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### A Comparative Analysis of the Selected Novels in the light of the Freudian Theory of *Nachträglichkeit* ‘Deferred Action’

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#### ABSTRACT

In the present paper, it's been explored that the victims of trauma reflect various corollaries though the reason for their trauma is the same. Secondly, the victims of trauma have been studied from the vantage point of immediate and deferred reactions to their traumatic experiences. Thirdly, the selected texts are compared focusing on the factors leading to neurosis – a mental illness resulting in high levels of anxiety and unreasonable behaviour. Finally, the novels are compared concentrating on the reasons that lead to psychosis – a severe mental disease that further lead to psychological trauma. The research objectives have been achieved through the implementation of the Freudian theory of ‘deferred action’ in Bapsi Sidhwa’s *Ice-Candy-Man*, Chaman Nahal’s *Azadi*, and Khushwant Singh’s *Train to Pakistan*. It's concluded that the different victims react disparately even to an unchanged factor leading to trauma. The victims retort immediately to the traumatic incident, but they get connected to their past upsetting experiences in the light of subsequent encounters and signifiers. Finally, it's been observed conclusively that the factors that have been conferred in the paper, lead to psychosis rather neurosis.

**Keywords:** *Nachträglichkeit*, deferred action, trauma, unchanged reasons, various ramifications, revivification.

#### 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 theory of *Nachträglichkeit*. Further, the enriched Freudian theory of ‘deferred action’ has been applied in Bapsi Sidhwa’s *Ice-Candy-Man*, Chaman Nahal’s *Azadi*, and Khushwant Singh’s *Train to Pakistan* to achieve the objectives.

The German word *Nachträglichkeit* has been translated into different phrases and words 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 observed 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’s 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” (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). But the researcher unlike Sigmund Freud, proposes that sexual exploitation isn’t a sole reason for trauma, and it’s been further proved that a same reason for trauma leads to various corollaries for the different victims.

## 2. METHODOLOGY

The augmented Freudian theory of ‘deferred action’ has been applied in Bapsi Sidhwa’s *Ice-Candy-Man*, Chaman Nahal’s *Azadi*, and Khushwant Singh’s *Train to Pakistan* to achieve the objectives.

### 3. ANALYSIS

The first criterion for comparing the selected texts is that a same reason for trauma creates various upshots for the different victims. For instance, Sunanda Bala in *Azadi* and Shanta in *Ice-Candy-Man* are the victims of rape, but the ramifications of rape are quite different for both the victims. Sunanda Bala is abducted and dishonored by a Pakistani Army officer – captain Rahmat-Ullah Khan in one of the barns outside the Narowal camp. Sunanda wails saying, “Let go of me, let go of me, you brute. It seemed someone’s hand was on her mouth, for her words came out in muffed gasps” (Nahal, *Azadi* 306). Finally, Sunanda fails to protect her unquestioned honor from a brutish officer who boasts, “I knew I’d have you one day. . . . You’re a beauty . . . But you made me wait a long time” (307). Through the rape of Sunanda Bala, Chaman Nahal reveals the brutality and lasciviousness of the government officials who exploited the mothers, sisters, wives, and daughters of the destitute émigrés rather protecting them. And the victims were left to rot throughout their lives.

After her rape, Sunanda feels shamefaced in front of Arun who is the eyewitness of her rape. Afterwards, Sunanda wails hysterically and also “slapped the ground with her closed fists. . . . She sounded as if she was suffocating” (310) with the excruciating fear to face her family and society. Sunanda feels as if her physique, psyche, exhilaration, and her entire life are shattered by the rapist. Moreover, she feels guilty and develops deep rooted animosity against herself. Sunanda wishes to die after her sexual molestation. She feels that it would have been better if Rahmat-Ullah Khan had killed her rather dishonoring her. She adds, “I should have let him shoot me” (313).

A ‘deferred action’ of trauma is observed when Sunanda is informed by her mother-in-law about the murder of her husband (Suraj Prakash), but she starts recapitulating her own rape (317). When Amar Vati enquires where she has been during the whole night, a “twinge of pain shot through Sunanda’s limbs” (315). The loss of her husband and the extremely painful question resuscitate Sunanda’s harrowing rape. As the murder of Suraj Prakash is quite upsetting, so has been the unbearable pain of rape for Sunanda. That’s why she revivifies straightway the shocking experience of her own rape that took place during the previous night. She fails to face her mother-in-law Amar Vati and she has to lie saying “We took shelter in a barn, along with many other refugees” (315). But de facto, she wasn’t with them. She had been dragged to a barn where she was raped by Rahmat-Ullah Khan.

Another *Nachträglichkeit* ‘deferred action’ of trauma is discerned when Amar Vati tells Sunanda that she has lost her husband only and “nothing worse could have happened to you!” (367). But after hearing this statement of her mother-in-law, Sunanda starts feeling that she has had lost her chastity. She was undeniably raped but she couldn’t express this angst to anyone. Now, just a reference to her personal loss refreshes her traumatic wounds. Sunanda Bala starts living with Amar Vati in a brick hut inside Kingsway Camp on Alipur Road in Delhi. She stitches clothes to nurture her daughter Bhavna, son Nava Kant and mother-in-law Bibi Amar Vati, but whenever someone mentions the loss of her husband or talks about the Partition, Sunanda resuscitates her excruciating rape. Nahal writes, “After the ‘disaster’ at Narowal, her face had acquired a tragic mould which was shattering for those who had known her before. She was ever so dainty, so distant. Now she withdrew herself to the other end of the world” (366). Her trauma settles in her memory forever. Cathy Caruth also discovers that to overcome original traumatic experience is extremely challenging. Traumatic victims hardly adopt new experiences and environments in their lives. Cathy Caruth states as:

Traumatized individuals become 'attached' (Freud would use the term 'fixated') to the trauma: unable to make sense of out of the source of their terror, they develop difficulties in assimilating subsequent experiences as well. It is as if their personality development has stopped at a certain point and cannot expand any more by the addition or assimilation of new elements. (Caruth, *Trauma: Explorations in Memory* 164)

Like Sunanda in *Azadi*, Shanta in *Ice-Candy-Man* is also kidnapped and dishonored by her so called lover, Ice-candy-man and his armed gang. Lenny witnesses the scene as:

They drag Ayah out. They drag her by her arms stretched taut, and her bare feet – that want to move backwards – are forced forward instead. ... Her violet sari slips off her shoulder, and her breasts strain at her sari-blouse stretching the cloth so that the white stitching at the seams shows. A sleeve tears under her arm. The men drag her in grotesque strides to the cart and their harsh hands, supporting her with careless intimacy, lift her into it. (Sidhwa, *Ice-Candy-Man* 183)

After her abduction, Ayah is subjected to sexual abuse even by the coolies, cooks, wrestlers, pedlars, knife-sharpeners, butchers, drunks, and *goondas* (241-248). Ayah is forced to undergo ceaseless rapes in the possession of Ice-candy-man. Shanta (Ayah) like Sunanda Bala in *Azadi*, also faces various repercussions. For instance, Shanta feels irrevocably demoralized after her abduction and repetitive rapes. Lenny discloses Ayah's situation saying, "They have shamed her. Not those men in the carts – they were strangers – but Sharbat Khan and Ice-candy-man and Imam Din and Cousin's cook and the butcher and the other men she counted among her friends and admirers" (253-254). It's very tragic that she is sexually abused by her close friends such as Imam Din and Sharbat Khan who used to protect and look after her. Imam Din used to "plie her with beautifully swollen *phulkas* hot off the griddle, slathered with butter-fat and sprinkled with brown sugar. He prepared separate and delicious vegetarian dishes for her" (58).

But it's further observed that Imam Din has also had wooed her surreptitiously before he rapes her. He evidently clarifies his sexual intentions for Ayah when he states, 'I'll never be too old to bother you ... singing, pushing his hubble-bubble away and advancing from his corner on Ayah" (50). Like Imam Din, Sharbat Khan also has had an evil eye to devastate the virginity of Ayah. He also used to say, "I must bring the mountains to you! What would you like? ... Almonds? Pistachios? Walnuts? Dried apricots?" (77).

Obviously, the persons like Imam Din, Sharbat Khan, and Ice-candy-man were the pseudo-admirers of Ayah. That's why they rape her when they get the chance for it. But it hurts Ayah intensely. After her rape and ceaseless prostitution for four months (250), Ayah loses her "radiance and the animation" (260). It seems that the soul is extracted from her living body. Her vacant eyes become "bigger than ever: wide-opened with what they've seen and felt..." (260). Her voice becomes harsh and gruff "as if someone has mutilated her vocal cords" (261). She promulgates that her life is worse than Hell. She confesses, "I'm not alive" (262). Ayah refuses to eat and drink at all. She grasps the legs of Godmother and begs to evacuate her from the Hira Mandi, Lahore. After her abduction, she helplessly stays with Ice-candy-man at the Hira Mandi. But she doesn't want to stay with him anymore when she is traced and assured to be evacuated by Godmother because she is already "haunted by her past" (264). Trauma makes her too shabby to walk that she has to take the support of two women to tread inside the Recovered Women's Camp. She looks even at Lenny and Godmother with her "glazed and unfeeling eyes" (274) as if they are strangers.

Shanta had a truthful lover- Masseur who was murdered and found in a “swollen gunny-sack” (174). After her brutal rape, she also deeply feels his absence in her life.

It’s *Nachträglichkeit* ‘deferred action’ of trauma that Ayah resuscitates the lovable songs of Masseur such as: “The bubble-bee came – strutting among the flowers, strutting love . . .” (177) when she alone visits the minarets of Jehangir’s tomb and the Shalimar Gardens where she used to visit in the company of Masseur. The revivification of the murder of Masseur gets inevitably amalgamated with the loss of her chastity and it distresses Ayah all the time. Consequently, Ayah cries secretly and the throbbing pain in her heart becomes unbearable (176).

Lenny witnesses that Ayah “buries her unbearable ache in her hands” (177). Lenny strokes Ayah’s head and kisses her ears to normalize her.

The reason that traumatizes Sunanda in *Azadi* and Shanta in *Ice-Candy-Man*, along with its ramifications and revivifications has been presented through the following figure.

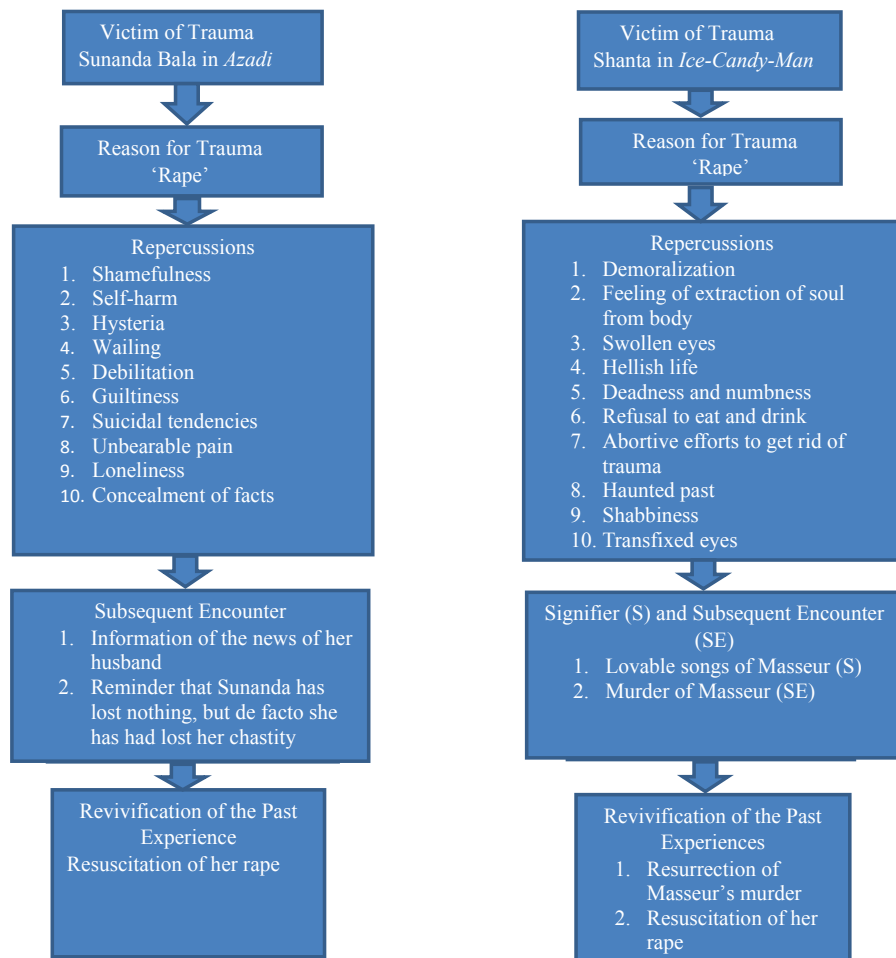


Figure 1: Comparison between two rape-victims who reflect different corollaries and undergo revivification of their perspective past in the light of the Freudian ‘deferred action’ theory.

The next victim of rape is Sundari in *Train to Pakistan*. Sundari’s trauma starts when she is taken out of a bus, and she is gang-raped. Hundreds of lunatics surround the bus. All the passengers are ordered to get

off the bus. The Sikh passengers are scythed to death without any interrogation whereas the clean-shaven are stripped and circumcised. Sundari's husband is murdered mercilessly. They slice his penis and put it in Sundari's lap. Afterwards, Sundari is publicly raped on the road by the louts. Her trauma started that she was watching helplessly her dying husband while she was being raped.

Like Sunanda Bala and Shanta, Sundari is also a victim of rape, but she isn't observed reflecting as many impacts of rape as are traced in the cases of the former victims. She remains speechless most of the time. The second repercussion of trauma is that she waits despondently for the arrival of her husband who was de facto murdered. But the similarity is that, like Sunanda and Shanta, Sundari undergoes resuscitation of her upsetting past. For instance, Sundari revivifies the statements of her girlfriends when her bangles are smashed by the hooligans who rape her. Under the impact of *Nachträglichkeit*, she recapitulates the statement made by one of her friends as, "Let him break them when he makes love to you and mauls you. ... They were hard and brittle. He would have to do a lot of hugging and savaging to break them" (186). Her cracking bangles act as the signifiers to take her back to her encounter with her girlfriends and her excruciating grief is that her bangles are shattered by the ruffians despite the presence of her husband. Khushwant Singh depicts the scene as, "They were all smashed as she lay in the road, being taken by one man and another and another. That should have brought her a lot of good luck!" (187). The bangles emerge as a symbol of devastation and doom for her rather than a good fortune.

Not only do the victims of trauma from the different novels react variedly to the same traumatic reaction, but also the victims even from the same text retort differently to the same disturbing factor. That's means the victims irrespective of distressing factors, are different as per as their reactions have been observed. Though Anne T. Romano writes that various traumatic incidents and varying stress create varying degree of intensity of trauma for the victims. Romano records, "Because of varying degree of stress precipitated by the different types of incidents, the intensity of the trauma will vary from incident to incident, as well as from person to person" (Romano 70). But the researcher has found that even the same reason for trauma creates dissimilar fallout for different victims of trauma. No matter, the victims are from the same novel or they are analyzed from the different novels.

For instance, both Shanta (whose case has been compared above with Sunanda Bala in *Azadi*) and Hamida are the victims of rape in *Ice-Candy-Man*. But the upshots of rape of Hamida vary from that of Shanta. Like Shanta, Hamida is also kidnapped, abused, and taken to Amritsar by the Sikh lunatics. When she manages to escape from their grip and comes back to Lahore, her husband and family don't accept her. Everyone calls her "a fallen woman" (Sidhwa, *Ice-Candy-Man* 214).

Unlike Shanta, Hamida doesn't divulge any features of 'deferred action' of trauma whereas Lenny, on the behalf of Hamida, has been observed reflecting the elements of *Nachträglichkeit* 'deferred action'. Once Lenny was prohibited by Hari to touch a fallen sparrow otherwise it would get polluted and the other sparrows would peck it to death (214). Similarly, Lenny thinks that Hamida is contaminated by other men because of her sexual harassment. It's 'deferred action' of trauma that Lenny associates Hamida's dishonor with the fallen sparrow. It's the impact of her gang-rape that Hamida often moans saying, "We're all fate-smitten" (214). She whacks her forehead repetitively and makes a strangling noise. She looks downcast perpetually after her rape (214).

Exploring the upshots of trauma, Arlene Audergon writes that "traumatic experience frays and fragments the psyche of an individual, the spirit of whole communities, nations and the meaning of history"

(Audergon 15). Further, Bloom and Reichert also record the deleterious aftermath of psychosomatic trauma when they state that “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” (Bloom and Reichert 119). Sonia Soni has found that Sidhwa’s female characters such as Shanta and Hamida “stand for all those women who suffered the agonies of pre and post-partition, on whose bodies’ disputes were held and nations were built” (Soni 44).

But the scholar has found that the victims of trauma in the wake of a similar reason react variedly and suffer interminably from the unbearable pain of trauma.

Like the case of Sunanda Bala and Shanta, the corollaries of the rape of Hamida are presented through the following Figure 2.

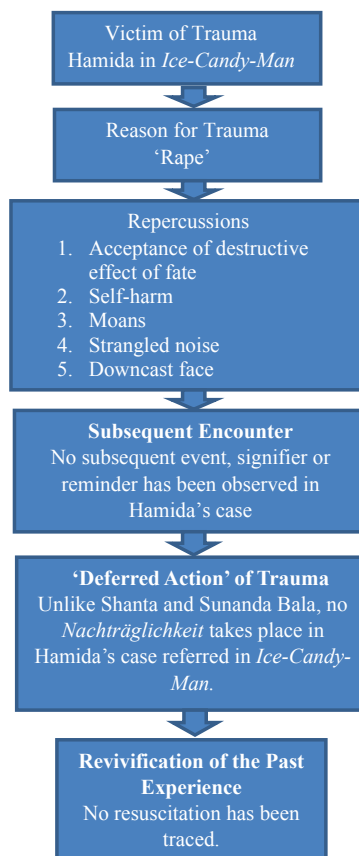


Figure 2: Influence of rape on the life of Hamida in *Ice-Candy-Man*

It’s been observed in the cases of the three victims of rape that, though the reason for their trauma is the same, but the corollaries are different except ‘self-harm’ that remains a common repercussion in the cases of Sunanda Bala in *Azadi* and Hamida in *Ice-Candy-Man*. Secondly, both Sunanda and Shanta revivify the past experience of their perspective rapes in the light of subsequent encounters and signifiers, but Hamida herself is not found resurrecting her harrowing past in the light of the Freudian *Nachträglichkeit*. In the above discussion, it’s been noted that the revitalization of Hamida’s rape is reflected by another victim (Lenny) of trauma. Therefore, it’s obvious that a same reason for trauma creates various ramifications on the lives of different victims. Kim Lacy Rogers, Selma Leydesdorff, and Graham Dawson also record, “We



need to distinguish more clearly between different kinds of trauma, since experiences may have widely different impacts according to the specifics of personal experience and context” (Rogers, Leydesdorff, and Dawson 13). Unlike the psychoanalysts such as Rogers, Leydesdorff, and Dawson, the research scholar hasn't explored the different types of trauma, but it's been discovered that trauma emerges because of several reasons.

After 'rape' that has been conferred above as one of the reasons for trauma, the second factor leading to trauma is the witness of a murder(s). For instance, Hukum Chand in *Train to Pakistan* just watches the corpses of thousands of Sikhs at the Mano Majra train station and the incident traumatizes him severely. The Deputy Commissioner feels psychically tired and numb (Singh, *Train to Pakistan* 89). He is haunted by the countless dead bodies in his dreams (90) which reflect “the continuation of the waking state” (Freud, *The Interpretation of Dreams* 5) of his psychic disturbance. Bistoën, Vanheule and Craps also insert that “the subjective impact of an event is not given once and for all but is malleable by subsequent experiences” (Bistoën, Vanheule and Craps 668), so is the case of Hukum Chand who has had witnessed the death of her aunt, her baby and thousands of émigrés. He becomes a victim of hysteria and the “phantoms of his own creation” (Singh, *Train to Pakistan* 93) haunt him repeatedly. Moreover he loses his appetite (93) and interest in music which he was a great fan of (94). Hukum Chand also hates liaison with Haseena Begum though she “had been there two nights, and there she was sleeping all by herself in a chair” (100) but Hukum Chand doesn't even dare to touch her after witnessing the traumatic scene of butchery of the Sikh émigrés at Mano Majra station. The death of his daughter makes him realize that he was wrong to exploit Haseena who was like his own daughter. Jafferey Moussaieff Masson, an American author and psychoanalyst, aptly states that the “imbalance in the relationship and the sadistic willingness of the adult to exploit his power over the child . . .” (Masson 3) is still valid today and it can traumatize both –the victim and the perpetrator. Moreover, he feels frightened by the horrors of the traumatic incidents experienced and witnessed by him (Singh, *Train to Pakistan* 92). He is terrified to sleep alone in his bungalow (93) and feels feverish, numb, scared and achy (99). Subsequently, Hukum Chand starts drinking whisky heavily to ward off his fears (94), loses his consciousness (164), calls himself “an old fool”, “stupid”, “ludicrous”, and “senile”, and curses his “outings with women” (184). He remains tired, old, unshaven, and grubby (163) and falls a victim to perennial “anxiety” and “uncertainty” (184).

It's the 'deferred action' of trauma inherited from witnessing the devastated corpses that Hukum Chand still imagines himself standing and watching the dreadful scene though he reaches his official bungalow. The “scenes of the day started coming back in panoramic succession ...” (90). Hukum Chand not only is disturbed psychically but also he goes several years back to his childhood when he witnessed the death of his aunt and her child. Singh adds that the “scene had never left Hukum Chand's mind” (92). John Briere and Catherine Scot also state that the “actual or threatened death of a family member or friend” (Briere and Scot 9) can cause a shocking and an everlasting repercussion on the mindset of a witness or survivor.

The second victim of trauma is Lala Kanshi Ram in *Azadi*. Lala Kanshi Ram witnesses “large scale killings and lootings in Lahore, Gujrat, Gujranwala, Amritsar, Ambala, Jullundur, Rawalpindi, Multan, Ludhiana and Sargodha” (Nahal, *Azadi* 125). Being the eyewitness of the haunting scenes, Kanshi Ram gets traumatized and associates the upsetting sights with the carnage that took place during the battle between the Pandavas and the Kauravas in 3000 BC (17) and this flashback is the Freudian 'deferred action' of trauma. After the incident, Lala Kanshi Ram gets totally “confused” (18) and fails to take a single stance

which is another aftermath of his trauma. On the one hand, Lala Kanshi Ram addresses the British as “an invincible race” (22) who defeats even Hitler, but he also abuses them shouting as, “*behan chodē*” – seducers of their sisters (22) on the other hand. He laments stating as, “a handful of them have kept us under their feet for over two hundred years” (22).

The third victim of trauma is Lenny in *Ice-Candy-Man*. Sidhwa writes that the “scene that haunted me was one when as a child I was walking with my gardener to my tutor. The gardener just pushed a gunny sack lying on the road and a body spilled out of it. The man was young, good looking, well-built. There was no blood, just a wound as though his waist-line had been trimmed” (Singh, *Bapsi Sidhwa* 37-38). Like Hukum Chand in *Train to Pakistan* and Lala Kanshi Ram in *Azadi*, Lenny also witnesses a murder, but retorts to it disparately. After watching the dead body, her hysteria changes gradually into trauma and she accepts that “I abandon myself to hysteria” (Sidhwa, *Ice-Candy-Man* 7). Lenny further adds, “I’m suffocating, I scream. I can’t breathe. There is an unbearable weight on my chest. I moan and cry. I am held captive by the brutal smell” (6).

#### 4. CONCLUSION

It’s also been concluded that not only “personal experience and context” (Rogers, Leydesdorff, and Dawson 13) lead to different repercussions of trauma, but also an unchanged reason can create dissimilar corollaries in the light of different individual reactions to the traumatic event. That means trauma is not in the reason but in the perception of the incident. Next, the victims are found retorting immediately to the traumatic incident, but they resuscitate their past distressing experience when they encounter the other upsetting incidents; when they are reminded of their past and when they witness signifiers associated with the first disturbing incidents. It’s also concluded that both the reasons [rape and witness of a murder(s)] that have been analyzed in the light of the enriched Freudian theory of *Nachträglichkeit*, lead to psychosis rather neurosis.

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