

## **Survivance and Remembrance: A Study of Trauma and Chronotope in the Book of Gold Leaves**

\* Kinza Sadique, PhD Scholar (Corresponding Author)

\*\* Dr. Muhammad Asif, Assistant Professor

### **Abstract**

*The book of Gold leaves by Mirza Waheed aims to present the interconnectedness of memory and trauma in making the survival of an individual complicated. Memory of any incident makes it traumatic when it returns with haunted effects. Remembrance of traumatic incidents makes survival complicated by creating a distressing situation for the devastated self by switching the timeless past into the present through Bakhtin's chronotopic images of time and place. Struggle to re-memorize the event through narration is like denying the traditional concept of indescribability of trauma and narration is equal to re-live that moment and be at that place again in the memory when places turned into traumatic sites and time ceased. Time becomes circular and these sites become a referent of that devastating time according to Caruth, it is the trauma of survival rather than the death that pinches most. Waheed's book of Gold leaves is a part of Kashmiri literature, explores the struggle to gain freedom and identity through collective losses. Intriguing situations of lockdown and bombings are enough to create hollow identities. Thus Words, being semantically analyzed, heighten the trauma of survival through the Spatio-temporal spectrum.*

**Keywords:** Survivance, Traumatic Remembrance, Memory, Trauma, Chronotope: a study of time and place.

### **Introduction**

From the starting of their being, human beings have to struggle hard for their survivance in this socio-politically created world. They are in constant clash with the things around them. They are in awe of what their purpose of living is and they got the answer, hidden in the memory. Survivance is impossible without recalling the memory. Memory is the hidden created world in the unconscious of the person who takes it to the existing world by taking it into his conscious and presents it in a way that people start to believe its reality because his choices are always guided by the past events.

Survivance in this socio-politically created world is difficult due to the scenario created by the trauma of war. For decades these politically created wars divide not only topographies but also shatter people's psychology because that disastrous moment stuck in their psyche and create trauma victims by shattering their nerves. Being unable to cope up with the agonizing memories of the traumatic experiences, they create a shield of selective amnesia for making their survivance possible. Memory of that trauma results in panic attacks and hallucinations and they suffer from PTSD.

By exploring the dark recesses of the human mind through re-visiting that memory, this article explores the outcomes of seeing bloodshed and the tolerated torture of Kashmiris through their war-trodden and shackled identities. Trauma of the living ones destroys them psychologically as well. Their trauma never gets old. It remains alive in the memory which does not only stop time for them but also turns places into haunted traumatic sites for them. Narration provides a platform of not only credence and faith but also allows one to moan or to stand against the brutality collectively.

### **Definition of trauma**

Trauma is of different types such as acute trauma results from a single incident. Chronic trauma is prolonged and repeated such as domestic violence. Thirdly, Complex trauma arises from multiple traumatic events and of interpersonal nature. Trauma theory emerged in the 1960s as a result of several social concerns. It is the awareness of scars of the survivors of the Vietnam War which finally

\* Department of English, Government College University, Faisalabad, Pakistan  
Email: [kinzasadique17@gmail.com](mailto:kinzasadique17@gmail.com)

\*\* Department English, Government College University, Faisalabad, Pakistan  
Email: [dauedahmad4@gmail.com](mailto:dauedahmad4@gmail.com)

resulted in the form of Post Traumatic Stress Disorder (PTSD). Psychoanalytically, Freud explains, Trauma appears in PTSD patients through hallucinations and nightmares and resides in the conscious/unconscious of the survivors/ victims.

Narration connects people of distorted identities by creating a community who proudly carry their scars on their chests as a medal and devastated selves are presented in front of the world as a price of living. It is the choice of the people to be war victims or survivors and aware of the world of the consequences of war. "Trauma can also positively affect individuals and communities by consolidating a sense of belonging of kinship and mutual trust" (Visser, 2014, p.109) Even the nature/ecology becomes a mouth speaker of war atrocities by showing its barren land. War also gives birth to a handicapped generation.

Silence due to guilt and pressure compel them to commit suicide whereas narration becomes a way to lessen the burden of the traumatic past. Others' trust in the narration of the victims, works as a survival strategy. War has changed them psychologically and sometimes physically as well but the longing of the previous harmonious self rather than the distorted one is still alive (Brisson, 2002) which increase agitation among them

Chronos means time and topos means space. So Chronotope becomes a study of time and place through chronotopic imagery and metaphors while focusing on real-life events. Memory and narration turn places into sites and mark time timeless. As Floch Serra (1990, p.255) states that "Landscape thus becomes not only 'geographically visible' in space but also narratively visible in time through dialogue".

Bakhtin used culturally and genre-specific chronotopes but with the liberty of devising semantically new chronotopes. These referent words indicate politically and socio-culturally associated meanings with the old metaphors. So by exhibiting the war-associated chronotopes, Waheed's fiction elaborates the concept of war and the disastrous trauma which it brings. Time heals but it is the pain and the trauma which never allow these wounds to heal by turning them into a memory of unforgettable experience.

By depicting the lives of war-zone people, Waheed depicts his thematic concerns like the horror of war, life versus death, forced exile, interrogations, un-named killings, resistance of militants against Indian army and elaborates situations which turned his characters into war victim/survivor. He also emphasizes the role played by memory and remembrance through narration in making one's survival pathetic by focusing on the trauma on the spectrum of time and space. Narration makes trauma timeless and places can be revisited through the narration of the traumatic incident which has turned into haunted places for the victim and survivors.

### ***Literature Review***

Kashmiri literature is filled with the accounts of resistance and struggle against the Indian army by focusing on the unfulfilled dream of Kashmir's Independence and the resultant trauma. People suffer from PTSD after being traumatized physically and mentally. Lives under lockdown are ceased and people are under constant threat of knock-downs and interrogations "The parents are older, frailer, having picked up a few ailments over the last quarter-century, some to do with age and some with the daily stress of living a conflict-torn life" (Waheed, 2019)

For decades, Countries are fighting for ruling over territory. It has a long history of colonial brutalities and the uprooting terror which has destroyed millions of minds by crushing their identities. This history covers the lives of victims and missing ones who along with their identities have lost the innocence of their childhood. Their toys have been replaced by guns and hand grenades, their lullabies have been replaced by the rattling sound of guns and bombings, they are only able to hear the music of shelling and bombing.

Famous for the mountainous rage and its beauty, Jammu and Kashmir are located on the northwest side of Kashmir and the northeast side of Pakistan. Due to its geographical location, it always remains a matter of dispute for India and Pakistan. Both want to rule this state and their intrusion in the internal matters of Kashmir intensifies the situation from the last seventy-two years. Both countries have fought three wars but the issue remains unresolved. Even created LOC was and is not able to stop shelling and bombing.

Besides novels, he also wrote multiple articles to illustrate the inner turmoil of Kashmir. Kashmir is in lockdown as never before. Internet facilities are banned because one could get a glimpse of unjust and inhuman killings sometimes through the internet or the filming of the killing.

Youth is actively participating in the freedom movement and being killed in the name of militancy or dies doubtful deaths. Decision regarding freedom is still pending and this war is engulfing masses like a demon. Years and years of destructions and killing have written a history of torment. Homicide has become a routine and gives a sense of togetherness through collective mourning. Human beings are just like cattle for the Indian army or they are using them as human shields by tying them to the front of the truck. (Waheed, 2018) and torture t-shirts are worn for getting spotlight. "We are face to face with naked injustice. We are not free" (Burke, 2010).

"Kashmir and Kashmiris are now almost entirely cornered in a siege where militarism of the most vicious kind is an everyday, routinized affair" (Waheed, 2018). They wanted to snuff out the dream of living freely and doing it by showing Kashmiris multiple examples of human killings for which they are applauded. "Their war cries are televised, trended, and hash-tagged." (Waheed, 2018) Queries, if ever done, end up in hopelessness. Kashmir is bleeding for the last 32 years, Indian state has used every instrument and way of killing to snuff out people. Physically or mentally handicapped people are living examples of trauma.

### **The Book of Gold Leaves in Context**

Waheed in *The Book of Gold Leaves* explores the struggles of Kashmiris for making their survivance possible through memories. This everlasting trauma connects people through sharing and narration. They are all fighting for the same cause when their wounds will heal and they will be able to forget the traumatic incidents of losing and will move forward towards eternal peace.

Allaie (2016) in her article explains the plights of Kashmiri people through the writings of Waheed and the created discourse, unveils the prevailing suppression in the Kashmiri society. By exhibiting resistance among the masses, she uncovers the situations resultant in tyranny and massacre killings through the lens of a romantic Sunni-Shia love story which sets a background of hope for the people.

Shoaib (2019) unveils the damage done to nature through an ecological perspective. Struggles have been done to capture the land of Kashmir geographically through political manipulation. The valley which was full of natural hues and landscapes is now converted into the land of the terror and curfews where every day man's life is at stake. And the air which was once echoed with the chirping of the birds now fills up with the cries of the innocent people who are dying daily. Thus Waheed explains the beauty of the valley of Kashmir concerning its flora and fauna.

Haque and Iftikhar (2019) regard the land of Kashmir as a forbidden land for the native people called Kashmiris. Indian army is treating everyone insanely and inhumanly and terror equally covers up all the sects: Sunni and Shia and religious sectors whether Hindu and Muslim and their holy places are deteriorated and desolated due to the fear of Indian army. Thus the fetishization of the land of Kashmir is mounting day by day and the Indian army is trying to control the situation by banning all the daily activities and the places.

This article explores the role of trauma in making characters' life pathetic because it is always continuous and never gets old with the passing time. It always keeps its sufferers in the past where time does not pass and places have ghostly effect. This research explores how these topographies prompt traumatic memory in the present time and turn people into victims/survivors. Survivance is present, through the timeless world of memories, is crucial which is elaborated through the description of places and past time that is described by the painful discourse to connect people.

### **Theoretical Framework**

Switching of the memory between present and past makes survivance complicated by remembering past events. Trauma works intermittently and situations gain meaning. Response to traumatic loss is shaped by socio-political factors. Narration gives meanings to trauma and the connected metaphors.

Balaeu states one single concept of trauma is insufficient to describe trauma on a textual level because "texts cultivate a wide variety of values that reveal individual and cultural understandings of the self, memory, and society" (2014, p.08) and his focus remains on the social and cultural contexts which trigger trauma. These contexts are a reference to a time and space where traumatic incident takes shape. Words are signs and are analyzed semantically while keeping in mind the historical reality which they portray through different chronotopes. (Bakhtin, 2010) Words have socially embedded meanings that are of common knowledge to people but in literature, they have significant meanings.

Trauma does not only inflict on the human body but it also distresses his mind. He cannot move on in his life without the effects of trauma. Trauma arises from war, the missed event of killing, natural disaster, or the death of any person, and here starts a battle of survivance. So it raises the question of whether trauma means the very specific encounter with death or whether it correlates with the experience of surviving it. Caruth (1996, p.7) states in her book that it has a two-fold meaning: on the one hand "the oscillation between the crisis of death and the correlative crisis of life: between the story of unbearable nature of an event and the story of the unbearable nature of its survival".

The term Chronotope is coined by Bakhtin who is inspired by Einstein's theory of relativity by considering time as a fourth dimension of space. According to him Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot, and history' (Emerson, & Holoquist, 1981, P.84) Space and Time are interdependent and chronotopes are a representation of the actual socio-political reality of time and space that are specific to literary genre. Chronos means time and topos meaning space. Thus chronotope is a study of the time and space that are inseparable. Thus through chronotopic images, one can find out the socio-cultural implications of the traumatic events.

As space and time play an important role in the setting of the novel. Sometimes chronotope of space restricts the activity of traumatized characters because they stick in that time and at that particular space because trauma is not just about the sight but it is also about the site of the trauma and feelings of trauma arise again when traumatized people revisit that place because the patient is fixated to his trauma which in return determines his choices, actions, ways of living, social relations and cognitive thinking and he is astounded with the actual realization whether is it better to die at the very moment of the event or survive with the painful memories hidden in consciousness that continues to haunt throughout life in the form of nightmare and hallucinations. "trauma is not simply an effect of destruction but also an enigma of survival (Caruth,1996, p. 58) As to die at the very moment/time and very place or continue to suffer at any moment and at any place in living form after the ending of the traumatic event through painful memories.

Ladin (1999) states Bakhtin describes how a genre, real historical time and space, and actual historical person's articulation and fictional characters interact with each other in the premises of space and time. Chronotopes are a re-presentation of the physical reality and historical time. Symbols turn into meaningful units and chronotopes by defining socio-political happenings. Thus Bakhtin's main focus is how texts co-relate to their social and political contexts. (Tarvi. 2015)

Vickroy (2008) challenges the traditional concept of trauma that is unspeakable and states that traumas can be figured out through the narration of Victims/Survivors. Social relations and cultural values do not only generate trauma but also decide the aftermaths of trauma and the response to the event and become a "force that silences victims out of denial or guilt".One can respond to trauma according to one's level of sensitivity and understanding but through shared symbols or chronotopes because it creates communal emotional ties on the whole. Similarly, chronotopes create bondage between time and space by becoming dialogical. Chronotopes interact with each other and reader and writer associate meanings with them. These worlds become chronotopic as well.

Every text has its specific chronotope and they interact dialogically within and with other texts specifically with those texts that have a distressed historical moment at its background or present a historical event or a text where the role of time ad space is very much clear.

Caruth (1996) states texts narrate the story of the political and cultural detachment by affecting the lives of the individuals and the related ones because they are tied with each other directly or indirectly and both understand each other's miseries. Similarly, chronotopes are tied with each other. She further clarifies trauma through the example of a soldier who remains in a numb state and years later could recall the images of dead bodies and shells in the form of repeated nightmares and hallucinations.

Meanings, after being semantically analyzed, become units of time and space and convey meanings "Consequently, every entry into the sphere of meanings is accomplished only through the gates of the chronotope". (Emerson & Holquist, 2008, p.258)

"Traumatized characters are offered clues and bits of memories to reassess survival and finally engage in new ways of thinking and being" (Caruth, 1996, p.131) Traumatized characters live through fragmented memories piecemeal without the sense of being. One can respond differently to trauma through guilt, shame, doubt, or may destroy views regarding their safety or can destroy their

views about themselves as civilized, strong, or autonomous. "Trauma is located within a dynamic process of feeling, remembering, assimilating or recovering from that experience" (Caruth, 1996, p.131) and a person needs time for healing.

Visser (2011, p.110) states trauma also brings a sense of belonging that creates community. "It can also create a stronger social cohesion and a renewed sense of identity. Similarly, chronotopes create connections among texts because of inter-textuality. Chronotope can or cannot be the same but they are acknowledged according to the world of the writer and reader and the historical happening. Texts may vary in different spaces and times but they can relate with each other due to the chronotopic symbols and motifs.

By combining these theories of trauma and chronotope, this article explores a man's struggle to make his survival possible by revisiting the trauma hinted at sites in the present time. By exploring the recesses of memory, this study elaborates the role of trauma that returns through nightmares.

#### **Analysis of the Book of Gold Leaves**

This 72-year-old dispute of freedom is still not resolved yet. This regional war is not gaining as much attention as it needed to be. In this world of globalization where all territories are regarded as equal, Kashmir even does not come in the paradigm of global territory. The issue is still in hot waters. "Kashmir is insignificant in the eyes of the global" (Cherian, Sep 27, 2019) The United Nations Security Council has also adopted a lukewarm attitude on the Kashmir issue. No formal meeting is held by U.N on the Kashmir issue. Modi government considers it as a bilateral issue and is asked to be resolved through discussions. He assured the media that everything is under control but nothing is solved in Kashmir, the situation remains the same as is depicted by Waheed in his book *The book of Gold leaves* as is written by the Pakistan Foreign minister to UNHRC, the letter is filled with cases of torture like blinding the civilians a regards it as the most militarized zone in the world.

The *Book of Gold leaves* depicts people's struggle for survivance under curfew. War brings never-ending losses for inhabitants and creates a never-healing wound resultant in trauma. Trauma questions the circle of life and death: what is more disastrous? The death of the beloved one or the survival of the remaining people. The cruel act of abduction also makes survival complicated. Survival becomes unfeasible due to returning memory "Not having truly known the threat of death in the past, the survivor is forced, continually, to confront it over and over again" (Waheed, 2015, p.62) Memory returns and bewilders the bearer by putting him again in the past and same situation by separating him from recent activities. When that traumatic period is over, it leaves a person disastrous.

Chronotopic images and metaphors showtime is passing and leaving its imprints everywhere. Human beings are the active unit of the universe that revolves around the clock. Time is linear and divided into the present, past, and future and this segregation guides human beings as is shown in the novel that once stately people are now living a life in poverty as shown through chronotope of the light bulb of low voltage that is a proof of Faiz's material condition. Family is economically crushed and deteriorated.

Faiz as a breadwinner supports his family through his paintings which thematically presents Kashmir's socio-political conditions and its lost beauty. Paintings also foreshadow Faiz's transformation and his cognitive inclination of peace. His paintings also show the romantic side of his personality and give hints about his love life as well.

#### **Chronotope of River:**

Srinagar is famous for the river Jhelum and as a witness hides in its depths many stories of cruelty and unjust of the Indian Army and also an eyewitness of the blooming love story of Faiz and Roohi. Its banks highlight its importance for the people who used to stroll and swim in it. "This river made the city, and the city has tried to unmake it over the centuries" (p. 23)

River marks a difference of time, its once stately beauty is altered by the horrendous acts of the Indian army who dump dead bodies in its water. Once clear water is muddy and depicts the vindictive present. It does not only see the beauty of Kashmir but it also shows Srinagar's decay. The associated tranquility feelings are replaced by bridges so that the Indian army can run their crushing tools on it. Besides the pain, at one time it feels the happiness of lovers on the other hand their partition which is fluctuating in this suffocating atmosphere.

Chronotope of the river works along with the concept of trauma that it provides calmness to the lovers who are destined to be separated. Water of river becomes a tool to depict the most disastrous time of Srinagar. All the fortnightly and weekly strolls come to an end because the city goes dark early. (p. 24) In past, the water was so clear and pure that the Hindu community or Madan Koul used to float away the sacred flowers from their Pooja in it but now the water carries rubbish and water from sewerages in it.

Sometimes the water is outrageous at the number of death that it seems that it sweeps the whole city with them. Sometimes it is hushed. According to Mahraaze, the mad man of the city believes "souls are rowing in the air...they are restless angry souls". (p.320). they are restless due to the in just or due to the killing of people or they are restless because their land is still occupied. Their souls still long for azaadi and the return of their land. They share the same dream of the living ones. People still long for the beauty of the River Jhelum.

Like Kashmiris, it is also waiting for freedom. "There is still love left in this land, so what if this lake is blighted and the Jhelum stifled? One day they will heal" (p.140) the day will surely come one day when every wound will heal. It marks the journey of the city and its people, with time from the paradise to the burning like hell.

### **Chronotope of School building**

Schools are always used as a place from where people learn to differentiate between right and wrong. But here in Srinagar, the Indian army wants to occupy all the places or properties to show their empowerment. School walls that used to hang posters of the human body are filled with the posters of azaadi. "We want? Azadi. Freedom" (p.43) educational institutes are turned into torture cells and for hideouts of the Indian army. School building is turned into barracks, children were afraid but Shanta ma'am asked people not to be afraid as it is the part of the daily routine

Chronotopically, school building, turned into army encampment, marks the first victory of the Indian army but for principal Shanta Koul time stops because this school is a source of survival for her but she hopes "... they would leave as soon as they find accommodation more suited to their needs (p.55) For her, school is her territory: a place where only she can rule. This school building did the best things for her in life. It brings her back the love of her life with whom she could not marry due to the Hindu Muslim difference and to girls, it gives them the awareness that now their school do not belong to them like their city. She has become wiser in the last two weeks than all of this year (p. 54)

The school building is turned into a torture cell because Sumit Kumar brings dubious inhabitants here and torture them in the name of security. This will not a school building for the victims because after torture it has turned into a traumatic site. They suffer from trauma and sight of that building is enough for them to be at that tortuous time and place again. ShantaKoul said at her last meeting with Sumit Kumar "I forget that school is not here anymore..." (p.297)

But according to him "the school is very much here"(p.297) Maybe he is teaching through punishment to those people who are innocent or who are involved or uninvolved in any activity that school is there where Sumit Kumar is the head and he is teaching the doubtful people how to react properly to their investigations. If they will answer properly then they will able to live their lives. Correct answers can be a proof of their survivance. The structure of the building is very much there but teaching has changed now.

### **Chronotope of road**

Srinagar in Kashmir is famous for its lakes and waterways but due to the troublesome atmosphere and rules, visits to lakes are prohibited. These waterways are turned into protective shields for both the Indian army and the militants whenever there is an urgent condition of insurgency. "The contamination from the city beginning to kill the river life. This used to be a fresh water-pool, a reservoir created by the abundance of the lake" (p.83)

The trauma of losing the beloved ones in these attacks shatters people's personalities and they suffer from trauma. They have died but the struggle of the residual starts, memory of the loved ones haunt living beings as Faiz loses his Godmother in Nambal waterway attack, the chronotope of the road which used to be the symbol of new vistas or meeting points in the past now textually turned into the chronotope of meeting where people meet with the god after their death. This traumatic incident brings turmoil and chaos on a social and personal level. All types of moments are stopped due to

curfew and interrogation and personally, for Faiz, his survivance becomes harsher than the death of Fatee.

Due to the traumatic effect, he does not dare to face the world. He wants to forget everything because remembrance brings him a lot of pain and distress. "He cannot sleep. And there is that hole in the golden heart, which he wishes would disappear now, which he wishes he could forget" (p.89) because this forgetfulness and awakening become a key to his survival. His forgetfulness allows him to resist the prevailing system of massacre killings and bombings so he decides to take an action and becomes a militant by taking part in the freedom movement.

### **Chronotope of Truck: Zaal**

Forgetfulness is the demand of the situation if Kashmiris want to live, so they move on after forgetting the Fateh Kadel incident on the Nambal waterway. But Indian army devised another way to exploit the people by introducing a truck named zaal which incarcerates people in its nest as they are cattle. It is a trauma bringing disaster. It is so quick that it creates a gust of dust and in a minute people disappear. "No one speaks" (p.99) Faiz's elder brother Mir Zafar Ali becomes a victim of this trauma because it tries to engulf him but he escaped.

People who survived this incident are physically or mentally paralyzed. Unable to forget and narrate this traumatic incident, people collectively feel pain or the missed ones and for the handicapped ones. They struck wonder at the appearance of the truck or the size and seriousness of the matter. "They call it zaal ... "A perfect trap" (p.101-103)

Being a first-hand witness of the incident, Mir Zafar survived this incident but his struggle with life starts here because he speaks while sleeping and asks everyone to run for their lives. Memory and the narration about the zaal leave him numb. He even couldn't sleep and felt ashamed by seeing his paralyzed hand. His physical impairment becomes proof of the narrative of trauma which he will narrate throughout his remaining life. This incident questions whether he will recover from this trauma? Or can time prove fruitful and help him in forgetting his wounds?

This zaal also brings zaal for Roohi and Faiz and engulfs their happiness. During this time of turmoil, Faiz was successful in getting married to Roohi but no one can remain happy in that time of history so both of them were murdered by Col Summit in the name of security while both of them were running from the zaal and were standing on the rooftop while watching at their people and sky. They were the herald of a new journey but their painful journey ends here and they will meet together in heaven where they can survive freely.

### **Identity**

Faiz becomes an indirect victim of this trauma by being associated with his relations. He is struggling personally by forgetting the death of Fatima and Mir Zafar's condition that he, by losing his previous identity of an adept painter, readily takes part in freedom moment. By forgetting his previous identity his trauma forces him to adopt a new identity

### **Survivor/Victim**

For Faiz "to awaken is thus to bear the imperative to survive" (p.105) so his desire to survive arises questions: moan and to become a victim or to stand and fight by being a herald of a new dawn. Faiz goes down too, to the main door of the house, studies it for a moment, opens it slowly, and leaves" (p.109) According to Brison (2002) trauma changes the personalities of survivors so Faiz by forgetting his old identity of a papier ma`chie` artist, adopts a new identity of a militant and the hands which used to be proficient at painting is now adept in making bombs. The colors remain the same but the utilization has changed. Hands which give life to lifeless object through paintings now hold guns and arms and are making human destructive tools. This marks a great shift of time. A person who used to stay indoors is now in the streets and traveling for getting training from Pakistan so that he can save his homeland and make the survival of Kashmiri people possible.

He was a dreamer like an artist and lived in his world of color but this human-inflicted trauma through zaal and bombings takes him into the real and harsh world where sufferings are the cost of living. So he is now paying his price.

The same city which used to be his dreamland is now a symbol of trauma and loss for him. It is the land where he lost his Godmother, his love, and his brother's hand. Memories of the past life stir up again to make his survival once again difficult but now his purpose of living is clear. He wants to die a martyr's death because the memory of Fatee's death does not allow him to return to his land of colors.

This artist-turned militant boy chooses to be the savior of other people, could not save his own life, and is killed by the Indian army because he is now a symbol of hope and resistance. Through his survival strategy, he tells people that no doubt life is a struggle but they have to move on. It is a time to stand for the country's freedom. It's a time to show the people that they belong to the land and the land belongs to them. They need the keys back. There is a hope "One-day things will change. Tyranny and cruelty are their downfall" (p.263)

On the other hand, **Mir Zafar Ali** chooses not to be a victim of his trauma by using his impaired hand for writing but the memory of the incident still evokes the feeling of guilt in him what he was doing there, why he was saved because this re-elapsment of time re-kindles the traumatic memories.

### **Chronotope of telefunken**

Telefunken is used for listening to songs and recording things by mad man of the mad city: Mahrraze, the most insane person is the sanest person in the city. He reveals the truth of the school building and shows it as trauma inflicting site. By recording the voices of the missed ones of the city in his recorder, he gives a ray of hope to people that their missing ones are alive but in torture cells. It brings happiness and sadness at the same time, happiness of survivance of missed people but sadness by recording the narratives of the victimized ones and shows how agonizing and tormented their survival can be?

This Telefunken also marks the time shift that school building which used to give education to children is now used as a detention center. "They are... locked away in what was once the prestigious girl's school" (p.119) it unveils many truths. It is proof of every inequity and the lack of interest of the Government in the city's matter because the captured ones are still in the prison cells and in the zaal and authorities are not demanding any answer from Sumit Kumar who drove this truck and about the missing people. This herald of torments: tape recorder allows people to decide their roles in the future, just to remain a victim or collectively raise voice for the missing ones through evoking resistance.

### **Conclusion**

To recapitulate, traumatic memory makes survivance hard-hitting, through the duration of time and space. Trauma works as a background for negotiating the survival strategies of the bearers and victims like narrating or forgetting. Memory of the traumatic incident always haunts them and re-evokes when possible. Trauma of survival starts from the missed incident of death and continues till the victim's death. Survival is like a war, war with the atrocities of life and a struggle to prove one's worth for living. Trauma works by negating the concept of Post Traumatic Stress disorder because their survival is their trauma and there is no post in trauma it is always continuous. Trauma through recounting reinforces its survivors to negotiate with the world by giving them the strength to resist and fight.

Trauma connects people by creating a community of fractured people. As Faiz's loss allows him to stand for Kashmiris. Along with other people he also participated in the freedom movement. For them, time moves in circular motion. Here works Bakhtin's chronotope of time and space, as time never heals wounds and survival has become difficult through re-evoked memories. As a school, being a chronotope, is now converted into an oppressive place and is like a battlefield for the soldiers who marched within the school boundary who beat the innocent ones in the name of national security as they are traitors or militants. Owners of Kashmir have been replaced. Srinagar also has turned into the graveyard of both dead and alive both. Nature and water provide refuge to all the deceased ones.

Kashmir which used to be famous for its beauty is now famous for the present cruelty. Kashmir is burning. Their disturbing memories do not allow them to sleep; their trauma is continuous for the last two decades. They are waiting for the time when they will let go of the reasons for their trauma; when memory of torture can fade by creating new memories.

### **Bibliography**

- Allaie, I. S. (2016). Mirza Waheed's *The Book of Gold Leaves: Voicing the Agony of Kashmiris*. *Research Journal of English Language and Literature*, 4 (2), 757-760.
- Balaev, M. (2014). *Contemporary Approaches in Literary Trauma Theory*. Palgrave Macmillian: London.
- Brison, S. J., Brison, S., & Brison, S. J. (2002). *Aftermath: Violence and the Remaking of a Self*. Princeton University Press: UK.



- Burke, J. (2010, December 16). Wiki Leaks cables: India accused of systematic use of torture in Kashmir. *The Guardian*. <https://www.theguardian.com/world/2010/dec/16/wikileaks-cables-indian-torture-kashmir>
- Caruth, C. (1996). *Unclaimed Experience*. The Johns Hopkins University Press: London.
- Cherian, J. (Sep, 27, 2019). International reaction to abrogation of Article 370: Muted response. *FrontLine*.
- Folch-Serra, M. (1990). Place, voice, space: Mikhail Bakhtin's dialogical landscape. *Environment and Planning D: Society and Space*, 8(3), 255-274.
- Holoquist, M., & Emerson, C. (1981). *The Dialogic Imagination: Four Essays*. University of Texas Press: Austin.
- Ulhaque, I., & Iftikhar, A. (2019). The Fetishization of Forbidden Land in Mirza Waheed's The Book of Gold Leaves. *Language, Literature and Culture*, 2(1), 5-15.
- Ladin, J. (1999). Fleshing out the Chronotope. *Critical Essays on Mikhail Bakhtin*, 212-36.
- Lawson, J. (2011). Chronotope, Story, and Historical Geography: Mikhail Bakhtin and the Space-Time of Narratives. *Antipode*, 43(2), 384-412.
- Shoaib, M. (2019) Desecration of the Earthly Paradise: An Ecocritical Reading of Mirza Waheed's novel The Book of Gold Leaves.
- Tarvi, L. (2015). Chronotope and Metaphor as Ways of Time-Space Contextual Blending: the Principle of Relativity in Literature. *Bakhtiniana: Revista de Estudos do Discurso*, 10(1), 193-208.
- Vickroy, L. (2014). Voices of survivors in contemporary fiction. In *Contemporary approaches in literary trauma theory* (pp. 130-151). Palgrave Macmillan: London.
- Visser, I. (2014). Trauma and power in postcolonial literary studies. In *Contemporary approaches in literary trauma theory* (pp. 106-129). Palgrave Macmillan: London.
- Waheed, M. (2015). *The Book of Gold Leaves*. Penguin UK.
- Waheed, M. (2018, May 14). How to kill a Kashmiri: A novelist's list. Scroll. in. <https://scroll.in/article/878875/how-to-kill-a-kashmiri-a-novellists-list>