, Sidhwa presents a society which traumatizes its inhabitants with certain factors leaving everlasting repercussions on them. The novel contains several traumatic incidents which haven't been scouted so far. For instance, Lenny's disavowal by the external factors isn't an inconsequential incident. Lenny is not only teased by her fellow children but also by some mature persons. The Englishman, who is also named as "an English gnome" is one of them. He often taunts Lenny saying, "Let her walk. Shame, shame! Such a big girl in a pram! She's at least four!" (2) Lenny is made to remember her paralytic illness and it causes traumatic pain for her. The Parsee girl child scarcely comes out of her confined paralytic world but she is pushed again into it by reminding her that she doesn't belong to the perceptible dynamic world. Consequently, Lenny becomes a glum character of a traumatic story that has an "inevitable and dismal end" (7).

Furthermore, Col. Bharucha who fastens a new plaster on Lenny's leg, also maltreats her using a coarse language and practice. When Lenny is taken to the Ganga Ram Hospital by her parents, Col. Bharucha uses a very jagged language for Lenny and her parents. The doctor shouts at her mother to remove Lenny's clothes for her medical check-up in an offensive way saying, "How do you expect me to examine her through all this quilting" (14). The doctor hollers at Lenny's mother as, "Take her clothes off, woman" (14)! Col. Bharucha's way of treating Lenny is horrifying, shocking, despicable, and outrageous. Lenny starts crying every time she is taken to the Ganga Ram Hospital because the appearance of Col. Bharucha is reasonably intolerable and obnoxious for her. Didier Fassin and Richard Rechtman also state in their collaborative work *The Empire of Trauma: An Inquiry into the Condition of Victimhood* that maltreatment can damage the psyche and physique of a casualty. The authors write as, "No one doubts that victims of torture may suffer traumatic sequelae, both physical and psychological, from the ill-treatment they have undergone. And no one is surprised that doctors, psychiatrists, and psychologists devote their efforts to better understanding and caring for the suffering

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resulting from such persecution” (Fassin and Rechtman, 2009: 222). The erudite doctors and psychiatrists mostly try to twig the sequelae of traumatic patients and nurse them accordingly but the doctors such as Col. Bharucha adopt malpractice to treat the upset patients such as Lenny. Lenny abominates him because of his cruel attitude towards her. Whenever Lenny is taken to the hospital, she often screams, “My hands are pinned down. I can’t move my legs. I realize they are strapped. Hands hold my head. ‘No! No! Help me. Mummy! Mummy, help me!’ I shout, panicked. She too is aligned with them. ‘I’m suffocating,’ I scream. ‘I can’t breathe.’ There is an unbearable weight on my chest. I moan and cry” (Sidhwa, 1989: 6).

Lenny trembles because of angry roars of the doctor when he orders her saying, “Lie still! . . .and petrified by his tone, I lie still” (14). Whenever Lenny moans and runs away from the doctor in terror, the latter decrees, “Now what’s all this fuss about? I won’t tolerate nonsense” (13). Though incidents that take place in Lenny’s life are not really dreadful but they disturb her psychosomatically and they traumatize her. Trauma takes place not only because of deplorable shocking events but sometimes also because of minor psychic disturbances. The psychiatrists Bloom and Reichert quote Lenore Terr who is a Clinician as, “Psychic trauma occurs when a sudden, unexpected, overwhelming intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind” (Bloom and Reichert, 2013: 106). It means that an incident that makes a person penetratingly emotional can lead into psychological trauma. Likewise, Lenny turns into a traumatic human being after experiencing her recantation by the other characters such as the Englishman and Col. Bharucha; by witnessing the traumatic incidents occurring to the other characters such as Shanta, Hamida, Ice-candy-man, and Ranna etc. Lenny becomes a victim of the Freudian ‘deferred action’. Lenny’s mistreatment by Col. Bharucha, bantering by the fellow broods and her refutation by her own parents imprison her to a paralyzed world. She feels stifled and her psychosomatic pain becomes a repetitive trauma that never ends. The cruel social system asphyxiates Lenny and she has to say, “How long will the horror last? Days and years with no end in sight” (Sidhwa, 1989: 6).

The ill-treatment of Lenny is the main factor pushing her into trauma. Her asphyxiation, screaming, moaning, captivity, unspeakableness, isolation, abandonment, endless misery, intolerance, and anger are the impacts of the trauma that is originated in her psyche. The psychiatrist, Bessel Van der Kolk also advocates that children assimilate such feelings from the traumatic experience they undergo. Kolk quotes John Bowlby as:

When children feel pervasively angry or guilty or are chronologically frightened about being abandoned, they have come by such feelings honestly; that is because of experience. When, for example, children fear abandonment, it is not in counterreaction to their intrinsic homicidal urges; rather, it is more likely because they have been abandoned physically or psychologically, or have been repeatedly

threatened with abandonment. When children are pervasively filled with rage, it is due to rejection or harsh treatment (Kolk, 2014: 102).

Because of *Nachträglichkeit*, Lenny also becomes a victim of 'inferiority complex'. Having accepted herself as an inferior child, Lenny strangulates her feelings acknowledging that she is "by nature uncompetitive" (Sidhwa, 1989: 9). Everyone laughs at Lenny for her black complexion and blurry future. Lenny gets manic depression and often utters, "I'm dark enough. . . . It's a pity Adi's fair and Lenny so dark. He's a boy. Anyone will marry him" (81). She is depressed by the external factors to the extreme level of hysteria that she confesses her developmental failure as a feeling of "fear and guilt" (82). She always wishes to be like one of the "immaculate, fault-free" children saying, "Will I have to behave like other children, slogging for my share of love and other handouts" (9)?

Moreover, Lenny constantly aspires that her parents should genuinely love her. But her mother has her "female magnetism" (42) for the other children and her father being a victim of "indiscriminate sex appeals" (42) has no time for Lenny. It creates deep-seated 'inferiority complex' in her psyche and she often complains grousing as "She showers maternal delight on all and sundry. I resent this largesse. . . . It is a prostitution of my concept of childhood rights and parental loyalties. She is my mother – flesh of my flesh – and Adi's. She must love only us! Other children have their mothers who love them. . . . Their mothers don't go around loving me, do they" (42)?

It's seen that Lenny becomes a victim of 'inferiority complex' firstly because of polio originating her developmental failure and then because of the negation by her parents. Lenny feels neglected and distressed because her family celebrates the birthdays of her brother Adi and Cousin but they just ignore hers. Lenny has to even remind her parents, Godmother, Oldhusband, and Slavesister that it's her birthday (142). Lenny expresses her pain regarding the gender-discrimination as, "Electric-aunt compensating for her lack of charm with an abundance of energy and thrift, briskly opens a locked cupboard in her store and removes paper napkins, plates, party hats and streamers that have already served Cousin's birthdays on two occasions. She counts out eight little candles from an economy-sized box of fifty" (144).

Being a victim of developmental failure and inferiority complex, Lenny becomes a victim of trauma because she perceives even the normal incidents overwhelmingly. Alfred W. Adler also notes in his book entitled *The Practice and Theory of Individual Psychology* that "all forms of neurosis and developmental failure are expressions of inferiority and disappointment . . ." (Adler, 1999: VI). Actually, it's the neglect that initiates trauma in Lenny's life and it is followed by frustration and inferiority complex. Another psychoanalyst, Robert Schwarz also mentions in *Tools for Transforming Trauma* that neglect is often underestimated but it's intrinsically interconnected with abuse, victim, perpetrator, trauma, and revivification of a traumatic incident if the casualty undergoes through the mode of a "deferred action". Schwarz demonstrates as:

The role of neglect is often underrated in working with trauma and abuse. . . . Neglect forces a child to attempt to self-regulate before the child is able to do so effectively. Therefore, the child will become overwhelmed, perhaps chronically so. The child will be forced to make adaptations, such as increased use of dissociation and denial. The child will make certain assumptions verbally and preverbally about the nature of the world. There is evidence that neglect may lead to actual brain changes that may make it more difficult to self-regulate later in life. (Schwarz, 2002: 4)

Likewise, Lenny is also observed as a neglected child who lives most of the time under the supervision of the ayahs and she is deprived of an emotional bond which is essential between a child and parents. Her mother Bunty even confesses her rashness to nurture Lenny properly when she adds, “It’s my fault. . . . I neglected her – left her to the care of ayahs. None of the other children who went to the same park contracted polio” (Sidhwa, 1989: 16).

Lenny is not only handed over to the ayahs such as Shanta and Hamida but her angsts are always derided at by her parents and it finally subjects her first into hysteria and then into trauma. Whenever she “succumbs to the pain” (7), her parents just procrastinate her restlessness. Lenny expresses her unbearable grief saying as “My screaming loses its edge of panic. An hour later, exhausted by the pain and no longer able to pander to my mother’s efforts to distract, I abandon myself to hysteria. . . . The bitter truth sinks in. She never phoned the doctor. He never went to fetch him. And my mother collaborated in the betrayal. I realize there is nothing they can do” (7).

This type of Lenny’s laxity by her parents leads her into a traumatic condition. Freud also notes this kind of stressful psychic condition of children in his *Introductory Lectures on Psycho-Analysis* when he opines, “Children’s neuroses are very common, much commoner than supposed. They are often overlooked, regarded as signs of a bad or naughty child, often, too, kept under by the nursery authorities; but they can always be easily recognized in retrospect. They usually appear in the form of anxiety hysteria” (Freud, 2010: 3421). If a child isn’t paid attention to timely, the “signs of neurosis in childhood proceed uninterruptedly into a life long illness” (3421).

Lenny becomes a victim of an endless repetitive and apocalyptic trauma due to invocation, repudiation, and subsequent encounters. Lenny’s psychic condition gets deteriorated because the external perpetrators such as the doctor, dominating kids, and her parents mistreat and remind her of her powerlessness to cope with the peripheral world and she returns to her paralytic state. Jacques Lacan also writes in *The Formations of the Unconscious*, “In the third year of my séminaire we spoke about psychosis in so far as it is based on a primordial signifying lack, and we showed how it comes about that the real is subverted when drawn along by a vital invocation . . . without its difficulties” (Lacan, 1957-58: 4).

Furthermore, it's also observed that Lenny's trauma is also resuscitated by the roars of the zoo lion as it's revived by the appearance of the German soldiers and ill-treatment by Col. Bharucha and her parents. Lenny is so gripped by the fear of the lion that she feels him prowling at her even during her daydreams and nightmares. Lenny utters, "If he roars – which at night is rare – my daydreams turn into quaking daymares: and these to nightmares in which the hungry lion . . . prowls from the rear of the house to the bedroom door, and in one bare-fanged leap crashes through to sink his fangs into my stomach. My stomach sinks all the way to the bottom of hell" (Sidhwa, 1989: 23-24). Actually, Lenny feels traumatized because of her 'inferiority complex' as she is infected by polio that has caused her a permanent paralysis. Secondly, her psychological maltreatment by Col. Bharucha, public ridicule by the fellow dominating broods and her negation by her parents subject her to a paralyzed realm. Thirdly, the subsequent encounters such as the appearance of the German soldiers and the roars of a zoo lion etc. refresh her past traumatic experiences and she becomes a victim of repetitive trauma through the mechanism of *Nachträglichkeit*. It's also a 'deferred action' of trauma that Lenny recalls her "face to face" encounter with the zoo lion when her mother visits neighborhood to see Mr. Gandhi.

The scene further gets connected with her trauma of witnessing the slaughter of a child by the German soldiers. Lenny's series of traumas get reinvigorated every time she faces a new incident. Lenny articulates her fear stating, "We walk deep into a winding, eucalyptus-shaded drive: so far in do we go that I fear we may land up in some private recess of the zoo and come face to face with the lion. I drag back on Mother's arm, vocalizing my fear and at last Mother hauls me up some steps. . ." (85). Most of the times Lenny feels that the zoo lion will "gobble her up from the bed" (88). Sandra L. Bloom and Michael Reichert also express their views on the repetition of traumatic incidents that can assimilate a threatening meaning of trauma if someone is subjected to too much exposure. Bloom and Reichert add as:

Each episode of danger connects to every other episode of danger in our minds so that the more danger we are exposed to, the more sensitive we are to danger. With each experience of fight-or-flight, our mind forms a network of connections that get triggered with every new threatening experience. If children are exposed to danger repeatedly, their bodies become unusually sensitive so that even minor threats can trigger off this sequence of physical, emotional and cognitive responses. They can do nothing to control this reaction – it is a biological, built-in-response . . . if we are exposed to too much danger and too little protection in childhood or as adults. (Bloom and Reichert, 2013: 108)

Though Lenny's ayah Shanta and the other friends such as Masseur, the Falletis Hotel cook, the Government House gardener, Ramzana – the butcher, Sher Singh – the zoo attendant and Ice-candy-man give her the undeniable logic that if the lion is served with "a juicy goat every day" (Sidhwa, 1989: 89) in the zoo, why does "he want to eat a dried stick like" (89) her? But nobody alleviates her trauma. Her psychic condition gets further exacerbated when she is

alone. Lenny ponders over the logic proposed by her friends but she adds that “the logic is irrefutable during daylight hours as I sit among friends beneath Queen Victoria’s lion-intimidating presence. But alone, at night, the logic will vanish” (89). Consequently, the impact of trauma makes her life desolately wretched, ill-fated, doomed, and weepie. She attempts ceaselessly to change her circumstances but fails. Lenny expresses her grief execrably crying, “I could weep. Anytime I maneuver a set of circumstances to suit me this happens. Fate intervenes. There is no other word for it. Fated! Doomed! No wonder I have such a scary-fuss of a conscience” (72-73).

Lenny is affected physically and psychologically to the extreme level of hysteria that sometimes she recapitulates her original traumatic experiences through the mechanism of *Nachträglichkeit* and she occasionally gives new names to the primordial involvements but the initial harrowing incidents never stop to haunt her. Cathy Caruth also writes in *Unclaimed Experience: Trauma, Narrative and History* that “trauma is not locatable in the simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature – the way it is precisely not known in the first instance – returns to haunt the survivor later on” (Caruth, 1996: 4). There is another incident that has the elements of *Nachträglichkeit* ‘deferred action’ of trauma. At Godmother’s residence, Slavesister informs Lenny about the mutilated body of the Inspector General of Police, Mr. Rogers whose body is discovered in the gutter. After grasping the scales of the traumatic news, Lenny immediately goes back to the time when her grandfather had died in Karachi. She also remembers that his remains were consigned to the Tower of Silence. In this case, the invocation of the death news by Slavesister is the subsequent encounter. The words such as ‘murdered’ and ‘mutilated’ act as the signifiers to resuscitate her original trauma – death of her grandfather. Additionally, Lenny also recapitulates the scene of the upsetting fight between Mr. Rogers and Mr. Singh when they have had been invited at her residence for dinner. Lenny reminisces the scene saying, “I recall the police inspector’s chilly blue eyes that so narrowly escaped mutilation by Mr. Singh’s fork and the spit-polished ears of his orphaned children” (Sidhwa, 1989: 112). It’s the impact of the incident that Lenny feels asphyxiated and too weak to retain her posture. Lenny reveals her miserable physical and psychic conditions as “For a moment I cannot breathe. I feel I might fall. . . . I feel so upset at the awful fate awaiting Mr. Roger’s mutilated carcass that I collapse on a stool” (112). Afterward, Lenny starts sobbing most of the times as she wants to know the reasons of the demise of Mr. Rogers. The shock of his death makes her “curious about all aspects of dying” (113).

Secondly, Lenny isn’t only vexed about the reasons for the mutilation of Mr. Rogers but she also loses her hunger. She scarcely eats anything. It’s again *Nachträglichkeit* ‘deferred action’ of trauma that Lenny revivifies and imagines the mutilated parts of Mr. Rogers hovering before her eyes and even in her eatables whenever she wishes to eat something. Lenny states, “I go into the kitchen to finish my curry but I cannot eat. Mr. Rogers’s English toes and kidneys float before my disembodied eyeballs. . .” (116). It’s noted that the traumatic incidents such as the slaying of

Mr. Rogers get perennially absorbed in Lenny's life and she can't get rid of them. Abram Kardiner also discovers that "the subject acts as if the original traumatic situation were still in existence and engages in protective devices which failed on the original occasion" (Kardiner, 1941: 82).

Thirdly, Lenny associates her worries with the afflictions of all the inhabitants of the Punjab. Being a victim of collective trauma, Lenny perceives the terrible grief of the other denizens and blames Nehru and Gandhi who force "the League to push for Pakistan" (Sidhwa, 1989: 63). Lenny makes them entirely responsible for the Partition of the Indian sub-continent. Lenny envisages the breakdown of the Punjab as "And the vision of a torn Punjab. Will the earth bleed? And what about the sundered rivers? Won't their water drain into the jagged cracks? Not satisfied by breaking India, they now want to tear the Punjab" (116). It's observed that Lenny's trauma signifies the splitting-self rather social cohesion and cultural identity. This impact of trauma is contrary to the results advocated by Michelle Balaev who quotes Irene Visser – the writer of *Trauma and Power in Postcolonial Literary Studies* that "collective trauma, even when creating disruption, can also enable social solidarity and cultural identity rather than inherently fracturing the self" (Balaev, 2014: 9-10).

Further, Lenny's encounter with a Brahmin Pandit also validates the Freudian theory of *Nachträglichkeit* a 'deferred action' of trauma. Both Lenny and Yousaf visit the Lawrence Gardens and unpredictably witness a Pandit "eating out of a leaf bowl" (Sidhwa, 1989:116). The Pandit reacts as if his food is "infected with maggots" (116) when Lenny casts at him. His facial expressions change into the full range of pain and terror of a violated virgin. His features get transformed into "arid little shrimps and his body retracts" (116). After discerning the racial discrimination by the Brahmin, Lenny starts revivifying the harrowing incident when a group of Hindu children sitting in the Queen's Park has had taunted her with the degrading remarks of "Parsee, Parsee, crow eaters! Crow eaters! Crow eaters" (100)! At that time, Lenny screamed a lot and enquired from Ayah why they had commented her despicably. And at this time too, Lenny expresses her tormenting feelings as, "I experience this feeling of utter degradation, of being an untouchable excrescence, an outcast again, years later when I hold out my hand to a Parsee priest at a wedding and he, thinking I am menstruating beneath my façade of diamonds and a sequined sari, cringes" (117).

Through the encounter between a Brahmin and a Parsee, Bapsi Sidhwa actually advocates that the religion of one man can be a poison for the other one. So, the novelist appeals for the universal brotherhood, sisterhood, and fraternity. But the incident primarily traumatizes Lenny with the strong feelings of untouchability, extraterrestrial and inferiority complex. She feels herself composed of "shit and crawling with maggots" (117). Her face is everlastingly sapped of joy and her eyes become bleak and bleary.

Secondly, Lenny starts linking her trauma with Hari whose dhoti and bodhi (hair) are ridiculed by Imam Din, Yousaf, and the other servants. When they strip off Hari's dhoti in the courtyard,

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Lenny gets too frightened to witness the scene as they put his “goose-bumps” and “sooty-genitals” on display. Lenny states, “Hair all over my body creeps aslant as I hear Hari’s alarmed cry. . . . I feel a great swell of fear for Hari” (117). Lenny assimilates Hari’s mortification as her own degradation and consequently, under the impact of *Nachträglichkeit*, this tormenting scene starts haunting her at nights and gets connected with her previous traumatic incidents. Lenny confesses, “I am struck . . . the approach of night casts uneasy shadows over a scene I have witnessed only in daylight. Something else too is incongruous. . .” (117).

Moreover, being a victim of collective trauma, Lenny develops long-life complications of hysteria, annoyance, danger, dependency, corporeal weakness, and dim-deliberation. Broom and Reichert also list the repercussions of trauma while quoting Alford, Mahone, and Fielstein as “Many victims have long-term problems with various aspects of thinking. An intolerance of mistakes, denial of personal difficulties, anger as a problem-solving strategy, hypervigilance, and absolutistic thinking are other problematic thought patterns that have been identified (Bloom and Reichert, 2013:113).

Furthermore, Lenny becomes a hysterical patient and she doesn’t crave for heeding any more frightening news. For instance, Lenny cringes the situation when Masseur says, “If the Punjab is divided, Lahore is bound to go to Pakistan” (Sidhwa, 1989: 128) because it’s a Muslim majority region whereas the Government House gardener says, “Lahore will stay in India” (128) because the Hindus have their property and businesses in the city. But Lenny is already distressed with her traumatic problems and she reacts saying, “I close my eyes. I can’t bear to open them: they will open on a suddenly changed world. I try to shut out the voices. . .” (129). Lenny gets upset with Ayah and her friends when they heedlessly go on talking about the Sikh-Muslim uprisings. She slips into Ayah’s lap, closes her eyes and hides her face in her sari. She stops inhaling to ward off the “poisonous insights” and “distillation of fear” (132).

Lenny’s traumatic past starts haunting her again. It’s again *Nachträglichkeit* that Lenny recapitulates the incident when Hari’s dhoti has had been stripped off by Yousaf, Ice-candy-man and Imam Din. This fear-provoking scene mingles with the upsetting scene of the mutilation of a child by the German soldiers. Her hysteria amalgamates with the strident clamours of the dread siren. The sound of “tee-too, tee-too” (21) acts as a signifier. She feels herself lying among innumerable wounded children. While lying in the lap of Shanta, Lenny revives her original traumatic experiences and mumbles as, “Competent soldiers move about hammering nails into our hands and feet. The room fills with the hopeless moans of crucified children – and with their collective sighs as they breathe in and out, in and out, with an eerie horrifying insistence” (133).

It’s also observed that there is no end to Lenny’s childhood traumas. She goes on proliferating them as she matures. For instance, when Lenny and Ayah go to listen the speech of Master Tara Singh just outside the Assembly Chambers behind the Queen’s Garden, the former observes some Sikh lunatics carrying the dead body of a naked child “on a spear struck between her

shoulders" (134). Lenny witnesses the terrible scene as, "A naked child . . . is waved like a flag: her screamless mouth agape, she is staring straight up at me. A crimson fury blinds me. I want to dive into the bestial creature clawing entrails, plucking eyes, tearing limbs, gouging hearts, smashing brains: but the creature has too many stony hearts, too many sightless eyes, deaf ears, mindless brains and tons of entwined entrails . . ." (135).

To Lenny, the murderous Sikh hoodlums look like a cruel creature and have no brain to comprehend and value the lives of the other human beings. The Muslim hooligans aren't shown less vicious than the Sikh ruffians. Lenny also watches some Muslim processionists who tie the legs of "an emaciated Banya wearing a white Gandhi cap" (135) with two jeeps and split him apart in two different directions. After witnessing these two harrowing incidents, Lenny runs sobbingly towards her home to circumvent the resurgence of her existing traumas. But she feels that "a deafening series of explosions shakes the floor" (Sidhwa, 1989, p. 136) beneath her feet. When Lenny watches the flashes of explosions in the entire area of Shalmi, she senses that "the whole world is burning" (137). She starts screaming and sobbing hysterically.

The elements of *Nachträglichkeit* 'deferred action' of trauma are again observed when Lenny plays with a doll at home with Adi after a couple of days she has had witnessed the brutal killing of "an emaciated Banya" (135). Both Lenny and Adi split the doll's legs apart creating two connotations. On the one hand, the fragmentation of the doll reflects the Partition of the Punjab whereas, on the other hand, the incident reminds Lenny the slaughter of the Banya. Lenny associates the "spilled insides" of the doll with the scattered intestines of the Banya and cries afterward. Lenny narrates the incident as, "Adi and I pull the doll's legs, stretching it in a fierce tug-of-war, until making a wrenching sound it suddenly splits. . . . I examine the doll's spilled insides and, holding them in my hands, collapse on the bed sobbing" (138-39). Lenny becomes a patient of the Jungian collective unconscious because of the loss of those who have been killed during the communal riots, who have been injured, whose dreams have been ruptured, whose "buried gold, bricked-in rupees, secreted jewelry, and lingering hopes" have been devastated. Though the fire of communal detest lasts for a couple of months but in Lenny's memory, "it is branded over an inordinate length of time" (139) because the past experiences can't be easily unheeded. Carl Gustav Jung also writes in *Psychology of the Unconscious* that "it is not unusual to discover long-forgotten impressions of childhood assuming a phantastic shape in memory, and dwelt upon as though they were still of importance" (Carl, 1916: XVIII). Sigmund Freud also appositely writes in *Psychopathology of Everyday Life* that "we are also reminded of the fact that not all is forgotten which we believe to be. . . . The unimportant is forgotten, while the important matter is guarded by memory" (Freud, 1914: 98).

The repercussion of the above traumatic incident also includes Lenny's urination in the bed. She excretes urine in the bed while sleeping though she is eight. Slavesister pointing towards Lenny adds that "someone will have nightmares . . . then someone might wet her bed" (Sidhwa, 1989: 163). She gets stupefied and shocked that even her jaws unhinge. Her existing trauma proliferates when she witnesses the mutilated corpse of Masseur in a "bulging gunny-

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sack” while visiting to Mrs. Pen on the Warris Road. Lenny accounts the incident as “The swollen gunny-sack lies directly in our path. Hari pushes it with his foot. The sack slowly topples over and Masseur spills out – half on the dusty sidewalk, half on the gritty tarmac. . . . He was lying on one side, the upper part of his velvet body bare, a brown and white checked lungi knotted on his hips, and his feet in the sack” (174).

It’s *Nachträglichkeit* a ‘deferred action’ of trauma that Lenny recapitulates Masseur’s song “the bubble-bee came – strutting among the flowers, strutting love. . .” (177) when she lingers in the rarefied air around the turrets and in the gardens full of pampas grass. The boating in the muddy waters of the river *Ravi*, lingering around the minarets, the fragrance of gardens, the rustle of the pampas grass etc. act as the signifiers and remind Lenny the company of Masseur.

Lenny’s trauma emerged because of the demise of Masseur that gets further interconnected with the capture of her ayah (Shanta) by the Muslim ruffians who attack and investigate the religions of all the servants working at her residence. Both Hari and Moti escape the invaders because the former has become Himat Ali and the latter adopts Christianity and renames himself as David Masih but Shanta being a Hindu girl, is seized. The cunning lover, Ice-candy-man hatches the conspiracy of her kidnapping and he enquires shrewdly from Lenny about the hideout where Shanta has hidden herself. Lenny is befooled and betrayed by Ice-candy-man who promises that he will protect Ayah but he abducts her deceitfully.

Lenny watches the whole scene nervously how Ayah is delved and dragged out of the house. Her clothes are stripped off by the brutes. They drag and lift her grotesquely onto the cart propping her body upright. Afterward, Lenny always curses herself for her imprudence to disclose Ayah’s presence at her home. Being traumatized because of her stupidity, Lenny harms herself though it’s an occasion of the marriage of Papoo – the daughter of her servants and reacts as, “In the wake of my guilt-driven and flagellating grief and pinning for Ayah the drums sound mournful, and the preparations for the wedding joyless. For three days I stand in front of the bathroom mirror staring at my mouth. I hold the vile, truth-infected thing between my fingers and try to wrench it out . . . chokes me” (184).

It’s the influence of trauma that Lenny harms herself after witnessing the death of her favorite masseur and abduction of her ayah. The death or disappearance of a family member or a loved one can trigger a victim to commit an action(s) for his/her physical and psychological damage because a harrowing incident and its undeniable aftermath are intensely interconnected with each other. Lenny fails to cope with the unforeseen and astonishing events of her life. The writers such as John Briere and Catherine Scot also describe the fatal nature of trauma that after learning about unexpected or violent death, serious harm, or threat of death or injury experienced by a family member or other close associate, a casualty loses his/her awareness (Briere and Scot, 2015: 9). Likewise, Lenny loses control over her consciousness and hurts herself in frustration.

Jacques Lacan also writes in *The Four Fundamental Concepts of Psychoanalysis* that the consciousness of a subject gets deteriorated after experiencing or witnessing a traumatic incident. The psychologist opines that "the unity of the psyche, of the supposed totalizing, synthesizing psyche, ascending towards consciousness, perishes there" (Lacan, 1998: 51).

Being ayahless, sore-tongued and subconscious, Lenny drifts back and forth through the deserted rooms of her house. To Lenny, the kitchen looks like a "depressing hell-hole" without Ayah. Though a new ayah (Hamida) is hired to look after Lenny but she feels insecure with her. Lenny always longs for Shanta's return to awaken her in the mornings. When Lenny's mother and Electric-aunt fails to trace and bring Shanta back, Lenny "aches with expectation and shattered hope each time she anxiously looks into the Ayah-less car" (Sidhwa, 1989: 192). Notwithstanding the efforts of her Godmother and Electric-aunt, Lenny herself roves into the streets of Lahore in the company of her friends to discover Ayah. The repercussion of the separation of Ayah makes her uncertain and she imagines Ayah everywhere but in vain. Lenny expresses her best conceivable endeavors saying, "I roam the bazaars holding Himat Ali's wizened finger . . . looking here and there. And when I ride on the handlebar of his bicycle, peering into tongas, buses, bullock-carts, and trucks, I sometimes think I spot Ayah and exclaim! But it always turns out to be someone who only resembles Ayah" (209).

Being guilt-ridden, Lenny fails to face the "grim and bloodshot" eyes of Sharbat Khan who is also one of the fans of Ayah. When Imam Din and Yousaf inform him that it's Lenny who has had ratted on Shanta's hideout, Lenny gets scared of Sharbat Khan and utters that "sometimes he looks at me as if he is trying to probe my soul and search out the aberrations in my personality that made me betray Ayah. . . . I can no longer look into his eyes" (192). Moreover, Lenny doesn't even talk much to Imam Din, Yousaf and her mother (185). It becomes her collective trauma when Lenny associates her traumatic pains, distresses and opaque future with that of Papoo who has always been maltreated and abused by her mother who has arranged an eleven-year-old Papoo's marriage with "a dark and middle-aged man" (187). Lenny gets shocked to see the unmatched couple and utters that "I remain rooted to the dirt floor, unable to remove my eyes from him, imagining the shock, and the grotesque possibilities awaiting Papoo" (187).

It's another *Nachträglichkeit* 'deferred action' of trauma that Lenny evokes the distressing memories of her parent, the zoo lion and Papoo when the traumatized children like Ranna and the spirits of the dead babies haunt her at nights. Her trauma distresses her to the extreme level that she sleeps neither at nights nor at days. Lenny expresses her psychic agony how the wounded and the dead kids psychologically tease her saying, "The twenty-foot-high ceiling recedes and the pale light that blurs the ventilators creeps in, assuming the angry shapes of swirling phantom babies, of gaping wounds forming deformed crescents . . ." (212). The ghostly dreams get further amalgamated with her family problems and Lenny starts reminiscing the brutal behavior of her extramarital father by witnessing the bruises on her mother's body during a bath. Lenny tries to find out the reasons behind her father's adultery though she abhors her mother as well. But she gets further troubled by the indecipherable, infuriating and terrifying

relationship between her parents. It's another "deferred action" of trauma that Lenny feels the zoo lion again approaching and grabbing her when she listens the "caged voices of her parents fighting in their bedroom" (212). Lenny mumbles apprehensively that "at dawn the insistent roar of the zoo lion tracking me to whatsoever point of the world I cannot hide from him in my nightmares" (212). Lenny's dreams and amalgamation of the harrowing incidents with each other aren't her fantasies but the 'experienced realities' which she has already witnessed.

Sigmund Freud also writes that dreams are the revelation of our waking state and "they remain in associative connection with the content, the place of which they take, and serve to show us the way to this content" (Freud, 1923: 408). The psychoanalyst further opines that "those parts of the dream with which the secondary elaboration has been able to accomplish something seem to us clear; those where the power of this activity has failed seem confused" (400). Lenny revivifies the upsetting incidents sometimes fragmentarily and sometimes in a proper sequence but they reveal her psychic havoc.

Lenny's individual trauma emerges as a collective trauma when she associates her disturbed feelings with Shanta, Hamida, Ranna and the other characters who are also traumatized. Her devastated spirit projects the afflictions of the other traumatic victims living in and out of Lahore. Arlene Audergon also writes in *Psychotherapy and Politics International* that "traumatic experience frays and fragments the psyche of an individual, the spirit of whole communities, nations and the meaning of history" (Audergon, 2004: 15). It's observed that Lenny's psyche is fragmented because of the threatening events she faces in her life as she takes a lot of time to twig the domestic and the social problems. She relies on her ayahs, brother, parents, Cousin, Slavesister and Godmother to proliferate the activities of her faculties. The repeated traumatic incidents and their experience retard her deliberation. Bloom and Reichert also opine that the aftermath of psychosomatic trauma is more deleterious for the maturing children. The psychologists state as:

The implicit functioning of the brain, life-saving under the immediate conditions of danger, becomes life threatening when the internal fragmentation that is the normal response to overwhelming trauma, is not healed. The picture becomes even more complicated for children who are exposed to repeated experiences of unprotected stress. Their bodies, brains, and minds are still developing (Bloom and Reichert, 2013:119).

Obviously, Lenny's psychic disturbance isn't healed at all because her parents treat her heedlessly and subject her to the ayahs. Moreover, the harrowing incidents traumatize her ceaselessly inflicting their detrimental repercussions on her. Lenny always desires to be loved by her family and strangers but unfortunately nobody esteems her. Lenny expresses that she wishes to be worshiped, importuned and wooed by "tonga wallahs, knife-sharpeners, shopkeepers, policemen, schoolboys and father's friends" (Sidhwa, 1989: 219), but she is recurrently "spirited away to remote Himalayan hideouts" (219). Consequently, Lenny feels that

she is inferior, wayward, susceptible, and fickle when she is utterly negated (221). She alleviates her trust even in Godmother who "makes it her business to know everything about everybody" (239), but the latter doesn't know anything about Ayah. Lenny assumes that Godmother is also ignorant of the secret patrol and arson by her mother and aunt. Godmother believes that they "rescue kidnapped women . . . send them back to their families or to the Recovered Women's Camps" (238). Lenny wants to expose their disguised veracity but she is scared of her previous mistake made to nab Shanta.

It's *Nachträglichkeit* 'deferred action' of trauma that Lenny revivifies the abduction of Shanta from her house when she wants to inform Godmother about the outings of her mom and aunt. She feels absolutely disloyal and dejected before committing the second faux pas and abstains from telling Godmother about the outdoor undertakings of her mother and Mini Aunty. Lenny utters, "I am tempted to tell her the truth, but I bite my wretched truth-infected tongue just in time. One betrayal is enough. I, the budding Judas, must live with their heinous secret" (239).

Further, Lenny feels undeniably dizzy and her head reels when she learns that Ayah is militantly made a dancer and prostitute in the Hira Mandi of Lahore. She gets further traumatized when she learns that Ayah is being sexually exploited by Ice-candy-man, Imam Din, wrestlers, cooks, knife-sharpeners, pedlars, merchants, coolies and the governor. Lenny expresses her psychic condition saying, "That night I take all I've heard and learnt and been shown to bed and by morning I reel dizzily on a fleetingly glimpsed and terrible grown-up world" (241). This is the first time in her life that Lenny confronts hysterically and alleges her mother to be an arsonist saying, "We aren't dumb! You and Aunty should be ashamed of yourselves! Deceiving everybody! Pretending to look for Ayah and instead burning Lahore! I can no longer hold back my tears or prevent the tragic break in my voice" (242). Being embarrassed, Lenny starts loathing and hurting herself. Lenny despises Ice-candy-man deeply when she learns that the latter is the real culprit for kidnapping Ayah. She calls him treacherous, contemptible, dangerous, unscrupulous, pitiless and a destructive force that must be crushed. Bloom and Reichert also advocate that this kind of memory can be "difficult or impossible to erase, although we can learn to override some of our responses. . . . Problems may arise later because the memory of the events that occurred under severe stress are not put into words and are not remembered in the normal way we remember other things" (Bloom and Reichert, 2013: 115).

The crucial circumstances created by Ice-candy-man asphyxiate and upset Lenny. Godmother has to stroke Lenny's shuddering body to stabilize her. After confirming the veracity of kidnapping, Lenny utters as "There is a suffocating explosion within my eyes and head. . . . The images blur and I try desperately to suck the air into my deflated lungs and Godmother holds my violently shivering body tight and . . . she pats my breathless face and . . ." (Sidhwa, 1989: 251).

3. Results

It's been observed that an eight year old girl Lenny in Sidhwa's *Ice-Candy-Man* encounters some traumatic incidents such as Lenny's medical ill-treatment by Dr. Bharucha (Sidhwa, 1989: 14), neglect by her parents (16), witness of the slaughter of a child by the German soldiers (85), encounter with a racist Brahmin (116), witness of the mutilated corpse of Masseur in a sack (174), witness of the murder of an emaciated *Banya* 'moneylender' (135), abduction and rape of her ayah (192). Obviously, such harrowing incidents are the reasons for traumatizing Lenny.

Consequently, Lenny suffers from the repercussions such as suffocation, panic, crying, shouting, tremble, psychic disturbance, and abomination (6), pain, hysteria and submissiveness (Sidhwa, 1989, p. 7), inferiority complex (Sidhwa, 1989, p. 9, 117), daymares and nightmares (23-4), collective trauma (Sidhwa, 1989, p. 63, 117, 133, 187), scary-fuss, feeling of doom and death (Sidhwa, 1989, p. 72-3, 113), fear and guilt (82), flashback to the past traumatic incidents (112), loss of hunger and thirst (116), feeling of utter degradation and untouchability (117), bleakness (128), metamorphosis (135), urination (163), insecurity, self-harm and subconsciousness (192), quest for beloved ones (209), incommunicability (185), hopelessness, loneliness, (219), loss of trust even in family members (239), and dizziness (241). It's also observed that these corollaries are perennial and they haunt Lenny repetitively. Like Lenny, the other character such as Shanta, Hamida, Ranna, and Ice-candy-man can be interpreted in the light of the Freudian theory of *Nachträglichkeit* 'deferred action' of trauma to discover the covert factors and repercussions of trauma so that more reasons and ramifications of trauma can be brought into light to treat the patients of emotional and psychological trauma.

4. Conclusion

The paper will definitely help the psychoanalysts, psychologists and psychiatrists to nurse the victims of hysteria, trauma or collective trauma more efficiently because lots of people are suffering psychologically these days from the psychosomatic disturbance generated by numerous traumatic incidents which lead to trauma either immediately or through a 'deferred action'. The researcher has explored some of the factors and corollaries of trauma through the interpretation of Bapsi Sidhwa's one of the novels *Ice-Candy-Man* in the light of Freud Sigmund's theory of *Nachträglichkeit* 'deferred action' of trauma but lots of hidden factors and repercussions of trauma can be explored if the augmented applied theory is implemented in the writings which contain traumatic experiences. As each distressing factor is different, so are the repercussions of trauma. There is no single method for treating the patients of trauma; therefore, more factors of trauma need to be explored so that they can be utilized by the trauma treatment and rehabilitation centers worldwide to assuage efficiently the morass of traumatized victims.

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