

**INTERNAL COLONIALISM AND RACIST ELEMENTS
IN PAKISTANI LITERATURE IN ENGLISH
PARTICULARLY THE SHORT STORIES (SELECTED)
OF *FAULT LINES* ON THE THEME OF 1971**



By

Supervisor

**Ehsan Ullah Danish
138-FLL/MSENG/F09**

**Dr. Saeed ur Rehman
Assistant Professor**



**DEPARTMENT OF ENGLISH
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**Dedicated to my father
Who persuaded me to pursue my studies in
the field of English language and literature.**

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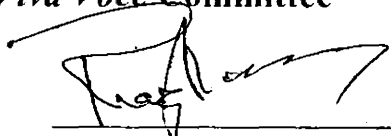
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Name of Student: Mr. Ehsan Ullah Danish

Registration No: Reg.No.138-FLL/MSENG/F09

Accepted by the department of English, Faculty of Languages & Literature, International Islamic University, Islamabad, in partial fulfillment of the requirement for the Master of Philosophy degree in English.

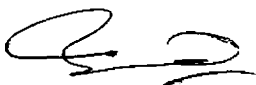
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External Examiner
Dr. Riaz Hassan
Dean, Professor
Faculty of Social Sciences
Air University E-9, Islamabad



Dr. Munawar Iqbal Ahmad
Acting Dean
Faculty of Languages & Literature



Internal Examiner
Dr. Munawar Iqbal Ahmad
Associate Professor
Department of English, IIUI



Dr. Munawar Iqbal Ahmad
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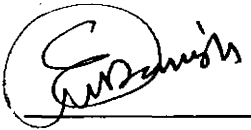


Supervisor
Dr. Saeed ur Rehman
Assistant Professor
Department of English, IIUI

27 July, 2012

DISCLAIMER

This thesis is an analysis of fictional work that was created in response to certain specific historical events. The researcher has tried to interpret the reactions and responses of 12 authors of fictional works to the events unfolding in the political and historical spheres. The events depicted in fictional works should not be read as real events but as interpretations, representations, and recreations of actual events. This piece of research engages with fictional works and should be read as such.

A handwritten signature in black ink, appearing to read 'Ehsan Ullah Danish', is written over a horizontal line.

Ehsan Ullah Danish
27 July 2012

ABSTRACT

Title: Internal Colonialism and Racist Elements in Pakistani Literature in English Particularly the (selected) Short Stories of *Fault Lines* on the theme of 1971

The secession of East Pakistan in 1971, one of the most crucial events of the national history of the country, has been a focal point of Pakistani literature. This study is a critique of the selected portion of this large literary corpus. It attempts to analyze Pakistani literature in English by delimiting its focus on the selected short stories of *Fault Lines: Stories of 1971*. The current study has focused the fictional representations of Pakistani writers only. These fictional works have been criticized by applying the theory of internal colonialism upon them. The magnifying glass of internal colonial theory highlights suppression, violence, racial oppression, alienation and exploitation of the colonised, the Bengalis, by the coloniser, the West Pakistanis. The significant point is that the study shows how internally colonised people have been aptly represented by the literary writers among the colonisers. The study is an analysis of Pakistani Literature in English that is not only auto-critical but also represents the sympathetic side of the dominant culture.

DECLARATION

I, Ehsan Ullah Danish son of Hamid Khan Registration # 138-FLL/MSENG/F09, student of MS, in the discipline of English Literature, hereby declare that the matter printed in the thesis “Internal Colonialism and Racist Elements in Pakistani Literature in English Particularly the (selected) Short Stories of *Fault Lines* on the theme of 1971” submitted by me in partial fulfilment of MS degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in the future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

This work was carried out and completed at International Islamic University Islamabad, Pakistan.



Signature of Deponent
EHSAN ULLAH DANISH

Dated: June 20, 2012

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CHAPTER 1

INTRODUCTION

1.1 Postcolonial Literature:

Postcolonial literature, emerging from erstwhile colonised societies, is remarkable in many respects. It highlights the problems created by the 'self' for the 'other'. It also depicts how the 'Other' as a community or a nation has to decolonize itself.

Postcolonial literature deals with multifarious themes like oppression, violence, resistance etc. It deals with these themes and issues in a particular context whether it is imperialism, colonialism or internal colonialism. The understanding of that particular context is essential if one wants to analyse the complexity of the extrinsic and intrinsic meaning of postcolonial literature. Postcolonial writings reflect a mindset on the part of writers. This mindset is reflected through the relation between the context and its expression through literature; and the readers, also, need to keep that particular mindset in view to analyse, critically evaluate and understand the postcolonial writings.

Violence has marked the postcolonial literature the most, as it has its roots in imperialism, colonialism and internal colonialism. Violence is the very soul of all these forms of dominance whether it is "epistemic, cultural, economic, political, and military" and "is so integral to 'Third World'" (Nayyar 2008:1) that no literature can ignore it. Internal colonialism like colonialism is a "violence perpetrated upon the natives" (Nayyar 2008:2).

Pakistani literature in English, obviously post-colonial in nature, reflects almost the same themes, predominantly violence, as are being explored worldwide by 'subalterns'. The current study, therefore, is a step towards that end as the selected short stories are shot through violence. This violence is perpetrated upon the East Pakistanis, commonly known as Bengalis, by the West Pakistanis and it signifies that the former became the unfortunate victims of internal colonialism. The painful realisation by the Bengalis of being internally colonised ignited in their hearts a desire for freedom from the oppressors. This aptly finds expression in the words of Nayyar:

I treat postcolonial writing as a literature that critically engages with a history of oppression, colonialism (both external and internal), racism, and injustice, but with a particular emphasis on issues of race and ethnicity. It is a literature of emancipation, critique, and transformation (2008: xiii).

The postcolonial literature shares the victimisation of the colonised, the factors responsible for that on one hand; and the realisation of suppression, resistance against it and the inculcation of a spirit for freedom in the colonised on the other. It also records the change that takes place in the life of the colonised as a result of resistance and struggle. The weakness of the colonised becomes their strength.

1.2 Internal colonialism:

Before understanding internal colonialism, one must know the concept of a colony. A colony means a state or a nation ruled by a master or a superior from abroad or through physical occupation. The idea of internal colonialism has complicated the concept of colonialism as something foreign and modified the view about colony as well. A state or a nation can be internally colonised.

This internal colony is defined as:

An internal colony is a colony that exists inside the boundaries of the state which colonized it. Internal colonialism dismisses the 'salt water' thesis, which holds that colonies can only exist overseas. (Somarajah 1981:45-77)

As hinted earlier that the description of the themes like suppression, resistance and alienation has been the focal point of the postcolonial literature. But the tide took a new turn within postcolonial literature, when it noted that the people of post-colonial nations continue to be suppressed and their independence is an illusion. It was due to the realisation that freedom, so called, meant a change of rulers. Their countrymen, in the name of so called superiority, had assumed the role of the ruler – the coloniser. Hence they can be described as internally colonised people.

Internal colonialism is an extended form of colonialism. It is, being an off shoot of colonialism, also violent. If imperialism is taken as a concept and colonialism as the practice of this concept then internal colonialism is the practice of an already practical concept.

Internal colonialism also hints at the partial liberation of a society. It has gotten rid of foreign colonisers but is not literally free. The oppressed natives – the colonised, realise that the strings of their lives are in the hands of their own countrymen. They, the colonised, are neither economically independent nor culturally free. The internal colonisers use the colonised for their own advantage. They protect their own interests in the name of democracy. They subdue them in the name of civilization and culture. They, the internally colonised, are economically exploited in the name of development. The oppressors alienate themselves from the oppressed, on the pretext of superiority even to the extent of belonging to a different race;

instead of realising and recognizing themselves as a part of the same nation, which is the ultimate reality.

Internal colonialism has its political and social implications. It is mere lust for absolute authority and power and results in absolute destruction. This is, for the sufferers, exploitation without redress. One must be well aware of it as the worst form of imperialism.

The discussion made above so far suggests that politics plays a dominant role in colonialism, be it of the external or internal nature. Its folds and tools are wide ranging. Khan points to the same fact when he asserts:

Pakistani literature, whether produced at home or abroad, has long been politically engaging and engaged even on the basis of choice of language alone. It depicts both national and international crisis (2012:1)

The inception of Pakistan and later on Bangladesh points to such political crises.

1.3 Internal Colonialism and Pakistan:

In 1947, the departure of the British saw the partition of India and the emergence of Pakistan. The people had demanded a homeland in the name of Islam. The strength and force in that struggle had its root in Two-Nation Theory, the Hindu and the Muslim. The united Pakistan comprised East and West Pakistan – dual reference to a single nationhood. Even more problematic were the totally separate geographical boundaries. Cultural, political and economic differences apart, religion could not even prove as the single most cementing element of the people.

After independence, ironically, divisions were found within a united nation. The West Pakistanis looked at the Bengalis as the 'Other'. The

divisions were made on cultural, racial and lingual basis. Both, the East and the West Pakistanis, had fought hard and long for freedom together. The split after freedom and later on the secession of East Pakistan was the evidence of the fact that Pakistani people were unable to live up to the ideal standards of the Two Nation Theory. The Pakistani nation had identified themselves as Sindhis, Punjabis, Pashtoons and Bengalis instead of being Muslims. Owing to such diverse and wide-ranging issues, the united Pakistan saw its vivisection in 1971. It was very strange and unfortunate to meet such a fate.

1971 was viewed from different perspective by the Eastern and the Western Pakistanis along with the Indians. For the West Pakistanis it was dismemberment of a nation. For the Bengalis, on the other hand, it was a struggle for liberation from exploitation, repression and undermining of citizens and their rights bound together by a common religion and country. For the Indians it was settling of old scores. Saikia expresses the same in such words:

Today, the war of 1971 is remembered in various ways in history books in Bangladesh, India and Pakistan...in Bangladesh, it is celebrated as the war of liberation...in Indian history, 1971 is enshrined as 'The Indo-Pak conflict', and India's triumphant success is viewed as a settling of scores for the partition of 1947 and the founding of Pakistan. On the other hand in Pakistan the event of 1971...the war is generally viewed as an act of 'betrayal' by the Bengalis (2011:3).

The above mentioned statement speaks of the differences within the so called united nation and its neighbour. It also brings into limelight the political motives behind the war and later on the secession of East Pakistan. The motifs and events which led to that catastrophe were not only inter-linked but well planned and organized too. The events of 1971 and the vicious steps which

were taken to suppress, degrade, demoralize, dominate and disgrace the people of the East Pakistan, now Bangladesh, are a part of history.

The details of that sorrowful event have been narrated; and the responses to it have been expressed by the literary scholars in their works. The theme of 1971 – the fall of Dhaka, in the short stories taken from the anthology, *Fault Lines: Stories of 1971*, unveils, fictionally, the stories of reality and sufferings of the people, who were left stranded in the liberation war of 1971. This is one of the emotional topics of national history. The title of the anthology, *Fault Lines: Stories of 1971*, clearly indicates the division between the Pakistanis and the Bangladeshis. This division had existed much earlier which rose to the level of hatred well before secession. Major General Farman Ali Khan corroborates this viewpoint:

I had found in 1967 a most disturbing situation. Clear trends of movement towards disintegration of the country were visible. There was open discussion on the demand of Bangladesh. Hatred against West Pakistan was reflected in the eyes of common Bengalis. Those Bengalis who socialized or had any contact with West Pakistanis were shunned by others (1992:23)

This hatred was further intensified to the level of hostility and animosity as a result of the war of 1971. The short stories bring many facets of those troublesome, hard and painful times. In those one finds a sense of loss, humiliation, misery, violence and a constant search for the unknown element. The selected short stories of *Fault Lines* convey and share with us a 'common human narrative'. They seem to portray the loss of million of lives symbolically where the harsh reality is never revealed and acknowledged.

1.4 Thesis Statement:

The selected short stories of *Fault Lines: Stories of 1971* embody the theme of internal colonialism and racial oppression on the basis of social injustices, cruelty and penalization of the local population, the Bengalis, by the West Pakistanis. The study, in the light of internal colonial theory, investigates and brings to the surface the fact how people in the East Pakistan, now Bangladesh, who had once fought and won a battle of freedom, were treated like subjects by their own countrymen – the West Pakistanis. Moreover, the study has investigated the factors that widened the chasm between the ruling elite and the common public which later on lead to internal colonisation. This internal colonisation has been the root cause to separation – secession, of the East Pakistan.

1.5 Research Questions:

1. How did social hierarchies or internal colonialism lead to social, political and economic inequalities in a single society?
2. How did internal colonialism trigger racism and discrimination in East Pakistan?
3. Do the fictional representations of 1971 conform to the theory of literature that it should be true to life?
4. Can the internal coloniser represent the internally colonised?

1.6 Delimitation of the Study:

It is not practical to cover all the short stories on the theme of 1971 in this study because this is a short dissertation and also for the purpose of the argument of this thesis, only the work of the internal coloniser needs to be examined. Therefore, for this study selected short stories are taken from *Fault Lines: Stories of 1971* which bring certain critical issues to surface like racial oppression, linguistic imperialism, cultural hegemony, economic exploitation, rape, alienation and military action etc. The stories are: "The Sin of Innocence", "Sleep", "Half Skeleton", "Expelled", "Traitor", "Bingo", "The Killing Fields of 1971", "British Graves", "A Grave Turned Inside-Out", "I Am Game", "Karima", "The Heir to a Severed Arm", and "City of Sorrows".

1.7 Theoretical Framework:

The study is a descriptive one and grounded into the endo-colonialist theory. The Postcolonial reader defines internal colonialism as:

All postcolonial societies are still subject in one way or the other to overt or subtle forms of neo-colonial domination, and independence has not solved that problem. The development of new elites within independent societies, often buttressed by neo-colonial institutions; the development of internal divisions based on racial, linguistic or religious discriminations; the continuing unequal treatment of indigenous peoples in settler/invasor societies- all these testify to the fact that post-colonialism is a continuous process of resistance and reconstruction (Ashcroft et al 1995:2)

The point, in the above mentioned definition, raised by Ashcroft is very clear that nations/ societies after gaining freedom are not free. Freedom as a form is there but without its true spirit. They still continue to be the victims of suppression and dominance in one way or the other. It is only a change of masters for them. The same yard stick, as that of the colonialists, is applied by the internal colonialists to control the local population – the colonised, and

that, too, has its roots in racial, cultural and lingual differences. Therefore, certain themes like racism, alienation, cultural hegemony, political and economic exploitation and violence are sought in the present research work which comes into focus as a result of internal colonisation.

In this study the magnifying glass of internal colonial theory has been applied to view the selected short stories of *Fault Lines: Stories of 1971*. These selected texts have been taken and analysed in the light of the above mentioned definition of the theory. The exploration has amply helped to discover the characteristics of internal colonialism and racism in the selected texts of *Fault Lines: Stories of 1971* written on the theme of 1971 that resultantly divided the society into different strata.

In this research work Pakistani Literature in English has been targeted that has particular emphasis on the representation of the Bengalis. The current research work is a study of representation by the sympathetic side of the dominant culture. It is a sort of an auto-critique. The men of letters through their literary accounts have focused the life, condition and customs of the Bengalis. The internal colonisation of the Bengalis – the East Pakistanis – by the West Pakistanis is described by the Pakistani writers.

The material for this study has been collected through critical and creative literary works on the subject by the learned scholars, reference books, historical accounts about the tragic and turbulent times of 1971, journals and articles on internal colonial theory and racism.

1.8 *Fault Lines: Stories of 1971:*

Fault Lines: Stories of 1971, an anthology, is edited by a Bangladeshi writer and a Pakistani writer namely Niaz Zaman and Asif Farrukhi

respectively. The anthology includes short stories that engage with the theme of 1971. A lot of creative work has already emerged on the theme of 1971 by many but in different respects. Here in the anthology, the editors have taken pain to collect and translate stories, originally written in regional languages, into English; though few stories originally written in English have also been included. The anthology is an attempt to bridge the language barrier and its purpose is to provide information “so that readers in both countries would learn the truth of what happened” (Zaman and Farrukhi 2008:x).

The breakup of Pakistan and the emergence of Bangladesh were attended by violence and bloodshed. As these writers try to come to grips with the facts and the emotions of 1971, the reader is taken back to that turbulent and momentous time. The stories are painful and often brutal. *Fault Lines: Stories of 1971*, indeed, serve a very useful purpose as it introduces history through literature. Literature that is moving, informative and illustrative. Discussing the inspiration behind the book, Zaman writes:

How *Fault Lines* came about is an interesting story by itself... Thirty-five years, after 1971, there was a younger generation, both in Bangladesh and Pakistan, Who had not experienced 1971 and knew neither the hopes, the tears, the excitement, the trauma, the loss nor the despair. I took advantage of my visit to meet Asif Farrukhi... I put across my proposal to him of doing a book together on the creative writing that had emerged from 1971 (Zaman and Farrukhi 2008:ix)

It has been considered essential, and very rightly so, for the people of Pakistan and Bangladesh to have knowledge and understanding of the 1971 tragedy and its aftermath. Therefore, an impressive and remarkable attempt has been made through *Fault Lines: Stories of 1971* keeping the above mentioned subject in view.

1971 had different meanings for Zaman and Farrukhi. It was jubilation for Zaman, being a Bangladeshi, but it was a great loss for Farrukhi, being a Pakistani. The Pakistani perspective to “this sense of loss is manifest in the stories from Pakistan, in Urdu, in Sindhi, in Punjabi. The bewilderment of losing East Pakistan is likened to the loss of a limb” (Zaman and Farrukhi 2008: xi).

There are, for sure, different perspectives and approaches towards 1971, its themes and the stories; but there is no denial of the fact that is aptly recorded in the words of Zaman, “on one point, however, we are in complete agreement: that the stories of 1971 have to be told and heard” (Zaman and Farrukhi 2008:xi) and Farrukhi emphasizes his point, “decades after the events, it is still hard to come to a conclusion, and this, anthology is an attempt to read the story in the stories” (Zaman and Farrukhi 2008:xxv).

Had Zaman and Farrukhi not compiled these stories in the form of a book, the agony of 1971 would remain as original and painful as it is now, but the compilation and publication of these stories into a book form has certainly intensified the painful truth. It has further proved to be a chronicler of the catastrophe of 1971 which will long be remembered as a literary page in the history of Pakistan.

1.9 Significance of the Study:

The study is important from various aspects. Firstly the study is different and distinct in a sense that it brings the contribution of the Pakistani authors, on the theme of 1971 from internal colonial and racist perspective. It was believed that Pakistani writers were silent on the issue but the selected short stories seem to have broken the false impression of that silence. The

West Pakistanis did raise their voices, albeit, in regional languages which could not immediately come to the surface partially because the literature of regional languages hardly finds a place for publication. Especially in the wake of 1971 it could not be publicly possible to call West Pakistanis as oppressors by the West Pakistanis themselves and East Pakistanis as freedom fighters or victims of oppression.

A significant trend that has been gaining currency in Pakistani universities, of late, is that Pakistani literature in English has also been made a part of the syllabi. This research work, therefore, academically provides an insight into the working and understanding of internal colonial theory to the students. Moreover, it introduces them to the forgotten chapter of their own history.

Thirdly keeping in view general and practical understanding of the theory of internal colonialism this study significantly contributes towards reader's knowledge, awareness and understanding of the theory in their local perspective.

Fourthly the study helps the readers to formulate a neutral opinion regarding the events, situations, happenings, and conditions of East Pakistan before secession; and, above all, it has thrown light on the fact that, why Bengalis, being free, wanted freedom.

For the above mentioned literary, cultural, pedagogical and theoretical reasons, the researcher hopes the study to be a beneficial one for the readers.

CHAPTER 2

LITERATURE REVIEW

This study revolves around the selected short stories, on the theme of 1971, the secession of East Pakistan, in the backdrop of internal colonialism. Therefore, in this chapter, I will review the relevant critical literature about three key issues internal colonialism, the theme/ tragedy of 1971 and *Fault Lines: Stories of 1971*.

2.1 Internal Colonialism

Internal colonialism has been on the rise particularly in post-colonial states. It takes birth within the colonial world “a world cut in two” (Fanon 1963:38). Internal colonial world likewise is divided into two worlds and the change one finds in it, is, that the local master replaces the foreigner as the coloniser and the native remains the colonised. These locals – the internal colonisers, who had remained close to the colonisers during their rule, now, consider themselves superior to other natives. These local masters continue to dominate the natives by imposing certain laws, which go in the favour of the colonisers and keep on exploiting the local population. Internal colonial rule is a condition or situation very much like colonialism as it “in terms of the relationships between indigenous people and the colonisers, means a consistently maintained distance and difference” (Wisker 2007:5).

Internal colonialism is an off shoot of, and an extended form of, colonialism. The theory, internal colonialism, as its name shows, is concerned

with the study of the nature of exploitation. The exploitation in an internal colonial world by the local master is same in nature and spirit as Fanon states that it is “the exploitation of the native by the settler” (1963:36) and subjugation of one’s own nation-state. Internal colonialism is “a condition of oppression or subordination, often of one ethnic group over another” (Gonz 2005).

Historically speaking Hicks observes that “early Marxist thinkers were among the first to use the evocative phrase ‘internal colonialism’” (2004:1). Bohmer, about its origin, writes “the intellectual origin of internal colonial theory was the written and vocal condemnation of European colonialism and the putting of forward of an anti-colonial liberation strategy by Kwame Nkrumah, and most influentially, Frantz Fanon” (1998:1). Hicks states “beginning in the 1960s, several broad conceptions of the term internal colonialism emerged – of which two are most important:

1. Internal colonialism as a domestic analogy to forms of economic and social domination in classical colonialism; and,
2. Internal colonialism as intra-national exploitation of distinct cultural groups (2004:4)

The two concepts make things crystal clear that internal colonialism is a local version of social and economic domination, and cultural and emotional exploitation of the natives, the internally colonised, like colonialism by their local masters. This, internal colonisation, proves to be a shock to the natives as this is done in the name of liberation or freedom.

Internal colonialism, “The Dictionary of Sociology” defines, is “a term used widely to characterize exploitative relationships between a ‘centre’ and ‘periphery’ within a single nation-state or society” (Marshall 1998). It is about the exercise and the misuse of authority and power by the ruling group of a

same nation over their own countrymen to exploit them politically, economically, culturally and physically. The rulers become the indifferent oppressors, inflict violence upon the natives and exploit them. Internal colonialism is aptly defined as:

Internal Colonialism refers to political and economic inequalities between regions within a single society...the term may be used to describe the exploitation of minority groups within the wider society...the relationship between colonizer and colony is similarly unequal and exploitative in colonialism and internal colonialism... The members of the internal colonies may be distinguished as different by a cultural variable such as ethnicity, language, or religion.... The main difference between neocolonialism and internal colonialism is the source of exploitation. In the former, the control comes from outside the nation-state, while in the latter it comes from within"(Abercrombie et al. 2000:183)

The internally colonised people have no literal freedom politically, economically and culturally. They are used merely to serve the interests of the elite, the ruling class. No real steps are taken for their mental, intellectual and cultural development. The point which adds injury to the insult is the 'victimisation' at the hands of their own countrymen.

Internal colonialism is akin to neo-colonialism as it is also a sort of so called freedom in an apparently free, both politically and economically, state. Wisker informs about the advent of 'neo-colonialism', a new type of domination in the name of freedom in these words:

The ending of colonial or imperial rule created a short-lived hope in many newly independent countries that a properly postcolonial era would mean that those living in the newly independent lands – indigenous peoples, or First Nation peoples, alongside the settler in some instances- would govern according to their own values and rules, independent from their previous colonial or imperial masters. However, in many cases the infrastructure established by Western powers remained, as did the language – for the most part English and other Europeans languages, while continuing western economic, political, military and ideological influence predominated, labeled by Marxists as 'neo-colonialism' (2007: 6)

The dream of freedom, for the nation, remains a dream as the faces change but the same treatment is meted out to the natives. It is observed that freedom obtained in other words is an extension of colonial rule. Internal colonialism reflects the same in a local perspective. The cultural, lingual, political and ideological trends and influences of 'the ruling' are imposed upon 'the ruled'.

Internal colonialism is similar to neo-colonialism as far as the exploitation of the colonised is concerned. The victimisation continues without any remedy. The absolute power in the hands of local masters makes life hard, things more difficult and complex, and the situation more intricate and pathetic for the natives. Internal colonialism is rightly labelled like neocolonialism "the worst form of imperialism" (Bohmer n.p). The difference lies only in the fact that here 'locals' take the front seat instead of 'foreigners' and become the masters – the colonisers. Internal colonial world is like "the colonial world, that is divided into compartments" (Fanon 1963:37). There is no check, of any sort, over the colonisers. It is out and out exploitation and violence for the colonised. They are treated ruthlessly, molested and victimised. They lead a miserable life with less or no hope of good. This is the worst form as it fosters hatred among the countrymen.

Hicks, in his paper, refers to Robert Blauner's article 'Internal Colonialism and Ghetto Revolt' and has identified four components which are common to both external and internal processes of colonization:

1. How the racial group enters into the dominant society... Colonization begins with a forced involuntary entry.
2. An impact on the culture and social organization of the colonized people which is more than just a result of such 'natural' processes as contact and acculturation. Rather, the colonizing power carries out a policy which constrains, transforms, or destroys indigenous values, orientations, and ways of life.

3. Colonization involves a relationship by which members of the colonized group tend to be administered by being managed and manipulated by outsiders in terms of ethnic status.

4. Racism: a principle of social domination by which a group seen as inferior or different in terms of alleged biological characteristics is exploited, controlled, and oppressed socially and physically by a superordinate group (2004: 4)

Internal colonialism gives birth to and harbours racial differences. It destroys native culture and devalues it; and considers it – the culture of the colonised, improper and unpractical. People belonging to a same nation-state are classified as superior and inferior on false grounds in terms of culture, language and ethnicity. This division is made to carry on the practices of inequality, injustice, suppression and above all violence.

2.1.1 Racism

Race is a social construct and there are no biological roots of it. God has created only human beings. The biological grounds are made for oppression and subjugation in the name of racism. Memmi refutes racist tendency on biological grounds and points out that “each biological feature is distributed at random among nations, ethnicities, and classes” (1999:4).

‘The Europeans’, being white, and ‘the Africans’, being black, present the diversity. The divisions cannot be made on the basis of colour and characteristics possessed. So there is no provision and justification, of any sort, for any type of colonialism to exploit human beings and divide them into different classes on lingual and cultural basis. Oliver Cromwell Cox’s work, *Caste, Class and Race* (1948) also opposes the view that racism is a product of any inherent human tendency. According to him it is a fictitious concept. It originates in ‘a practical exploitative relationship’ and is used to justify the exploitation of one group by another.

The idea of the existence of a pure, the privileged, race is confronted again on biological grounds as “the biological nature of human beings is constituted, through continual admixture. Without insisting on the paradox, one could say that we are all of mixed origin” (Memmi 1999:12) and when this idea of pure race is challenged and put to a test then no claim of superiority remains because “if the idea of a pure race is dubious, then a racial superiority in the name of purity makes no sense” (Memmi 1999:12).

There is no reason for anyone to claim superiority in the name of ‘pure race’. This presumed superiority attained by some groups over others is subsequently used to legitimate the unequal distribution of society’s resources. The same is exercised by the internal colonisers to maintain dominance over those, the colonised, lower in hierarchy. Such system of inequality requires a belief system to rationalise and legitimise it and racism has usually served this function.

Internal colonialism is synonymous with absolute authority. The lust for power and complete control over the ‘subjects’ refreshes colonial memories and times. It is rightly considered to be the worst form as the local masters – the internal colonisers, like foreign oppressors, support and prolong their rule on the pretext of racist ideology. Bohmer has expressed his views:

The theory of internal colonialism attempts to expose and analyze the history of racism. It explains the oppression of the people of color in different parts of the world as internalized colonies, and includes a strategy for the elimination of racism (n.p)

Internal colonialism triggers racial discrimination. The colonisers make the colonised believe that they are inferior to the colonisers on racial and lingual grounds. The strategy is adopted, intentionally, for exercising complete control, suppression and victimisation of the colonised in the name of racism.

Racial inferiority is publicized as a part of propaganda campaign to establish complete authority and control.

2.1.2 Violence

From colonialism to internal colonialism violence has been used as an integral part. Violence is the only language which the oppressors, the settlers, speak and know. The use of violence of all sorts – mental, physical, ethnic and military – enables the oppressors to take control of the masses – the natives. The history of internal colonialism is full of suppression and violence. Violence has been at large in any form of domination. Fanon has pointed the same in such words:

In colonial countries the policeman and the soldier...the agents of government speak the language of pure force. The intermediary does not lighten the oppression, nor seek to hide the domination...he is the bringer of violence into the home and into the mind of the native (1963:38)

Internal colonialism also shows divisions among 'the ruling' and 'the ruled'. The former dominate, oppress, and exploit the latter. It also causes mental and physical violence. The internally victimised society passes through a horrible time.

Nayyar, as he discusses the background to postcolonial texts, focuses the violence, the way it is inflicted and its depiction in the colonised society. He in connection with postcolonial literature aptly writes:

A study of postcolonial literature...shot through violence...the violence of colonialism-epistemic, cultural, economic, political and military...that no literature or critical approach...has been able to ignore it (2008:1)

The tales of internal colonial times like postcolonial writings are tales of violence and bloodshed. People have been mentally and physically tortured. The internal colonisation has been the other name of oppression. The violent

times are like bright day light a naked and harsh reality. People have been victim of mental and physical violence. This has left ineradicable marks on the memory of the internally colonised.

2.1.3 Alienation

A common man confronts a number of problems of diverse and serious nature. These problems usually relate with and revolve around perplexity, confusion, chaos, hopelessness, helplessness and uncertainty almost on daily basis. So he tries to find a refuge, in a safe place under such circumstances, whether external or internal in nature or whatever they might be. When the search for refuge does not succeed, the result is alienation, both from the self and society. In this study social alienation has been the focal point.

Jarrett in his quest to know "Adam, where art thou?" finds his society and himself nowhere and describes the condition:

We are nowhere. Our society, our culture, our time – all is out of joint; where there used to be unity, now there is chaos; where we used to be a whole, now we are fractured, divided, split, disintegrated, perhaps beyond repair. (1972:179)

Alienation, self or social, is disastrous. Social alienation is more harmful as it breaks the bond of love, peace, harmony and brotherhood. The unity, which is and has been the strength rather the shield of the society against odds and evil, is lost.

Ramakant Sinari in *Discussion: The Problem of Human Alienation* has made us aware of the characteristics of an alien being. The following types, out of various interpretations, of "alienation situation" keeping the current study in mind, to identify an alien or alienation are helpful:

- 1) alienation of one from society in the event of one's belonging to a minority – religious, ethnic, linguistic, occupational, etc.- in a place where affairs are determined by the majority;

- 2) alienation of those who are uprooted from their cultural habitat; this peculiar form of estrangement can be witnessed in all those countries where, as a result of prolonged Western influence, people experience isolation from their original ethos;
- 3) alienation of a person or of a class that is exploited, or whose interests are downtrodden, by another person or class; it is this form of alienation that figures as the central issue of Marx's, Engel's, and of all socialists' thinking (1970:125)

Many factors as mentioned above cause alienation. It is very harmful as it destroys the social fabric of the society. It is an intricate and complex situation and trend. This 'othering' and marginalization culminates into realisation and resistance in the end. The disintegrating element also turns into a binding force. Internal colonial masters also cultivate this trend and are cropped up as a result of that.

The postcolonial writings also bring another very important and crucial issue of 'identity' to surface. It is focused from the view point of the alienated and the colonised. This factor also contributes towards alienation. Fanon recalls his blackness of complexion noticed by a child in a crowded train "Look, a Negro! . . . Mama, see the Negro! I am frightened!" (1986:112). This is quite unfortunate on part of human beings to consider another human like oneself as someone inferior or label him so. The hallmark of postcolonial writings is to portray this estrangement of oneself from one's self or the society one's lives in. The natives – the colonised, suffer due to such inferior treatment by the colonisers and strive for their 'identity' in a colonised world.

Alienation is a negative tendency and reflects an almost sick mentality. Tyson has brought another relevant point which has further intensified the gap between the coloniser and the colonised as he has observed and stated:

This practice of judging all who are different as less than fully human is called Othering, and it divides the world between "us" (the "civilized") and "them" (the "others" or "savages"). The "savage" is usually considered evil as well as inferior (the demonic other) (2010:420)

The tendency to take the colonised as 'the other', 'inferior', 'uncivilized' and even sub-human by the coloniser is part of the game plan to continue oppression and colonisation, ironically, in the name of civility, mannerisms and refinement.

The internal colonial masters take the natives – the colonised, as an 'other' and hence inferior as well, in order to suppress them. The 'Occident' and the 'Orient' as said has put it. This is done to demoralize the internally colonised, who are their own people. The practice, to take the natives as 'the other', leads both, the coloniser and the colonised, towards alienation.

2.1.4 Cultural Hegemony

Culture is one of the key issues in colonial discourse. During the period of colonisation a clash between the cultures of both, the natives/ the colonised and the coloniser, is witnessed and recorded. The colonisers always seek to stamp their authority and superiority over the colonised. The pretension to be culturally superior has mostly played an effective part in establishing that claim. Cultural hegemony is a sociological concept. A culturally-diverse society can be ruled or dominated by one of its social classes e.g. the ruling class over all other classes. The ideas of the ruling class come to be seen as the norm; they are seen as universal ideologies, perceived to benefit everyone whilst only really benefiting the ruling class.

To rule is a wish cherished by most of the humans on the earth. The colonisation of the natives in the name of civility and cultural hegemony is basically the fulfilment of vicious personal desires and ideologies. The colonised are kept in the dark about the benefits which the ruling elite keeps on gathering due to so called social preference.

The colonised is always constructed as uncivilized, ill-mannered and evil by the coloniser. Fanon has noted the same and recorded that "the town belonging to the colonised people, or at least the native town, the Negro village, the medina, the reservation, is a place of ill fame, peopled by men of evil repute" (1963:39). The natives are always portrayed in pessimistic colours by the colonisers intentionally. They are lusty and envious "the colonised man is an envious man" (Fanon 1963:39). The colonisers do it in order to justify and prolong their domination and exploitation in the guise of reformation on one hand; and on the other hand they sow the seeds of their own civilization and culture. The natives – the colonised, being ill famed, as labelled, are considered incapable of producing high standards. Fanon voices in relevant words the coloniser's claim of civilizing the colonized as:

The native is declared in sensible to ethics; he presents not only the absence of values, but also the negation of values. He is, let us dare to admit, the enemy of values, and in this sense he is the absolute evil (1963:41)

A complete negative picture also serve a specific purpose to present the colonised as brutes out and out. They, the colonised, are devoid of, in spite of being humans, human feelings, passions and emotions. The colonisers present them as embodied evil.

2.1.5 Economic Exploitation

Economy is the core issue and bone of contention among the local rulers – the internal colonisers, and the internally colonised, as it raises questions, of course valid and relevant, about the unequal distribution of wealth and uneven development. The capital is generated for the 'governing race' and the colonised – the natives, are merely used as tools for gathering that. The common point in all forms of domination is economic exploitation. Internal colonialism, in a sense, resembles neocolonialism that means the continuation of imperialism and is unique in a sense that the nation-state, even after decolonisation, continues to be a colony due to economic domination.

Nayyar says about economic exploitation:

Political control may have moved from the Europeans to the natives. Economically, however the native population is controlled by the European power. That is, nominally 'free' nation-states continue to suffer from economic exploitation ... Neocolonialism is the continuing economic exploitation (2008:5)

Internal colonialism like its sister reflects the same tendency. The natives are dominated and exploited economically. This is done for the benefits of the upper the ruling class. The ruling elite control the economy with a single aim to get more and more benefit in the name of equality and development.

A significant point to mention is that imperialism and colonialism along with their extended forms, neo-colonialism or internal colonialism, are an integral part of the expansion of capitalism on a world scale. Hicks has quoted Stavenhagen to point a very valid cause of exploitation:

Capitalist accumulation requires unequal development and social and economic polarization...the system of stratified interethnic relations plays a crucial role. Because more often than not, the pattern of capitalist domination/subordination involves not only economic classes and geographic regions, but also ethnic groups, particularly when in the post-colonial ethnocratic state social class divisions happen to coincide or

overlap with ethnic (linguistic, cultural, religious, racial) distinctions. Of course this does not just "happen" accidentally but is the outcome of a particular colonial and post-colonial history. Thus, the pattern of ethnic stratification that we encounter in so many countries today is the expression of a deeper structural relationship that we may call internal colonialism (2004:4)

What is often and commonly witnessed, in an internal colony, is that the capital is generated for those people and areas, which are most closely associated with the state, usually the capital area which is the abode of ruling class. Capitalism is a root cause of exploitation and suppression. Fanon also throws light on economic exploitation as he says, "in the colonies the economic substructure is also a superstructure. The cause is the consequence; you are rich because you are white, you are white because you are rich" (1963: 40).

2.1.6 Political Exploitation

The coloniser politically exploits the colonised by denying them, the just and equal share in the administration. The balance of power is tilted more towards the coloniser, the oppressor, and there is a method in it. The coloniser wants to be more strong and powerful to rule. The political implications of the concept of internal colonialism are obvious as stone states, "by defining inter-regional relationships as, colonial, nationalist leaders have tried to inspire popular support for movements designed to promote greater autonomy, if not outright secession" (1979:279).

Internal colonial rule provides political activists the most suitable platform to flourish in the name of nationalism. The political activists grasp the opportunity and gather the public support less for people's benefit and much for their personal advantages and benefits.

2.1.7 Linguistic Imperialism

Language is a very serious and important aspect which is focused in colonial perspective of any type from imperialism to internal colonialism. Linguistic imperialism is a linguistics concept that involves the transfer of a dominant language to other people as a demonstration of power. Moreover, the other aspects of the dominant culture are usually transferred along with the language.

Language is, of course, a powerful tool as it contains such ideas that can transform people visibly in many respects. Language is used, apparently, to inform and educate the natives. But the real motive, behind it, is to make the natives aware and familiar with colonial concepts of civility and morality. This is a step taken to tame the natives and to control them. Internal colonial masters also impose their language to dominate the natives and take advantage by that. This imposition may be violent or otherwise.

By Language one means the mother tongue. Salim writes about its role and importance in life and cultural identity:

Mother tongue has primordial and vital importance in our life being abode of our inner most thoughts. With inestimable cultural and intellectual value, each language in itself represents a conceptual universe, an inspiring and composite array of sounds and emotions, associations and symbols, representations of movement and time" and "Mother tongue has a basic role in the development of communication skills, concept formation and creativity. In fact, mother tongues are the prime vehicles to expound cultural identity (2006:11)

The importance of language is multidimensional. The true worth of it is beyond expression and it is an effective tool. In an internal colonial world the local masters, immediately take control of native's language – the mother tongue of the colonised, and replace it with their own language – the mother

tongue of the colonisers. The imposition of the coloniser's language is an attempt to throw the native language in the background.

Language is an effective and powerful tool as it "becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' become established" (Ashcroft et al 1989:7). This is consciously done in order to make them forget about their intellectual, moral and cultural value and above all their identity.

2.2 The Theme of 1971

The emergence of Pakistan in 1947 and its partition in 1971 are very significant. The Two Nation theory has been the root cause for claims of a separate homeland and its success. The united Pakistan had been won in the name of Islam, comprised East and West Pakistan. The uniting force, the binding element and "the main rationale for the creation of Pakistan was the commonality of Muslim religion and fear of economic exploitation by Hindu majority in India" (Ali Agha 1992:20). The statement highlights the two major motives behind the emergence of Pakistan. Irony of fate lies in the fact that these two motives led to the secession of East Pakistan. The West Pakistanis treated the East Pakistanis, the Bengalis, as if they were non-muslims, the sorcerers, and exploited them economically also, a common fear which had not only kept them united in their struggle but had won them a separate homeland. This treatment of the Bengalis as 'the other' and economic exploitation was a due to the influence of colonial mentality. The result of such treatment was suppression and violence by the coloniser, and resistance and search for identity by the colonised that ultimately resulted in separation.

1971 is a painful part of the history of Pakistan. It was a terrible year as the nation and country split into two. East Pakistan, as a result of the secession, became Bangladesh. Brig(R) Karrar Ali Agha writes in this connection:

The month of December always evokes painful, bitter and melancholy memories of 16th December 1971; that's was when the secession of East Pakistan and the emergence of Bangladesh as an independent, sovereign state became a tangible reality (1992: 9)

It is difficult and painful to think and write about the secession of East Pakistan in 1971. It is hard to accept this reality. The secession met mixed reactions of bitterness and sweetness. The split has been due to internal colonisation of the Bengali brethren by the West Pakistanis.

To talk about 1971 is as difficult and complex as those times really were to quote that in the words of Ali Agha:

The real story of how and why this national catastrophe took place at all, a defeat in detail as far as Pakistan was concerned, has never been told due to some severe political, military and social reservations. Sadly, perhaps due to these very reservations, most of the accounts that appeared in its immediate aftermath were more an exercise in self-justification, personal glorification or political exploitation rather than being an honest rendition of facts as they really occurred (1992:9)

The facts and details pertaining to secession have not been unfolded due to multifarious reasons. They remain till today a dark side of the history of the nation. The accounts produced are distorted, partial and a mere exercise for the justification of the steps which were taken. 1971 is viewed from different perspective by the Eastern and the Western Pakistanis. There is diversity of opinion among them. The Bengalis took it as a war of liberation, a golden age in the history of Bangladesh. The West Pakistanis viewed it as an act of

betrayal and a loss. It was like a loss of a limb for the West Pakistanis. Saikia has recorded the same diversity in these words:

The war of 1971 is remembered in various ways...in Bangladesh, it is celebrated as the war of liberation of Pakistan and certainly it is the most important event in its history. The war ended West Pakistan's 'colonialism' in the East, and Bangladesh came into being...on the other hand in Pakistan the event of 1971 has been pushed into the realm of forgetting, with the result that today very few people remember that East Pakistan was once an integral part of united Pakistan. The war is generally viewed as an act of 'betrayal' by the Bengalis (2011: 3)

The war of 1971 has been viewed and interpreted from different angles. It was a loss for the West Pakistan and liberation for the East Pakistan, and a settling of old score, by their once common enemy India. Why a single issue, the war of 1971, was viewed so differently? The question is yet to be answered but one thing is for sure, their internal differences, obviously of serious nature, which led them to such separate accounts.

Fanon voices "decolonization, which sets out to change the order of the world, is, obviously, a program of complete disorder" (1963:36) and "national liberation, national renaissance the restoration of nationhood to the people...whatever may be the headings used...decolonization is always a violent phenomenon" (1963:35). The secession of East Pakistan was violent. It has left unflinching scars on the memory of the nation:

The breakup of Pakistan and the emergence of Bangladesh were attended by violence and bloodshed. As these writers try to come to grips with the facts and the emotions of 1971, the reader is taken back to that turbulent and momentous time (Zaman and Farrukhi 2008:i)

The secession was a painful event. Not only the country was divided geographically but the nation too was separated mentally and emotionally. This complex issue as a theme is taken up by the writers. The imaginative

transportation, through fictional representations, takes the readers back to those hard and terrible times.

The motifs and events which led to that catastrophe were not only inter-linked but well planned and organised too. Saikia has observed:

In 1971, multiple wars broke out in East Pakistan (later known as Bangladesh). One was civil war fought between East and West Pakistan; another was an international war fought between India and Pakistan; and third and violent war erupted between the Bengalis and Urdu-speaking groups, so-called Biharis; and a rampant gender war also broke out against vulnerable women within East Pakistan (2011:1)

The causes leading to separation were many. Those were intra-national and international conflicts. The maltreatment and suppression of ethnic groups and linguistic imperialism had already made inroads for separation. The continual forced cultural dominance and rampant genocide led to civil unrest. Violence was everywhere and the migration of refugees to India, the so-called reason for India's involvement, changed its scenario from intra-national to international.

1971 is a national tragedy, much has been written about its events and happenings. The writings immediately after the army operation lack the serious treatment and awareness to the situation. The writings reflected a casual approach in the words of Ali Agha:

But it is not without surprise and disappointment that I have noted the very superficial and perfunctory treatment accorded to the crucial period immediately preceding after the Army operation on 25th March till the end of May 1971. Most chroniclers have simply glossed over the events of this critical period or treated them with a very broad brush (1992:11)

The careless treatment and casual approach towards the crucial and developing events of 1971 has marked our history. That took the nation to a dead alley. If that had not been done who knows the situation may have appeared to be quite otherwise.

The secession had its conflicting political roots and motives. Ali Agha writes:

A massive, desperate civil war was precipitated between the unbridled political aspirations of Bengali nationalism on one hand and the relentless efforts of the West Pakistani political and military elite to retain the fabric of a united Pakistan at all costs on the other (1992:12)

The fall of Dhaka was mostly due to internal conflicts like identity crisis, equal share in political and administrative representation etc. The time was very challenging and critical for both the East and the West Pakistan. But all the reconciliatory steps and efforts went in vain as they were centered round personal interests rather than national interests. The call of the day was 'sacrifice' and 'tolerance' but both wings did not pay heed to that.

The separation has its psychological side also. This is seen in the inner working of the minds of politicians, bureaucracy and the capitalists. Karrar Ali Agha in '*Witness to Carnage*' has thrown light on this aspect:

The narrative perhaps make it obvious that these tragic events were matrixed in a psychology of arrogance, ambition, chauvinism and relentless lust for power (1992:13)

2.3 *Fault Lines: Stories of 1971:*

The anthology *Fault Lines: Stories of 1971* was published in 2008 and there is a dearth of critical work(s) about *Fault Lines: Stories of 1971*. Therefore, the critical views of the compilers, who have commented upon the nature of the anthology in introduction, have been focused mostly.

Fault Lines: Stories of 1971 is an anthology in which stories are organized in a historical manner as these keep the records and memoirs of common public of the East and the West Pakistan. The anthology contains a number of short stories written by Pakistani, Bangladeshi and diaspora writers

on the theme of 1971. The anthology contains stories translated into English originally written in regional and national languages as well as stories originally written in English language.

The anthology has been compiled with an aim to provide awareness and information to the younger generations of both countries about the theme of 1971, the fall of Dhaka or the secession of East Pakistan. The youth, mostly, have no knowledge about that in detail. Zaman states and shares her desire “thirty-five years after 1971, there was a younger generation, both in Bangladesh and Pakistan, Who had not experienced 1971 and knew neither the hopes, the tears, the excitement, the trauma, the loss, nor the despair” (2008:ix). The purpose of the anthology is to take the readers through a flight of imagination to the hard times of separation, pain, violence, loss and jubilation; the Pakistani and the Bengali perspective respectively and to “put together an anthology containing stories from Bangladesh and Pakistan, so that readers in both countries would learn the truth of what happened” (x).

In this study only selected short stories of the Pakistani writers have been included. The stories bring differing perspectives of the East and the West Pakistanis about the event and happenings of 1971. A lot of work has been done and presented in the literary annals and history books on the issue of separation. The views and ideas expressed are hard to chew and digest but, of course, a bitter reality that one cannot negate. The anthology contains stories that are painful and often brutal. The anthology, *Fault Lines: Stories of 1971*, takes the readers back to those terrible times and forces them “to ask pertinent questions about their own history” as the blurb of the book asks:

How real were the differences between Bangla Speakers and Urdu Speakers?

What were the emotions of Pakistan Soldier ordered to shoot unarmed women and children?

Were all women helpless victims of atrocities committed on them?

What was life like in the camps?

Were all Bengali's brave?

Both the compilers of the anthology importantly agree to air the short stories to let the people know the 'truth' and read the story within the story. Zaman has rightly said that "on one point, however, we are in complete agreement: that the stories of 1971 have to be told and heard" (xi) and Farrukhi records and emphasizes his point, "decades after the events, it is still hard to come to a conclusion, and this, anthology is an attempt to read the story in the stories" (xxv).

The critical review of available literature on the relevant issues, the internal colonial theory and its characteristics, the theme of 1971 and the *Fault Lines: Stories of 1971*, has provided a foundation on which the whole study can be structured. It has provided a solid ground to the researcher to apply the magnifying glass on the selected short stories of the *Fault Lines: Stories of 1971*.

CHAPTER 3

THE DEPICTION OF ALIENATION IN *FAULT LINES: STORIES OF 1971*

"We are nowhere. Our society, our culture, our time – all is out of joint; where there used to be unity, now there is chaos; where we used to be a whole, now we are fractured, divided, split, disintegrated, perhaps beyond repair." (Jarrett 1972: 179)

Life is a blessing of God and so is society. It is not possible for a human being to live a life of alienation. It is pertinent to note the words of Aristotle, who says, "[w]hosoever is delighted in solitude is either a wild beast or a God". The remark of Aristotle lays emphasis upon the fact that Man being social animal cannot live and survive alone. This dependence forces men to live in society and also to develop good relations among themselves for the sake of harmony, peace and serenity. Civilization, mannerisms and etiquette are the backbone of society. These are woven around relations with one another. If the relations are balanced then there is no conflict. A slight tilt in the balance towards one or another creates disturbance, if not absolutely, at least it sows thorny seeds. This is the point where one, the disadvantaged soul, feels alienated.

The concept of alienation is not new in literature. It is a significant theme. Literature is said to be a reflection of life and created and produced by the intellectuals and the most sensitive people of society. To ignore alienation is to ignore human nature and there is no denying the fact that human nature is as complex, innovative and flexible as any other thing in the world.

Alienation refers to estrangement, division or distancing of people from each other or of people from what is important or meaningful to them, or of a person from their own sense of self. The concept has many discipline-specific uses, and can refer both to a personal psychological state (subjectively) and to a type of social relationship (objectively). Social isolation refers to “the feeling of being segregated from one’s community” (Kalekin-Fishman 1996:97). This feeling seems to be as old as human history, but there have been certain points in time/ history, wherein and wherefore such feelings have grown exceedingly for example 1971 period. In *Fault Lines: Stories of 1971* the social alienation has been the focal point.

The title of the anthology *Fault Lines: Stories of 1971*, like Abdullah Hussain’s novel ‘*The Weary Generations*’ suggests and conveys a very acute sense of alienation. Ever since the globalization of the world the canvas of alienation has broadened beyond measures and it has taken different shapes having different reasons. In this background *Fault Lines: Stories of 1971* highlights, besides many other themes, the theme of social alienation experienced by the fictional characters of the short stories selected and the atrocities committed in the name of the unification. This resulted in forced segregation of the diverse communities which had since long been co-existing happily, fostering and fanning Bengali, Bihari, and Punjabi differences and many other crimes perpetrated in the name of religion and unification.

3.1 The Depiction of Alienation in “The Sin of Innocence”:

“The Sin of Innocence” reflects a very complex and critical condition, and is a story of the migration of a family and double alienation. Its migration from Patna has been due to unfriendly and hostile circumstances and the

treatment of its members as 'the Other'. Their settlement in Bengal, quite contrary and almost shocking to their hope, has also met the same fate. They have become victims, yet again, of alienation in Bengal as well. They continue to get exploited and suppressed.

The major reason for family's migration from Patna, where they have their roots and have been living happily, is alienation. They feel alienated there and hence Baba announces his decision to move to Bengal. His talk with his wife regarding migration highlights the sense of alienation and being considered 'the other' what was and is their own homeland. He forces her to understand that "they could no longer live there" and despite her incapacity to comprehend the situation he elaborates:

Why don't you understand? Nothing is possible here anymore. These children are all we possess. Even if you desire it, there is no space for them here. You will earn nothing from these lands. It's a question of a foreign country and we cannot live here anymore."(2008:2)

Their own country has turned into a foreign land such is the might and intensity of alienation. They have no hope of good and any benefit. The mere living is almost impossible there. The conditions of survival and life are very difficult and harsh for them.

His wife is unable to follow and understand him and is perplexed as she states "how did one's own home turn into a foreign land?"(2) and how on earth can "the same house and the same village... turn into a world of strangers" (3). These lines express the anguish of Amma.

The family has migrated in a strong hope of finding a homeland of their own from that alien land. They reach their new destination, as supposed a world of their own, after a journey "of two days and nights from the foreign land to their own country" (3). Initially a sense of delight and freedom is felt

which is to fade away with the passage of time. The sense of alienation is quite obvious as the younger sister becomes a victim of alienation and is considered as an 'other' for "to not learn the language of the place one lives in, that's unfair" (6) and she must accustom herself with traditions and customs of the new land.

Pakhi's, the daughter in law, character falls victim to alienation also. She is married to an Urdu speaking person. When her husband takes her back to Patna "to show her glimpses from his past, she had entertained the entire clan and, according to Pakhi, they had all liked her a lot" (7), she is taken and treated as a source of entertainment rather than a human being and a family member due to her inability to speak Urdu in clear and correct tone and accent.

The institution of marriage is clutched by alienation. The successful marriage and contented life of Bade Bhaiyya and Pakhi is looked at from a very different angle. The common viewpoint towards a successful conjugal relationship is that it is mostly cherished by all; but here this particular case due to bride's ethnicity, being Bengali, is taken as 'the other'. The smooth, calm and happy relationship is termed as magic and she a 'sorcerer' and expressed in such words "bengali women are sorceresses...Bade Bhaiyya's marriage to Pakhi being a successful demonstration of Bengali magic" (8). These lines portray Bengali women as devoid of love, sincerity and loyalty, and as magicians which is not the case. Alienation is responsible for such mentality.

At another occasion, quite ironically, it is noted that the father still takes that land, to which he has migrated in the name of his own country/ land,

as 'the other'. He resists his elder son's decision to Phool Bhari and mingling with the Bengali community in such words "my experience is that grafting ourselves on this soil will not make a difference. A graft will always be seen for what it is" (9). The migrated place can never be an alternate for a homeland and the migrant remains an alien there.

The discussion between the younger son and his father, regarding the advantages of living in free society, brings the father to a shocking reality and painful truth of being treated as 'the other' and throws light on the social aspect of alienation. The land, where they have migrated with high hopes, have not accepted them. The reply of the son clearly narrates that non-acceptance:

You are under a misapprehension. In this time of alienation we cannot speak openly and you... you think this is true freedom?...this military rule, what is your opinion of it... even if we were to silence ourselves, don't you think others will raise their voices about these timely issues? (10)

The society and times have become indifferent towards them. This has been due to their non- acceptance by the people of Bengal and suppression of the East Pakistan at the hands of West Pakistani people. The young son is convinced that West Pakistan takes and treats them as 'the other literally'. The suppression is a proof of that mindset. Moreover, he has yet to realize another sorrowful reality that the Bengalis take them as alien too and consider these migrated souls, the 'Biharis'.

The point, Biharis taken as migrants or non-residents, is further elaborated as the young girl expresses her hope and desire of an end to the differences and hatred between residents and non-residents. She wants the truth, in other words acceptance of present life in totality, to overcome

everything and reign supreme. This will surely end alienation from their society and is described as:

While studying in college she had felt that the roots of hatred had weakened considerably and had lost the capacity to flourish. The joy of life itself, the striving after truth and mutual trust and confidence would uproot it forever. She was convinced that as time went by, if right thinking prevailed, the positive values of life would be strengthened and the difference between resident and non-resident would disappear (11)

Positive mindset, love, true values of life and tolerance for each other can revive the lost spirit of peace and harmony; can stop hatred and end alienation.

Bade Bhaiyya's efforts to merge into Bengali culture, in search of identity, fail and result in alienation. He alienates himself from his real culture, traditions and the past. The efforts for bridging the gulf in spite of sincere attempts meet failure and hence alienation or 'the otherness' remained. The younger sister draws vivid picture of the otherness:

In her last days at University she had sensed that the gulf had widened instead of narrowing. The waves of the Sarjoo were sweeping away the good times...Suspicion and mistrust were creating cracks in the edifice of mutual confidence and certainty. The earlier love was now a mere legend... and paths began to diverge... she began to feel as if someone was poisoning the atmosphere and the flow of running water was being deliberately impeded and channelled in another direction (13)

Things have fallen apart and the gulf of alienation has further widened due to suspicion and intolerance.

3.2 The Element of Alienation in "Sleep":

The sleeplessness of a west Pakistani is the theme of this story that brings alienation in focus. He is forced to remain awake by the boys from East Pakistan. This punishment is inflicted upon him for being a West Pakistani as "one of the houses there was occupied by a West Pakistani. The boys decided

that he should be punished. Not for any crime, but rather for being a West Pakistani" (2008: 30). They consider him 'the other' or an alien. They shout slogans "Joy Bangla! Mujib zindabad!" (31) outside his house continuously for four nights and do not let him sleep. The person resists but "by the fifth night he could not stand the lack of sleep any more. Poking his face out of the window he screamed "Joy Bangla!"(31).

The killing of the West Pakistani by the military in search operation is yet another proof of the widened gulf of alienation. The army on 25th March has started crackdown to arrest the rebels. The West Pakistani tries to sleep after four nights when the army reaches his flat. He has no information about the military operation. The soldiers knock the door and he takes them to be the boys again and refuses to open the door and shouts:

Joy Bangla! he shouted from inside.

The soldiers standing outside were perplexed. They knocked again. "Joy Bangla!"

Now the soldier in charge banged the door harder, shouting: "Open up!"

Half asleep he failed to gauge the situation. "I won't! Joy Bangla! Joy Bangla!"

The in-charge signalled to one of the soldiers. With the muzzle of his sten gun he shattered the windowpane and, thrusting it inside, opened up with a rapid burst of fire.

For a second the man's body leapt up on the bed, shuddered, and then lay down in eternal sleep (31)

The East Pakistanis are considered as 'the other' and the rebels as they ask for freedom. The man's reply 'Joy Bangla' from inside to avoid slogans and shouting for peaceful and deep sleep results in his eternal sleep, as the military forces take their own west Pakistani as 'the other'. This is the height of otherness as it is implied that the military knew it is the house occupied by a west Pakistani. Their knock, the person's response 'Joy Bangla' and their

surprise and confusion “the soldiers standing outside were perplexed. They knocked again” (31) says it all. The mere doubt of his becoming party with the freedom fighters makes him ‘the other’ an alien and rebel who deserves to be killed.

3.3 The Factor of Alienation in “Half-Skeleton”:

“Half-Skeleton” symbolizes alienation – ‘the othering’. The united Pakistan full of life and vigour has turned not into a skeleton but a half-skeleton. This is due to the West Pakistanis hatred towards and treatment of the East Pakistanis as ‘the other’ and vice versa. This otherness is personified in the half-skeleton:

The sun is beginning to give us angry looks. It has started to keep away from our fields. Perhaps it has come to know about the oppression the people in the East have been subject to for many centuries. Perhaps it has understood that its people are dying of hunger and mothers are selling the milk from their breasts for a mouthful of rice. This is why I have put it under an eclipse (2008: 129)

The justification of this can only be provided on the grounds of ‘the otherness’ because such treatment cannot be given to the brethren belonging to the same nation irrespective of their class, creed and religion. It is the alienation that forces mental, emotional and moral detachment.

Alienation is and has been a source of destruction. In the story light is thrown on the two fold role of the ‘alienation’. Alienation will bring same disturbance and destruction to the West Pakistani people also. Half-skeleton is informed about the issue and its aftermath in such words “[w]ill this not lead to darkness spreading in the west? Will not the fire in our bones also be extinguished?”(130).

The haughty attitude of the half-skeleton in the story reflects his superiority which the half-skeleton wants to maintain at any cost. For the same the Bengalis are socially alienated to such an extent that they, ironically, are considered non-muslims and aliens. This is only done for the sake of certain benefits of the state in the name of religion.

3.4 The Theme of Alienation in “Expelled”:

Alienation is woven into the very texture of colonial and internal colonial mentality of the oppressors. “Expelled” brings this facet again as one witnesses that even educational institutions are also affected by alienation. The minds of the young students at a very tender age are tainted with such negative approach and unconsciously they consider the Bengalis as ‘the other’. The treatment that Abdul Batin receives at the hands of his class fellows and school mates proves that the West Pakistanis have become corrupted to the core. The fact that Bengalis and Abdul Batin are different is stated by his class fellow “I would never have known that they were different from us... except that they were darker and their teeth gleamed when they laughed... yes differences there were many... whenever he laughed, his white teeth gleamed against his brown skin” (2008:134).

Abdul Batin, being a Bengali, is termed as a traitor by his class fellow Maqsood. He says:

He is a traitor. Stop being friends with him. He is our enemy.
My father and his friends say that all of them are the same...
Traitor! Traitor!... At that there would be stinging sound of
slaps raining down on Abdul Bateen's head from which he
could not shield himself with his hands (137-38)

The ‘othering’ is responsible for such labeling and treatment. Abdul Batin is beaten for nothing but hatred. The Bengalis now ask for freedom, as the West

Pakistanis had demanded and won with their – the Bengalis, support in 1947. The Bengalis want to be treated equally without any discrimination in this internally colonised part of the world – the East Pakistan. This is the right of the Bengalis and not treason. So, the labeling of Abdul Batin as a traitor is sheer injustice. Only the glass of alienation exposes that negative tendency.

3.5 The Portrayal of Alienation in “Bingo”:

“Bingo” brings alienation from a very different perspective. The military mindset is exposed and a painful reality dawns that it is too affected by that evil tendency. The senior cadets and batch mates make fun of Tajassur. He is “such a fool that the whole army spat on its hands and got down to the onerous task of making a soldier out of him” (2008:152). They take him, being Bengali, as an alien and therefore humiliate him as “he was a subhuman creature and knew no discipline... the seniors called him a sissy” (153). While Tajassur, who is an extremely harmless, loving and caring fellow, deserves to be loved, respected and admired because of his merits, which unfortunately are taken as demerits. Before their passing out from academy things go, which are already against him, further against him and the East Pakistanis and take a new turn. He is called ‘Bingo’. The reason or justification is that he is from Dhaka and “we called him a ‘Bingo’” and a “Traitor” and “Sheikh Mujibur Rahman’s ADC” (154).

Tajassur in the eyes of his course mates and seniors is unfit for the army. This opinion is partially based on his humane habits and partially due to his un-officer like attitude. He respects everyone and is always late for his drills and parades. He is never in favour of suppression. Tajassur likes bravery and wants it to be used for the good unlike his officers and opines, “I think

there are no martial races. People are forced to fight when they are exploited and transgressed against. And bravery is good only if it is used in a just cause. If it is used to oppress, it is evil" (156). The different opinion and approach is reflective of Tajassur's mindset, which is not rooted in 'the othering' but aware of its harms, exploitation and victimisation. The West Pakistanis do take the East Pakistanis as 'the other' and therefore the steps taken to suppress Bengali uprising, that is otherwise a genuine demand, are clear and visible proof of their hatred due to that. The discussion between Safeer and Tajassur brings it to the limelight, as Safeer is bent on crushing and killing the Bengalis, taken as traitors – the others, in the name of national integration and loyalty:

What matters now partner is that we better roast your Bingo friends alive," I said wearily.

Because they are Pakistan's enemies. Because they want to divide our country. Because they are Indian agents and anti-Pakistan. That's what we are being paid for... That's loyalty".

"Listen, Safeer...this is propaganda. Pakistan was not created to be a slave colony. Bengal was treated as a colony by the C.S.P. officers... The army has entered villages before and shot our innocent people. They've raped our girls. It's monstrous and unjust... the foul orders of those hate-filled fat men in Islamabad who are sending innocent boys to kill people they have never even met before? Come on, Safeer, where's your conscience? (158)

Alienation is an evil which destroys harmony and peace and fosters only hatred, cruelty and violence. The prejudiced eye and mind guard and protect certain vested and personal interests, of the rulers, in the name of nation and country. The East Pakistanis, Bengalis, remain as 'the other' whether weak or strong. When weak they are laughed at and humiliated, and if strong and resist then they are ruthlessly crushed by the West Pakistanis.

Bingo the name given to the Bengalis to be considered as 'traitors' symbolizes the distance and the differences between the East and the West

Pakistanis. Tajassur is not a Bingo. The way he saves and protects Safeer from the freedom fighters, hides him in his own house and the concern he has for the safety and safe return of Safeer all speak of his humanity and brotherhood. But the army's attack on Tajassur's house to liberate Safeer is an evidence of prejudice and hatred and above all 'the otherness' for the people of East Pakistan. Tajassur is stabbed to death and his sister is raped before murder "Amina was naked, raped - dead? Stabbed!" (163). The cruelty and humiliation with Tajassur and his family on one side and the expression of the captain "Bloody Bingos" on the other side, brings Safeer to a realisation of shame and guilt. It is the West Pakistanis who are alienated from the East Pakistanis.

3.6 The Issue of Alienation in "The Killing Fields of 1971":

The story "The Killing Fields of 1971" reveals that the war was imposed upon the East Pakistanis. They had asked for equality, rights, identity and freedom in form and spirit. This imposition of war reflected that the West Pakistanis took their brethren as 'the other'. The West Pakistanis considered themselves superior to the Bengalis which clearly spoke of their colonial mindset. The central figure of the story feels alienated as a result of 1971 situation. His mental and emotional state is reflective of that. He is afraid of the critical state of affairs and he thinks, this is implied, it better to be a coward than the oppressor. He says, "I curse myself for not being like the others" (2008:172). He has become a victim of alienation due to his cowardice. The people take and treat him as 'the other'.

3.7 The Point of Alienation in "British Graves":

"British Graves" opens a new chapter and reminds one of 1947, partition and migration of the people from the east to the west of the sub-continent and vice versa. The migration was a fruit of freedom. The struggle for identity and freedom was basically due to alienation, victimisation and exploitation at the hands of the British. This story also serves as a link between 1947 and 1971. In 1971 the united Pakistan goes through partition and this also, ironically, has its roots in alienation, victimisation and exploitation now at the hands of the West Pakistanis. But the East Pakistanis also rise to the occasion and give the same treatment to the migrant families, who have been living with them since partition. The story brings this facet of alienation and the picture of Noorul's family illustrates the condition and the state of affairs as "Noorul and his family reached Barisal and Pabna... about which they had no inkling until 14 August 1947" (2008:212). After migration when the family has started to consider that it is a part of that culture and soil, it is snatched suddenly. The point is when "that moment was about to come in the lives of these people, time once again ravaged them" (212). Alienation is the cause behind that. The condition of Noorul's family, who has become a victim of alienation, is aptly delineated with the help of following analogy:

some plants which are known by one name when they are young but when they grow up insist on being called by another, for example, paddy becomes rice, *moogra* becomes raddish and *eebh* becomes sugarcane; so too East Pakistan shook itself twenty -four years later and said: "I am Bangladesh!" In the blink of an eye, in an extinct East Pakistan, Noorul Imam's people once more lost their country and their identity (212)

In 1971, during the second political upheaval, the people from the East Pakistan, suddenly, have slumped down from their good fortunes. They have

migrated there in a hope to find a better future and living conditions for themselves but are seen living miserable lives in the Red Cross refugee camps in West Pakistan. Noorul's relatives "having lost their houses, jobs, and source of income in Bangladesh, were now languishing in Red Cross camps" (212).

Their stay in the camps exposes the naked reality that the West Pakistanis have no room for the migrants, the fellow brothers, in their hearts. The social fabric of brotherhood is broken to the core. They have forgotten the Islamic values, the traditions and that unity too, which, once, they had tried to save, by waging a war on their own people. Everything is thrown in the background and the fellow brethren are taken as 'the other'. One of the migrants states about their – the migrants, nourishing good expectations and "hoped that things would calm down. That's what kept us going. Why change one's country again and again? Let's see how long we continue to be stuck here, ignored and abandoned" (214).

The talk between Rowdy- Bush and Noorul in the closing paragraph of the story is very symbolic and significant. It symbolises the alienation of the East Pakistanis by the West Pakistanis. The mild complaint and query regarding Noorul's inability and lack of seriousness to make a survey of British graves becomes a bone of contention between the two. Rowdy-Bush explicitly blames Noorul of 'the otherness' in anger "this is the difference between you and us. When you leave a country, you forget the living ones who are left behind. We don't even forget the dead who fell for the sake of Great Britain. There will always be England" (219).

3.8 The Problem of Alienation in “A Grave Turned Inside-Out”:

Ayesha, the central character in “A Grave Turned Inside-out”, remains an alien, the other, after twenty four long years of migration to East Pakistan and is considered a ‘Bihari’ still. She is married to a Pakistani and in “the files of the Census bureau, she was listed as a Pakistani citizen, though all her Bengali neighbours in Taanti bazar called her... Ayesha Bihari” (2008:221).

The stinging point raised and realized is ‘the othering’. The people in Bangladesh, then the East Pakistan, have not welcomed and accepted Ayesha and people like her. The lady is reminded, during Bengali-Bihari roits in 1971, of “the fact that she was not a Bengali – that she was a Bihari– that she was not the daughter of the soil- that, even after twenty-four years, she didn’t belong there- that she was stateless” (221).

Ayesha reminds her husband about this difference – the alienation. When her husband is ready to take sides with Nurul in latter’s fight against another Bengali, Hassan Ullah; she screams due to fear of becoming a widow and says, “[w]hy must you get involved in this fight, Razia’s father? Don’t forget that you are a Bihari– Hassan Ullah is a Bengali– So is Nurul... let him go and rescue his wife from the clutches of that goonda...Why should you interfere?” (222).

The East Pakistanis, who have now travelled to West Pakistan, taking it as their homeland, and have optimistic plans about their better future and living conditions, meet a sad fate. The painful reality dawns upon the migrants that they are not welcome there. Ayesha has seen and read, silently, the writing on the wall “biharis go back” (228). She has got the message that there

is no room for the migrants, and has deeply felt the sting of that too. The hostility of the West Pakistanis is due to alienation.

3.9 The portrayal of Alienation in “I Am Game”:

The mother of Afroze is forced to take prostitution as a profession after migration to West Pakistan as a result of riots and the war of 1971. The root cause for all that is alienation. She has to migrate as “it had become Bangladesh, and those whom she regarded her own had become aliens. So much so that due to quirks of fate, people had become aliens in their own country” (2008:236). She is not recognized and respected and only taken as Mohajir – the other. She is unable to earn handsome amount to meet her bare needs of life. She agrees with Majid’s, her cousin, proposal to sell her body in order to save her daughter and earn money in a state of utter helplessness. She meets him and says, “the other day you opened the door of hell for me. I am ready to enter it. Go and fix up with anyone you can find. For fifty or hundred or any amount you can pin him down for...I’m game.” (242)

3.10 The Presentation of Alienation in “Karima”:

Karima, the central protagonist, is alienation symbolised. Alienation is as complex as life is. Alienation is woven into the texture of both the East and the West Pakistani people especially for each other. She has suffered from alienation through and through in many ways. She is by birth Bengali, married to a Pakistani and lives in the East Pakistan. She has met the same fate in East and West Pakistan as well as in London. She becomes an alien for her family after the death of her husband, Badshah, in spite of being married to his younger brother. She comes to London for work and earn better livelihood for

herself and her family. She does so but loses her only hope, her loving son Shahzad, during her stay abroad.

She recalls the beginning of the riots in Bengal, the East Pakistan. She has decided to migrate to West Pakistan when the tide is turned and peace is replaced with unrest and insecurity and brother hood with alienation. After her husband's death life has become difficult. She along with her family decides to migrate to West Pakistan and recalls the words of Badshah:

That's where the real rewards could be had. That was where he should have gone in the first place, he said -that's where they spoke our language that was the real Pakistan Those Bengalis, he said, he couldn't really understand them. We always spoke Urdu at home... But I couldn't really understand him. (2008: 52)

What is important to note here is that being married to a West Pakistani, she suffers from alienation. She was the daughter of the soil and states "I was born in Dhaka, it was the only place I'd ever known, I could speak Bangla like my own tongue. The people, too, they seemed like my own" (252). She passes through a terrible physical experience of living in camps and alienation, and shudders when she recalls that night:

Brother, don't ask me to tell you about the camp, she says... Crowding, filth, hunger, people complaining. We'd lost everything. They called us refugees. But how could we be? If the only home we'd ever known had cast us away because we were suddenly foreigners, how come we were foreigners here, too, in Pakistan, the country where we were supposed to belong? Homeless here, homeless there (253)

Karima has lost identity and is homeless and alienated. She has been a victim of violence due to alienation like many of the inhabitants of the East Pakistan. She shares that horrible experience and still remembers that "first the Punjabi soldiers had come in from across the sea and begun to pillage around the edges of the city... Bengalis and Biharis...run for their skins. There were

stories of massacres" (253). Karima's humiliation due to her ethnic difference by the Bengalis indicates alienation and intolerance.

She has spent the last twenty four years with the Bengalis. She states that now "they'd changed their faces" (253) and is shocked to hear the remarks:

Dirty Biharis, they said, go home or we'll get you. That day a group of them, so big, all men, turned up. Some of them were the sons of women we knew. Get out, get out, go to your murdering Punjabi masters, they shouted... say joy Bangla, Joy Mukti Bahini, one of them said - Victory to Bangladesh and its liberation army. (253)

The point is very obvious that Biharis have neither identity nor homeland. Her account of the murder of her husband is reflective of the otherness. Anyone, who is now not ready to join hands for the free 'Bangla' movement is taken as 'the other' and punished. Her husband is murdered as he shouts slogans:

This is Pakistan. Pakistan Zindabad. I'll live and die in Pakistan. Then die, said the one who'd been ready to attack me, and he set my man on fire. I swear he did. The stench of burning flesh still fills my nostrils. I saw my Badshah burn, still screaming, Long live Pakistan (254)

She states an incident after her migration. The family has migrated to West Pakistan in good hope. They have taken the West Pakistan as a literal homeland but pass through again the same bitter experience of alienation. Karima narrates the hard times:

The big heavy men around us reminded me of the Punjabi soldiers I'd seen in Dhaka, or because among all these strange people I suddenly felt strange, and foreign, and poor. We were small and thin and dark and the Urdu we spoke was alien to the people around us, we could scarcely make them understand us, even though we thought we were speaking their language and we understood them quite well. Bengali log, they called us, but we were Bihari and Pakistani, we thought, even if we'd never seen Bihar and were new in Pakistan (255)

Life has not changed for the Biharis in the West Pakistan even after migration. They are still neglected and continue to suffer from alienation on ethnic grounds. Alienation continues to haunt her even in London. Karima is humiliated, life is difficult for her and the other people like her. She informs that "life isn't any easier here for us, people stare and curse at you on the streets and threaten you in your shop late at night. And the hours are so long. This isn't a good home" (260).

3.11 The Picture of Alienation in "The Heir to a Severed Arm":

"The Heir to a Severed Arm", the story, implicitly brings alienation to the forefront as it exposes the exploitation of the East Pakistani people by the West Pakistanis in all walks of life. The arm that is cut metaphorically stands for the East Pakistan. The violence has been inflicted upon the East Pakistanis due to alienation. The West Pakistanis are not ready to listen to their just demands of the East Pakistanis. The Bengalis have now started to resist against the West Pakistanis. The resistance reflects that now the Bengalis have alienated themselves from the West Pakistanis. As a result of the ethnic riots, civil war has erupted and has claimed lives.

3.12 The Problem of Alienation in "City of Sorrows":

Ironically, it was after 1947 that the citizens of one country, the East Pakistan and the West Pakistan started growing further and further apart, despite all attempts of national integration. The fault lines had always been there. The short fiction "City of Sorrows" highlights the element of alienation. The rape of the Bengali girl in front of her brother by a West Pakistani; and the rape of a West Pakistani girl in front of her father in law by a Bengali

youth are two unfortunate incidents that have taken place due to alienation. Alienation has made them forget the bond of brotherhood and split them into two.

The discussion of the selected texts makes the point clear that the fictional representations of *Fault Lines: Stories of 1971* have provided an in-depth analysis of the problem of alienation. The detailed analysis has established the fact of social alienation of the Bengalis and the Biharis due to cultural, lingual, ethnic and even religious factors by the West Pakistanis. Alienation has played a significant role in the painful secession of Pakistan and is amply presented by the writers of these short stories.

CHAPTER 4

THE PRESENTATION OF SUPPRESSION AND VIOLENCE IN *FAULT LINES: STORIES OF 1971*

The colonisers, whether external or internal, always seek to destroy the colonised population. The history of colonisation, from colonialism to internal colonialism, is shot through with violence. The struggle for freedom has its roots in suppression and resistance, and the road to success, always, passes through violence. Violence grips both the perpetrator and the suppressed during the phase of decolonisation. Fanon states “decolonization” or political independence, “never takes place unnoticed, for it influences individuals and modifies them fundamentally” and “decolonization is the putting into practice ‘The last shall be first and the first last’, therefore it is always successful” (1963:36-37). This replacement “will come to pass after a murderous and decisive struggle between the two protagonists” (Fanon 1963:37) and by turning the scale, including that of violence.

The emergence of Bangladesh or the partition of Pakistan in 1971 is decolonisation and is replete with violence. Pakistan remained united for twenty-four years and the way it split into two is sorrowful. “The wonder was that Pakistan had remained united so long. The pity was in the violence and bloodshed with which this disintegration took place” (Zaman and Farrukhi 2008:xiv). Violence, of all sorts, was inflicted upon the victims and it was not confined to “clashes between armed groups of men, but harmed and destroyed unarmed, unresisting civilians of all ages” (Saikia 2011:4). The violence

recorded, during the period of unrest and turmoil, is many fold; it is mental, physical, cultural, economic, ethnic and military as well. In the East Pakistan many, including Bengali, Bihari, Hindu and Punjabi etc. became the victims of violence. Violence has been at large and it has left unflinching scars on the minds of the victims.

Fault Lines: Stories of 1971 is an attempt to unveil the acts of suppression and violence. The anthologists agree that “the stories of 1971 have to be told and heard” (Zaman and Farrukhi 2008:xi) and it is specifically said in connection with suppression and violence during the troublesome times of 1971. The fictional representations of *Fault Lines: Stories of 1971*, sketch the true picture of the hard times. All the selected stories are written in the backdrop of internal colonialism, suppression and violence.

4.1 The Picture of Violence in “The Sin of Innocence”:

“The Sin of Innocence” familiarizes with the suppressed times of the East Pakistan, that later turn into sheer violence. The story encircles a time span of more than 24 years or so from the emergence of Pakistan to its painful partition in 1971. An Urdu speaking family has migrated to Bengal, that later on turns into East Pakistan, in the hope of freedom. They find no literal freedom there. The military rule is in vogue and the people are forced to remain silent. They are treated harshly when they talk about their basic rights and demands. The military uses force to silence the Bengali people. The son raises objections against suppression by the military and tries to make his father, who is a strong supporter of the government, realise that also. The conversation, which takes place during the times of 1958 and 1959, between father and his younger son and the mother’s intervention reflects suppression:

What wonderful things you say, Baba! That would be like snatching sugar cane from an elephant. Is all this possible in a system where free speech has been silenced?"

"It is best that you keep out of the debate of what is possible and what is not possible by keeping quiet. It is best for all of us this way," Baba said sternly.

"Even if we were to silence ourselves, don't you think others will raise their voices about these timely issues? I believe that even if our lips were to be sealed the very walls would speak.

"But I say you should hold your tongue. Are you getting ready to go back to jail?" Amman looked at Chote Bhaiyya in terror (2008:10)

The talk clearly highlights suppression and resistance of the East Pakistanis. They have now started to raise their voice for the just cause and to demand 'equal rights', and 'freedom'. But unfortunately these are denied to them. They are being treated as second rate citizens in their own country. There is no freedom of expression and no equal rights. They are treated harshly when they talk about their basic rights and demands. Those who dare to speak the truth are made captives. Pakhi's remark is very relevant when she confronts her mother in law that "it is only we, who even when handcuffed, dare to speak the truth. Fear the moment when the fury of the storm will blow everything with it" (11). The talk also implies that people are harassed by all possible means by the government.

The gruesome picture of family's murder and rape of the girl in the end is a proof of violence. All have been victimised indiscriminately and the lone survivor narrates:

Evil overpowered good. The enemy attacked with full force and man lost his humanity. Fire devoured *Bade Bhaiyya's* garden. Pakhi, hair in disarray, fluttered like a thirsty bird, clung to each person in an attempt to save her home. When she, herself, regained consciousness the garden had been reduced to ashes. She looked into *Bade Bhaiyya's* "open, lifeless eyes, eyes that carried pride of life and the light of confident and certain love till the very end. Eyes that had erased their own identity in the dream of a brighter tomorrow were open in amazement now...Pakhi's beauty had been reduced to ashes. Her tiny, unopened buds had been consumed

by the flames. And she...she herself lacked the strength to die,
so she had drunk the poison of life (15).

The killings and the rape are horrible acts that speak of nothing but violence. The innocents, who have pinned their hopes for better future, are punished for no crime. Such fictional representation presents the seamy side of the state of affairs in the East Pakistan. Life, for all, has become really hard and miserable there.

4.2 The Depiction of Violence in "Sleep":

The story "Sleep" reflects suppression and violence, and focuses mental torture, physical punishment and the death of a West Pakistani living in the East Pakistan. The protagonist is troubled by a group of boys and forced to remain awake for four consecutive nights. The boys want him to take side with the East Pakistanis in their struggle for freedom. They press him to say "Joy Bangla! Mujib Zindabad!" and his refusal, results in his sleepless nights. This punishment is inflicted upon him "not for any crime, but rather for being a West Pakistani" (2008:30). He passes through a miserable state.

The misery of sleeplessness becomes the cause of his murder at the hands of the forces. The protagonist surrenders to the demand of the boys on the fifth night and "could not stand the lack of sleep any more. Poking his face out of the window he screams "Joy Bangla!" (31). The other groups of boys keep on coming and he keeps on repeating "Joy Bangla!" and "that was the night of 25th March...the army was pursuing the rebels. It was attacking their strongholds" (31). The protagonist has no idea of the developments and as he tries "to get to sleep after five days" (31) later in the night the forces knock at his door and he half asleep screams 'Joy Bangla!' from inside, mistakenly

takes the forces as the boys and does not open the door. The forces take him as a rebel and kill him. The officer in-charge signals a soldier who "with the muzzle of his sten gun shattered the windowpane and, thrusting it inside, opened up with a rapid burst of fire. For a second the man's body leapt up on the bed, shuddered, and then lay down in eternal sleep" (31)

The story presents suppression and violence against the East Pakistanis or the Bengalis. The military regime is not ready to listen and entertain any demands of freedom by the East Pakistanis. The East Pakistanis are taken and treated as traitors. Whosoever tries to raise his voice and demands freedom, meets the same treatment as is given to the protagonist of the story.

4.3 The Presentation of Violence in "Half-Skeleton":

"Half-Skeleton" is oppression personified. It is a dialogue of self and soul. The soul is injured and shattered into pieces. The pen picture of the half-skeleton is very horrible and heinous "a statue made out of bones, emptied of the fire of life, placed on the earth like a ravaged city. His single remaining eye filled with a hateful, mocking laugh and the torn lips on his half-face spelling out a savage song of oppression" (2008:129). The story shares the tale of atrocities done to the East Pakistanis by the West Pakistanis. The reference towards the subjugation and suppression is indirectly hinted through 'the sun'. The sun, symbolically the East Pakistan, is harsh towards the West Pakistanis and "perhaps it has come to know about the oppression the people in the East have been subject to for many centuries. Perhaps it has understood that its people are dying of hunger and mothers are selling the milk from their breasts for a mouthful of rice" (129). The violent approach and attitude of the West Pakistanis has made life extremely difficult for the East Pakistanis. The East

Pakistanis have become victims of suppression and violence for reasons like demand for equal rights, development and recognition etc.

The West Pakistanis are responsible for the suppression and violence in East Pakistan and have “spread gunpowder and death over the golden lands of Bengal” (131). The story at another point further presents the violence inflicted on the East Pakistanis by the West Pakistanis as the half-skeleton states that “these men in uniforms from the west are also trying to wash it – wash it with the blood of Bengal – and the thousands of beautiful young women who are like graves” (132).

4.4 The Problem of Violence in “Expelled”:

‘Abdul Batin’, the central character of the story “Expelled”, is beaten and humiliated by his class fellows for being a Bengali and hence a traitor:

Traitor! Traitor! the boys were chanting. Maqsood would utter one word and all of them repeat it. “Bengali Babu came/ Brought a stolen hen... Hen used her claws/ Bengali Babu’s bald... the stinging sound of slaps raining down on Abdul Batin’s head and from which he could not shield himself with his hands... Abdul Batin’s pants had become even wetter than his face... Shame, shame! Chee, chee! Shame, shame! Maqsood was shouting and all the boys were clapping... moving around in a circle and Abdul Batin was standing in the middle (2008:138).

The incident and the story highlight physical violence, the negative mindset and the propaganda against the East Pakistanis. The West Pakistanis seek to prolong their rule, suppression and subjugation of the East Pakistanis by such propaganda. The East Pakistanis are labelled as traitors and are ruthlessly suppressed and crushed. The way Abdul Batin is beaten and humiliated, symbolically, reflects the fate of his lot at the hands of fellow brethren, the West Pakistanis. The innocent boys, who have not come of age and are unable to judge a traitor, call Abdul Batin a traitor and torture him. Their act which

exposes their sick mentality, prejudiced approach and violent attitude has its roots in the hatred and intolerance of their elders, the West Pakistanis, for the East Pakistanis. The elders are so poisoned that they have injected the same poison into the innocent minds and corrupted them too.

4.5 The Issue of Violence in “Bingo”:

The acts of military suppression and violence are brought into the limelight in “Bingo”. The story presents the viewpoint of a military officer. The horrible acts are committed against the Bengalis in the name of peace, solidarity and nationalism. Safeer provides justification for any act of brutality and violence by stating that “everything is fair once your national integrity is at stake” (2008:159). The major reason, actually, for those brutalities is the colonial mentality and prolongation of the rule of suppression.

The reference is made towards this suppression by Tajassur ullah during the supper with the C.O. He boldly opines that “people are forced to fight when they are exploited and transgressed against. And bravery is good only if it is used in a just cause. If it is used to oppress, it is evil” (156). Tajassur ullah is treated harshly by the Adjutant and cautioned to remain silent in front of seniors is another befitting example of suppression. The Adjutant yells “blast your damned idiotic opinion you bloody tit of a second lieutenant. Don't you dare utter a squeak when your seniors are talking. O.K? Do I make myself clear?” “Yes, sir” (157).

The Bengalis are made victims of violence and humiliation. Safeer during the conversation reveals his intention to Tajassur, calls it loyalty also, to act upon the orders of the C.O to “roast your Bingo friends alive... because

they are Pakistan's enemies... Indian agents" (158). Yet again Safeer narrates the account of brutal killings of the Bingos in a very insulting manner. The officers have now turned into saddists:

We did roast the traitors in that village. First the troops surrounded it and then the machine guns blazed away. The vermin came out and ever so happily the crack shots took them on. It must have taught them a lesson not to hide the traitors any more (159)

The forces have no soft corner for the East Pakistanis at all. The East Pakistanis are nothing but the traitors. The army neither knows the East Pakistanis nor their demands. The army is bent on torturing and killing the East Pakistanis. The brutal acts seem to be a sport now and they enjoy those.

The forces feel proud in inflicting violence upon the Bingos. There is no human side to the sufferings of the Bingos:

Major Ali Ahmed was an expert in bringing in *Bingos* as a net brings in fish. We would shoot them slowly one by one. It improved my target practice a good deal. The bastards cried for pity and whimpered like dogs (159)

The army attacks on the villages and kills their men. They also rape their girls in order to humiliate the East Pakistanis. Safeer narrates that "the good old Second-in-Command was a playboy and all of us had laughs to think of the Bengali girls who came out of his room in the morning looking as if they had been ridden by a stallion" (159) and he talks about his own indulgence and shamelessly expresses his liking of that filthy activity to rape:

I got my first girl too one day...The stupid wretch cried out in fear and recoiled from me...This angered me and I had to slap her across the face before she became quiet. The rest was fun ...I learned the rules of the game slowly and brown bodies became good to play with. (159)

Yet another account of violence is provided when the army attacks the village and kills a number of innocent civilians. The detail reveals the excitement of the perpetrators of violence:

The scene was rather like some Second World War movie, except that brown-skinned people ran out like chickens with the heads cut off. The Bingos are such cowards in front of soldiers I thought as I turned the machine guns on the main exit. The rush of the women stopped as many rolled in blood and confusion. (160)

Later on, the oppressors also become the victims of same violence and taste its might. The forces get trapped during the raid on the village and Safeer narrates "then hell broke loose" and "our jeeps were hit by bullets" (160). Safeer is "given a blow" (160) in the head and taken as prisoner. The remarks of Major Saif-ur-Rahman of the Bangladesh army are very significant to understand the acts of violence committed by the Pakistan army. He says:

You are colonists, like the French in Algeria and the Belgians in the Congo. Had you been as sensible as the British, you would have withdrawn gracefully. But no. You'll get innocent youths fresh from PMA and open-mouthed recruits butchered first before your generals see any sense. You will have to be pushed out. You won't go. (161)

It is very clear that such brutalities are committed for the sake of personal rather than national interests. The East Pakistanis are never treated as equal and the bond of brotherhood is missing. The picture provided to the army and the people by the authorities, sitting at the helm of affairs, is prejudiced. The Bengalis are humane like Tajassur and his family. Tajassur rescues Safeer and hides him in his own home. There Safeer is shocked to find and realize that he is not treated as 'the other' being West Pakistani. He states "there was warmth in their house which made me melt. It was lovely" (163).

The ending is again full of violence and ingratitude. Tajassur is about to take Safeer to a safe place when the army personnel come to rescue Safeer. They kill Tajassur and rape his sister to death. Safeer shares that brutality:

And I was about to get in when the deafening burst of a machine gun rocked us violently out of it... I saw Pakistani commandos enter the house. Tajassur leapt up like lightning but, before he could shoot, he was bayoneted. ... The commandos were in the house... We went in... The world broke into mad patterns. Amina was naked, raped - dead? Stabbed! And Tajassur's mother was wild. She tore her hair. She flung things all around.... I couldn't meet her eyes. I couldn't stand her grief. She was living in the agony of death.... I took the Captain's sten-gun and shot her - to end her agony with pity in my heart. She looked at me as if unable to believe the depth of human ingratitude. Then she fell down dead (164).

The painful reality dawns upon him that the Bengalis are not traitors but noble and dignified in stature. It is their own prejudiced approach that has taken them, the West Pakistanis, to such extremes. The officer even regrets all that has taken place.

4.6 The Element of Violence in "The Killing Fields of 1971":

The title, "The Killing Fields of 1971", of the story signifies the suppression and violence; and the painful reality of 1971 war is reminded through this fictional representation. The root cause behind the war, which is the worst form of violence and destruction, is suppression, exploitation and violence. The nightmare of the protagonist is reflective of horrible and painful reality of the war. The city is deserted of its folks and other living creatures are symbolic as it refers to the destruction and deaths as a result of the fatal calamity. The man is frightened by the horrors of war and he cannot bear it any more.

4.7 The Point of Violence in “British Graves”:

Migration and partition never take place without violence. In “British Graves” the violent treatment which the migrants meet during migration is best explained through the simile of the jamans as “you put them between two dishes and shake them up violently, so that their skins and inside gets pulpy and comes out” (2008:211). The pain of displacement is only felt by those who have been through such hard and violent times. Life and displacement shake the migrants violently and bring worries, miseries and pain for them. They get affected by that mentally, physically and spiritually. The personal and social fabric of their lives is shattered to pieces.

4.8 The Theme of Violence in “A Grave Turned Inside-Out”:

The life of poor people, who have been a victim of the maltreatment at the hands of the West Pakistanis, is the theme of “A Grave Turned Inside-Out”. The title aptly signifies the difficult life and miserable living conditions of the poor. It is a sort of life in death and multiple factors like poverty, exploitation, ethnic differences, inequality and injustice are responsible for that. Their lives clearly speak of suppression and violence. The story presents violence in many ways. The light is thrown on Bengali- Bihari ethnic clashes and violence that “Bengali and Bihari goondas began to kill each other indiscriminately with knives and sticks, and hooligans hired by politicians began to loot houses and violate the sacred bodies of the women of their opponents” (2008:222).

At another point the rape of Bengali woman Ameena is described. Hasan Ullah has settled an old score with her husband and his rival Nurul by humiliating her. He strips her naked and forcibly takes her away. Later he

rapes her too. He informs Nurul that “your Ameena – no, my Ameena – no, the lower part of your Ameena’s body speaks such beautiful Bengali – that I feel as if I am in Heaven” (223). Ayesha and Nurul become victims of violence as they reach Karachi after many hardships and try to settle in a Bihari colony. Two persons supposedly from house controlling authority catch them. One beats Nurul and takes him to police station and the other grabs Ayesha and rapes her to death.

4.9 The Factor of Violence in ‘*I Am Game*’:

The story “I Am Game” is about sexual violence. Life is, no doubt, a game and so is Afroz’s mother. She becomes a sex worker, firstly in order to save and protect her daughter, and secondly to earn a handsome amount for her living. Her life and decision convey that the weak are always exploited. This is violence as she is forced to sell her body. She is unable to get her share from the society in an honourable manner.

4.10 The Depiction of Violence in “Karima”:

Karima, the central figure, shares the horrible experiences of violence in “Karima” – the story. It is a long story of her life, sufferings and violence. The violence is spread in her life from the riots in East Pakistan, the war in 1971 to her second migration to London. She recalls the violent days in her life as the turbulent times of unrest come to her mind. It is terror personified when the forces attack Dhaka:

Those last terrible days in Dhaka. My boy was two years old. First the Punjabi soldiers had come in from across the sea and begun to pillage around the edges of the city, so people said, and people said that Bengalis and Biharis alike should run for their skins. There were stories of massacres - of students, peasants, passers-by (2008:253)

There are accounts of genocide at the hands of forces. Another violent account is stated as she recalls the murder of her husband. He is burnt to death and that speaks volumes of violence. His crime is that he loved Pakistan:

I'll live and die in Pakistan. Then die, said the one who'd been ready to attack me, and he set my man on fire. I swear he did. The stench of burning flesh still fills my nostrils. I saw my Badshah burn, still screaming, Long live Pakistan (254)

Karima runs away from the house of her mistress in London to take refuge with the Bengali butcher. She comes running to him due to fear of being caught; the fear refreshes her memories of the past. She recalls that "the open market was Dhaka on fire, and if I didn't move calmly one side or the other would get me. I made my way to the butcher's shop" (259).

4.11 The Portrayal of Violence in "The Heir to a Severed Arm":

The title of story "The Heir to A Severed Arm" reveals that it is about suppression and violence. The scene is the mortuary of a hospital where the dead bodies of "those killed in recent riots" (2008:298) are laid. The bodies are being handed over to their legal heirs but the search for legal heir is still on for the severed arm. The killings and the cutting of the arm are brutal and horrible acts committed. The severed arm that is cut literally stands for suppression and violence.

The numbers of people who come forward and claim to be the lawful heirs of the severed arm are from middle and lower strata of the society. They are all poor and now suffering the most due to the loss of that severed arm. It is the only source of hope, earning, support and life which is now no more in their lives. Their appearances and living conditions tell the whole story of their lives that revolve around suppression and physical exploitation. All of them,

being physically exploited, are, no doubt, the victims of suppression and violence.

Symbolically the severed arm stands for the painful separation of the East Pakistan – now Bangladesh. The light is thrown on this bitter reality when the crazy person, ironically he is not crazy and makes a sane remark, refuses to take it back as it is dead “in these twenty five years, this country has given you two arms and it has taken away one of my two arms” and “you took a living, throbbing, pulsating arm and instead of it you give me back this dead arm!” (302). The dead arm is of no use and “give me back my living arm” (302).

The little girl comes forward and makes her claim that “my mummy tells me that at one time daddy used to have both arms... and he used to write the truth” and later on it is cut off “the same arm which had the truth-writing hand” by “the representatives of justice” (303). The account significantly highlights suppression and violence. The path of truth was not easy to tread upon in those torrid times. The remark of Sir Charles Napier desi is very poignant “if you keep on delaying your decisions like this, then this arm will come alive once again and it will be a danger to Islam and the ideology of Pakistan” (309).

The severed arm is taken away by a baby confidently in the end has symbolic overtones. The new born baby is the Bangladesh.

4.12 The Theme of Violence in “City of Sorrows”:

The short story “City of Sorrows” is a painful account of suppression, violence, rape and death. The three men share their horrible experiences.

Rape is one of the worst forms of physical violence. "City of Sorrows" brings forward two painful accounts of rape. The first account of rape is that of a brown-complexioned Bengali girl by a West Pakistani. She is raped in presence of her brother and he is forced to "strip her naked" (2008:311). She is terrorized and "let out a scream of fear" and, "trembled like an aspen leaf" (311). The girl's humiliation and rape also indicate ethnic enmity, intolerance and physical violence.

The second account of rape is that of a West Pakistani girl by a brown-complexioned Bengali young man. She is raped too and in front of her father in law. The old man is forced to "strip" his "daughter-in-law naked" (313). The old man begs "young man be merciful and spare our honour" (312) like the young brother of the Bengali girl but in vain. He is also terrorized and humiliated along with her daughter in law. The above examples not only reflect violence but hatred of the West Pakistanis for the East Pakistanis and vice versa.

The violence and suppression is illustrated in the story through the following description. The man is on the run and sees "corpses far and near but not a living soul anywhere" (313). The corpses are of those persons who are killed in the riots. He is "bewildered" and "walked up and down the place, from lane to lane and from alley to alley, only to be met with the sight of shops with their shutters down, deserted streets and empty alleys" (313). The desolate place throws hint at the fear, suppression and violence. He notices "the upper windows of certain houses opening just a little bit to reveal a pair of frightened eyes and then shutting up hurriedly" The place is weird and he puts a question to its inhabitants "tell me, men, what sort of a place is this and

what disaster befell it, turning its houses into prisons and emptying its streets and lanes of people?" and they replied him "luckless man, you are in the dolorous city and we, its ill-fated people, dumbly await our death... we do belong to that very tribe of homeless ones" (315). They have been victims of terrible violence and lived "through a night of terror and torture" (316). The suppression and violence inflicted upon the colonised people is a universal phenomenon and ranges from local and regional level to national and international level.

The analysis, in the light of the selected literary accounts of *Fault Lines: Stories of 1971*, has made the point clear that violence was at large in those horrible days of 1971. All were –the Bengalis, the Biharis and even the West Pakistanis, made victims of suppression and violence by the West Pakistanis. Suppression and violence were the major factors that led Bengalis' resistance and struggle for decolonisation. The issue of violence has contributed towards the secession of East Pakistan and has been amply highlighted by the writers of these short stories.

CHAPTER 5

THE PRESENTATION OF RACIAL OPPRESSION IN *FAULT LINES: STORIES OF 1971*

Racism, far from being a problem of the past, “continues to circulate and reproduce itself in multiple guises that not only marginalize and exclude particular minority out-groups, but also represent them as “other,” “different,” and “lesser than” the dominant in-group” (Augoustinos 2009:43). According to Gannett “Race is a social construct without biological foundation” (2001:482). Vorster states “from the sociological point of view, the concept of “Race” describes a “group of people with the same physical characteristics and with notable cultural and social similarities” (2002:296). Racism helps one to devise certain insidious ways in which particular minority groups continue to be positioned as not only inferior but, in some cases, less than human. This hierarchical representation of social groups in which particular groups are attributed with higher-order qualities and traits than others has a long history. Marthe Augoustinos states, “although notions of race and racial difference have been transformed over time to rely less on biological framings, remnants of these representations persist in ordinary (and scientific) sense-making practices to account for group differences and in representations of “us” and “them” (2009:44)

The selected short stories of *Fault Lines* on the theme of 1971 deal with the life of the East Pakistanis – the Bangladeshis. The fictional representations inform the readers how one nation, the East and the West

Pakistanis, was divided and sub divided into different groups – Punjabi, Bengali and Bihari – on the basis of ethnicity, language and culture. The unfortunate side to the story was that all were the believers and the followers of one God and the Prophet (PBUH), and, the homeland, Pakistan was won in the name of Islam. The basic teachings of the religion is that all are equal and no one has any superiority, whatsoever, over the other. The fictional representations make one realise that all, particularly the West Pakistanis, were moved away from their origin and stuck in western ideas and beliefs which only led them towards the path of destruction. The stories provide an insight into the lives and the treatment meted out to the Bengalis, the East Pakistanis, by the West Pakistanis. The Bengalis were maltreated by their fellow brethren, the West Pakistanis. They were considered, taken and believed to be a race, the Bengali race, due to their brown complexion. They were considered inferior and were regarded as sub-human. The chapter brings in focus the otherness of the East Pakistanis on racial grounds. The racial oppression has not been confined only to the Bengalis in the East Pakistan but the Biharis have also become victim of that.

5.1 The Depiction of Racism in “The Sin of Innocence”:

The element of racism is conveyed through this fictional account. It is about the migration of a family and their life in Bengal. This story presents racism in a double-fold manner. The East Pakistanis are considered a different race being Bengalis by the West Pakistanis; and the migrated family, the Urdu speakers, is also viewed as another race, the Biharis, by the East Pakistanis, who are already a victim of racial oppression.

Pakhi the daughter in law is a Bengali and the remark in the story about her of late acceptance in the family reveals that it has been due to racial prejudice:

Amman and Baba who had initially very little interest in her person, and had tolerated her membership of the family as an unpleasant duty, were delighted with her astonishing fecundity... Two rooms in bungalow number T/80 were in the exclusive control of Pakhi, and her little princes and princesses (2008:8)

Another remark, in the story, that "Bengali women are sorceresses" and "Bade Bhaiyya's marriage to Pakhi being a successful demonstration of Bengali magic" (11) is full of racial prejudice for the women folk. The Bengali women are taken as magicians only. Their love, loyalty and sacrifice are thrown into the background. The sacred institution of marriage and conjugal love is humiliated for the sake so called superiority.

The arrest of Pakhi's brother, Amman's anger and remark "who can say anything about him? He seems to take pleasure in getting himself handcuffed. Where we come from, only hooligans and vagabonds go to jail" (12) is yet another proof of racial discrimination and considering the Bengalis as 'the other' belonging to an inferior race. The family also suffers at the hands of Bengalis due to ethnic differences. The racial oppression is highlighted as the father resists his elder son's migration to Phool Bhari and says "my experience is that grafting ourselves on this soil will not make a difference. A graft will always be seen for it is" (9) the emphasis is on the point that they are and will remain 'the Bihari'.

5.2 The Point of Racism in “Sleep”:

The West Pakistani living in East Pakistan is taken as ‘the other’ and hence “the boys decided that he should be punished. Not for any crime, but rather for being a West Pakistani” (2008:30). The behaviour and treatment meted out to the protagonist of the story has racial overtones. The East Pakistanis, too, take the West Pakistanis as a different race, the other, on lingual and cultural grounds. Here the race imagery does not come into play from biological and black colour perspective but as a reaction due to racial oppression of the East Pakistanis.

5.3 The Element of Racism in “Half-Skeleton”:

The racial element is also described in the story “Half-Skeleton”. Half- Skeleton symbolizes ‘the othering’ of the Bengalis, the East Pakistanis, on racial grounds. The West Pakistanis’ hatred for the East Pakistanis and vice versa has its roots in racism. The West Pakistanis suppressed and exploited the East Pakistanis on ethnic grounds and differences.

5.4 The Picture of Racism in “Expelled”:

The element of racism is also present in the story “Expelled”. The title “Expelled” says it all. Abdul Batin is humiliated and beaten because of being Bengali, the other, from a different and inferior race. The remarks about his appearance and manners by his class fellows clearly speak of racial differences and sub-human status:

I would perhaps never have known that they were any different from us. They would have been just like the other boys. Except that they were darker and their teeth gleamed when they laughed” and (Whenever he laughed, his white teeth gleamed against his brown skin) (2008:134).

The Bengalis being brown complexioned are taken and treated as a different race. They are considered inferior because of their colour. This colonial approach has its roots in the West and its 'prejudice' for the East as 'orient' as described by Edward Said.

The remark about Abdul Batin's manner of eating clearly reflects racist element and his treatment as an 'other' "Look, look, the hungry bugger is stuffing himself with bhaat and fish!" (135). He is insulted and the main reason for his humiliation is his ethnicity. The other boys are seen eating too but no negative remarks are passed as they are considered to be belonging to superior race. The visit of his mother to the school where she is at once recognised "from a distance, that she was his mother: dark-skinned and with a gleaming smile" (136) yet again asserts racial tendency towards the Bengalis.

In the story at another point when the talk is about the Bengalis, the boy says, "of course, I knew who they were. Just as we all knew who everyone in the class was. But that this would make a difference was something I could not have imagined before" (136). The Bengalis are taken as 'traitors' and this labeling too has racist colouring to it. A racist element adds to the seriousness of a crime. Abdul Batin is innocent and has not committed any crime but his humiliation and torture establish the point that the Bengalis are inferior and hence need to be kept at an arm's length.

5.5 The Theme of Racism in "Bingo":

The story "Bingo" also brings racial element into focus. The army officer Safeer narrates the events. The educated elite is also influenced and prejudiced by racist approach. The negative side is exposed. Tajassur is a Bengali, and becomes a victim of racial prejudice. He is humiliated in the

academy. His humanity is mistaken as cowardice. They, the cadets, call him a 'sissi'. Tajassur is taken as "a sub-human creature" and who "knew no discipline" (2008:153). He is considered to be a traitor and hence called 'Bingo' when there is no reason to call and blame him so. Safeer narrates:

He was a Bingo, you see. He belonged to Dacca itself, and East Pakistan had begun kicking up one hell of a row to get separated from West Pakistan. We called him a "Bingo" and a "traitor" and Sheikh Mujibur Rahman's ADC. I went a step further and called him "Marshland minion." I told him, he would be the minion of old Mujib and since all his land was marshland so - the title! (154)

Safeer narrates another incident that "Tajassur reported late that evening and Capt Maqsood ragged him a great deal for grinning like an ape" (156) is reflective of racial bias and hatred. The treatment meted out to 'Tajassur' as a gentleman cadet and later as an officer of the army speaks volumes of corrupt mental approach and narrow mindedness. Tajassur is not given the essential human respect and devalued only for being Bengali.

The point when Tajassur confronts C.O for his wrong approach that "there are no martial races" and "People are forced to fight when they are exploited and transgressed against" (156). He makes it quite clear that "bravery is good only if it is used in a just cause. If it is used to oppress, it is evil" (156) and asks for an end to racial oppression.

The fatal working of the prejudiced mind in the back drop of internal colonial and racist approach is witnessed in the fields of East Pakistan. The Bengalis are considered inferior race and hence sub-human, too. The label of a different race is attached and many heinous crimes are committed in the name of superiority. Safeer recalls certain in-human and violent acts committed in the name of racial oppression. He tells that "Major Ali Ahmed was an expert in bringing in Bingos as a net brings in fish" (159). Safeer is also affected by

the same racial prejudice and his account that "it improved my target practice a good deal. The bastards cried for pity and whimpered like dogs. I think this is a race of slaves" (159) clearly speaks of his cruelty and evil mentality. The Bengalis are considered sub-humans. The army officers have become sadists as they "delighted in torturing the Bingos to extract information from them" and it is thought to be the most appropriate way as "these stubborn people didn't talk as long as you treated them humanely" (159). The coming of age of Safeer is celebrated in a disgusting manner. He slaps a Bengali girl to silence first and then rapes her. Safeer feels proud of that and has no shame to share that "the rest was fun but she kept lying like log...I learned the rules of the game slowly and brown bodies became good to play with" (160). The ruthless killing of the Bengalis is enjoyed and narrated that "the scene was rather like some Second World War movie, except that brown-skinned people ran out like chickens with the heads cut off" (160). The point is very obvious that Bengalis are taken as a race and rather "treacherous" and "vile race" known for murdering their officers and who "knew of no loyalty nor even unity of spirit. Nothing noble appealed to their conscience" (160).

Safeer is arrested and is in a state of shock. He is helpless and is at the disposal of the Bengalis. The picture of the Bengalis presented by Safeer is another proof of his racist mentality. He narrates his inner working of the mind to flee and states:

The door opened and a small mean-looking Bingo beckoned me to follow him" and he is taken to a room where "a number of ragged ill-clothed men were sitting ... they looked like animals. I had never seen men like that. Their animal faces scared me. This was not like war against a civilised army. These apes knew no Geneva Convention (160)

5.6 The Presentation of Racism in “The Killing Fields of 1971”:

The short fiction, “The Killing Fields of 1971”, is expressive of the condition and nature of treatment given to the East Pakistanis in the war of 1971. The imposition of war upon the people of East Pakistan, the acts of violence and the injustices were done in the name of racism. The West Pakistanis considered themselves superior and destroyed them.

5.7 The Factor of Racism in “British Graves”:

Racial discrimination is pointed out in the fictional account “British Graves”. The remark passed by Rowdy Bush in anger is very significant to understand and follow racial discrimination of the West Pakistanis in East Pakistan:

This is the difference,” he said “between you and us. When you leave a country, you forget the living who are left behind. We don't even forget the dead who fell for the sake of Great Britain. “There will always be England. Good day, Sir.
(2008:219)

The Bengalis were taken as a race and therefore degraded and crushed. The West Pakistanis completely forgot the East Pakistanis, their brethren, due to racial hatred and intolerance.

5.8 Racial oppression in “A Grave Turned Inside-Out”:

The short story “A Grave Turned Inside-Out” exposes Bengali- Bihari ethnic conflict. The Biharis have given everything to the land of Bengal – the East Pakistan. They, the Biharis, have merged themselves completely into the customs and traditions of the Bengal. The Bengalis have not accepted the Biharis even after twenty-four long years. The major cause of non- acceptance and to consider the Biharis as inferior is racism. Ayesha is treated as “not a

Bengali, but a Bihari” (2008: 221) and all of a sudden she “ was reminded of the fact that she was not really a Bengali - that she was a Bihari - that she was not the daughter of the soil - that, even after twenty-four years, she didn't belong there - that she was stateless” (221). Racial oppression is responsible for such treatment.

At another occasion when her husband is ready to fight with Nurul, his friend, to save Nurul's wife from Hassan Ullah, Ayesha begs him not to take sides with Nurul in the fight against Hassan Ullah on ethnic grounds. She tries to stop him and begs “don't forget that you are a Bihari - Hassan Ullah is a Bengali - So is Nurul ... Let him go and rescue his wife from the clutches of that goonda ... Why should you interfere?” (223).

The examples clearly speak of the Bihari's racial oppression at the hands of the Bengalis. The Bengalis, the East Pakistanis, here reflect the same narrow minded and prejudiced approach, like that of the West Pakistanis, which has been a root cause of their own victimisation, suppression and alienation on racial basis.

Ayesha has strong hope to find her daughter and identity in Pakistan. She is shocked to read the writing on the wall “Biharis go back” (228). The Pakistanis living in Karachi, also, have no sympathy and room for the migrated in their hearts due to ethnic differences. The bond of nationhood is broken and shattered to pieces. The unity has gone and it is further intensified when Ayesha asks for help as she is beaten, humiliated and raped but no one comes to her rescue and she dies.

5.9 The Element of Racism in “I Am Game”:

The story “I Am Game” brings racial hatred in an implied manner. The Bengalis are not welcomed in West Pakistan. The West Pakistanis continue to take the Bengalis as different and inferior race. Afroze’s mother has migrated to West Pakistan after the death of her husband and the partition of Pakistan. She feels lonely and that is pointed in such words:

She felt entombed in the sprawling rubble of her own existence. What else is there in a tomb except darkness and utter loneliness? She had not experienced such darkness in her life ever before. She felt as if she was eternally groping in the dark to find a way out. And her loneliness was so intense that she could not even hear her own voice. (2008:236).

She passes through a state of helplessness and exploitation due to homelessness; moreover, being a Bengali, she is an unwelcome guest in West Pakistan. She earns her livelihood with extreme difficulty. The West Pakistanis take the family as the ‘other’ on racial grounds and show no mercy for the migrated. Her decision to work as a sex worker is due to exploitation on racial grounds.

5.10 The Portrayal of Racism in “Karima”:

Karima the central figure in the fictional representation “Karima” familiarizes the readers with racial oppression. Racism is not confined to time and space and it is spread everywhere. She, being poor and Bihari, is suppressed, considered inferior and exploited, due to racial prejudice in East and West Pakistan, and in London as well.

She painfully states her homelessness and struggle for identity. She wants to be recognised and to enjoy equal status as first class citizen. The Bengalis do not want to recognise migrants like her as it will establish the rights of the Biharis. The Bengalis take Biharis as “refugees” only and

therefore Karima is hurt and puts a stinging question "But how could we be?" (2008: 253). Her self-explanatory remark, regarding her own desire in particular and the Biharis' in general, regarding migration unveils the truth that "if the only home we'd ever known had cast us away because we were suddenly foreigners, how come we were foreigners here, too, in Pakistan, the country where we were supposed to belong? Homeless here, homeless there" (253). The current status of Karima is that of an alien in East Pakistan due to racial difference. She is neither the East Pakistani nor the West Pakistani.

The killings and the plunder in the East Pakistan during turbulent times has ethnic roots as Karima states "first the Punjabi soldiers had come in from across the sea and begun to pillage... and people said that Bengalis and Biharis alike should run for their skins. There were stories of massacres - of students, peasants, passers-by" (253).

The East Pakistanis have not accepted the Biharis since their migration to Bengal, the East Pakistan, and the riots in 1971 have proved that. The Bengalis have started to express their hatred for the Biharis in an open manner and changed visibly. They openly say to the Biharis:

Dirty Biharis, they said, go home or we'll get you. That day a group of them, so big, all men, turned up. Some of them were the sons of women we knew. Get out, get out, go to your murdering Punjabi masters, they shouted. But we're not harming any one, this is our home, said my man in Bangla (2008: 253)

The family, who has been living there for twenty four years and has intermingled with the people completely, is treated so cruelly and degraded also. Even the most intimate have changed and become indifferent. There is only one reason to it and that is racism.

The second migration of Karima and her family to Karachi does not bring any positive change in the life of these miserable racially suppressed migrants. The people here, too, take them as another race as Karima shares that experience:

We were small and thin and dark and the Urdu we spoke was alien to the people around us, we could scarcely make them understand us, even though we thought we were speaking their language and we understood them quite well. Bengali log, they called us, but we were Bihari and Pakistani, we thought, even if we'd never seen Bihar and were new in Pakistan (255).

Such is the miserable life and condition for the poor migrants. Here they are taken as Bengalis and alienated, again, on racial grounds. Racial oppression is the root cause of all the miseries and injustice in the lives of the Bihari ethnic minority.

Karima shares another painful reality that exploitation in the name of racism in London and says, "life isn't any easier here for us, people stare and curse at you on the streets and threaten you in your shop late at night. And the hours are so long" (260). The point is very obvious that racism is a global dilemma.

5.11 The Picture of Racism in "The Heir to a Severed Arm":

This fictional representation "The Heir to a Severed Arm" presents suppression, violence and exploitation of the poor Bengalis as a result of racist approach. The severed arm symbolically stands for the East Pakistan. The part is cut due to racial prejudice and oppression. Several examples suffice to prove that it has been due to racial prejudice. The wounded man refuses to take the severed arm and says, "in these twenty-five years, this country has given you two arms" and now try replace "a living, throbbing, pulsating arm" with "this dead arm!" and he is unable to make use of "this dead thing?" and

demands "give me back the arm which was alive!" (2008:302). The division between the East and West Pakistanis that led to secession has been due to racism.

The search is on for its true heir. Many people turn up to make their respective claims. Mostly the people, who come up with claims, are poor and from the lower stratum of the society. They have been victims of racial oppression in one way or the other.

The claim that is made by a small girl implies that she is Bengali. Her father who "used to write the truth" is punished and his arm is cut by "the representatives, of justice" and "the same arm which had the truth-writing hand" (303). The claim of the boy that this is his brother's arm who being a labourer "used to work for sixteen hours and earn three rupees" and it "used to provide us our single daily meal, our medicine, and the rent for our hut" (304) and a father's claim that this is son's arm who "used to sell pakoras at the Sindhi Hotel in Lalukhet" (307) and "ever since" their disappearance "in the riots" the families "have all been starving" speak of indifference and racial oppression.

5.12 The Issue of Racism in "City of Sorrows":

"City of Sorrows" also brings racial oppression into focus. The first man gives an account of the rape of a Bengali girl. The rape and humiliation are a proof of racial oppression. He narrates "she was a brown-complexioned girl" and "was accompanied by a brown-complexioned young man" (2008:311) and she is stripped naked by her brother due to fear of "naked sword, hesitated briefly, and groped for his sister's sari with unsteady hands...

while I looked on" (311). The insult that is brought upon the Bengali family is because of racial hatred and narrow mindedness.

The story surfaces another disgusting account of racial oppression. The difference here is that a west Pakistani family becomes a victim of racial hatred. A Bengali man molests a daughter in law in front of her father in law as "the brown-complexioned young man...gnashed his teeth and shouted...off with her clothes then, greybeard!" (312). The accounts extracted from the fictional representation state and clearly reflect that, it is a sin to be controlled only by the mere passions and emotions in the name of race or ethnicity or ,even, nationalism. All this brings harm, insecurity, hatred, intolerance, humiliation and death.

In the light of the discussion based on the selected texts it is proved that the Bengalis and the Biharis were considered and taken as a different race and hence inferior. The discrimination was based only on colour difference and the so called superiority imbibed from once colonial masters, the British. This attitude of the West Pakistanis has been delineated and discussed. The Bengalis were, according to these short stories, subjected to racial oppression and marginalization. They were also made to accept the inferiority that had colonial overtones. Racial oppression has played a very damaging role, amply recorded and presented by the writers of these short stories, in the secession of East Pakistan.

CHAPTER 6

THE ELEMENT OF POLITICAL AND ECONOMIC EXPLOITATION IN *FAULT LINES: STORIES OF 1971*

Political and economic victimisation has been always witnessed in all forms of colonial rule from imperialism to internal colonialism. The trend has been followed to establish complete authority over the natives – the colonised. The colonisers, whether external or internal, have always exploited the colonised to continue the rule of oppression.

6.1 Political Exploitation:

The united Pakistan, that comprised East and West Pakistan, was won after a long and hard political struggle. The struggle had an ideology, the Two Nation Theory, and other political motives which served as a force and inspiration during that hard time. The major aim was to get a separate homeland for freedom – religious, political, economic etc. – of all sorts and true identity. The Bengalis, the Punjabis, the Pashtuns and the Sindhis all stood together and fought their way to success after many sacrifices from the colonial rule. All were Muslims and there was no ethnic rift amongst them, as Pakistan had been won in the name of Islam. Islam was the uniting and the binding force.

The Bengali version regarding the state of affairs in the country, after independence, was very different from that of the West Pakistani administration. According to the Bengalis, it was only after independence that ethnic rifts started to take place. The nation divided itself into multiple

ethnicities. The fabric of brotherhood was broken to pieces. The West Pakistanis began to exploit the East Pakistanis politically and economically. The Bengalis were deprived of their rights and equal share in power as well. They, the Bengalis, were forced to consider themselves a minority by the politicians, the West Pakistani politicians, then in power. That was done in order to prolong the colonisation. The strong desire to rule and continue the exploitation of the Bengalis ultimately resulted in violent and painful secession of the East Pakistan and ended internal colonisation of the West Pakistanis.

The Bengalis were victims of political exploitation in another sense as well. The key posts were held by the officers from West Pakistan. The officers used the position and authority to further hold and establish complete control over Bengali people against their wishes and free will. The authority of the officers also put them, the ruling elite, in a position to exploit the colonised financially. The Bengalis took independence as in-dependence and more as an extension of the colonial rule in the form of internal colonialism.

Fault Lines: Stories of 1971 focus the life of the Bengalis through fictional representations. The stories highlight the political exploitation of the East Pakistanis, the Bengalis, by the West Pakistani elite, the military and the politicians, sitting at the helm. The stories surface the suppression, anger, frustration as a result of imbalance of power, violation of rights and identity crisis after independence. The stories bring the lives of stateless and rejected people's painful reality to surface. The stories familiarise one with the turbulent times of plunder, killings, civil war and ethnic riots in the East Pakistan.

6.1.1 The Factor of Political Exploitation in “The Sin of Innocence”:

The story of the migrated family revolves around hope of freedom and identity in “The Sin of Innocence”. The migration to East Pakistan brings a little change in the life of the family. The reference about political exploitation is hinted that under the military rule people are forced to remain silent. Any talk about equal rights and share in power is dealt with an iron hand. The conversation among the three family members amply reflects the condition:

This military rule, what is your opinion of it?" Chote Bhaiyya bitterly put a question.

"Who has told you that it is brave or clever to support this order? Why don't you just take over the business of state? Who has stopped all of you?" Baba was a government servant and not prepared to hear a word against the government of the day.

"What wonderful things you say, Baba! That would be like snatching sugar cane from an elephant. Is all this possible in a system where free speech has been silenced? (2008:10)

The conversation brings suppression of the East Pakistani people to the front. Now people in East Pakistan openly speak and demand ‘equal rights’, and ‘freedom’ in form and spirit. The denial to give equal rights and freedom to the Bengalis is due to their current status as ‘B’ class citizens and political exploitation.

The free thinking and speech is curbed so that no one may raise the voice against political injustice. Anyone who dares, and tries to tread the path of truth is made captive. The Bengalis do dare, and stand against the political exploitation as is evident from the remark of Pakhi when she boldly asserts to her mother in law that “it is only we, who even when handcuffed, dare to speak the truth. Fear the moment when the fury of the storm will blow everything with it” (11). This makes it clear that government machinery is used to harass and crush the East Pakistanis by all possible ways.

At another point in the story the reference is made about the growing misunderstanding due to "Suspicion and mistrust" (14). As a consequence of that cracks have been made "in the edifice of mutual confidence and certainty" (14). The gap between the two wings has widened due to political inequalities and exploitation and "the earlier love was now a mere legend" (14). Moreover with the passage of time due to political exploitation and "the headiness of power" (14) the paths have diverged and common objectives are no more common. It has been observed that the flow of running water has been "deliberately impeded and channelled in another direction" (14). The gulf is widening and attention is being to the rights and demands of the East Pakistanis as they have no representation in the power houses of military and government.

6.1.2 The Depiction of Political Exploitation in "Sleep":

The story "Sleep" exposes the torture inflicted upon the West Pakistani on the one hand, has an implied tale, also, to share on the other hand. The element of political exploitation and suppression is pointed through the demand of boys, the East Pakistani or the Bengali boys, to compel the West Pakistani to shout "Joy Bangla! Mujib Zindabad!" (2008:30). This is indicative of political inequality between the East and the West Pakistan. The boys are out in protest against the political suppression and have started to resist against it to gain freedom from West Pakistan. The Bengalis deem their claim to freedom is lawful and just.

In the story political exploitation, suppression and violence against the East Pakistanis or the Bengalis has been referred, as the military regime is not ready to pay any heed to the real and legal rights of the Bengalis. If they

demand freedom then they are taken as disloyal and killed like the protagonist of the story.

6.1.3 The Theme of Political Exploitation in “Half-Skeleton”:

The story “Half-Skeleton” is the tale of oppression on political grounds. The policies of government have turned the united Pakistan into a half-skeleton. The image of the half-skeleton is horrible “a statue made out of bones, emptied of the fire of life, placed on the earth like a ravaged city. His single remaining eye filled with a hateful, mocking laugh and the torn lips on his half-face spelling out a savage song of oppression” (2008:129). The story points to the element of political exploitation and atrocities done against the East Pakistanis by the West Pakistanis who are in power.

The attention is drawn towards the political hold and control, and subjugation of the East Pakistanis indirectly. The reference is given through the image of ‘the sun’. The sun, symbolically East Pakistan, has started to react against this authority. East Pakistan is harsh towards West Pakistan now and “perhaps it has come to know about the oppression of the people in the East have been subject to for many centuries. Perhaps it has understood that its people are dying of hunger and mothers are selling the milk from their breasts for a mouthful of rice” (129). The dominating attitude of the West Pakistanis due to absolute power has made the situation quite hard for the East Pakistanis to live and survive freely. The East Pakistanis are victimised due to many reasons like demand for freedom, equal rights and recognition.

6.1.4 The Issue of Political Exploitation in “Expelled”:

The short story “Expelled” shares political exploitation of the East Pakistanis by the West Pakistanis. The West Pakistanis want to prolong their rule and continue to treat East Pakistan as a colony. The Bengalis are presented as traitors and the sole purpose of the propaganda is to carry on the political exploitation for personal benefits in the name of national interest and integrity. The manner in which Abdul Batin is disgraced and physically punished is indicative of absolute power and symbolically reflects the fate of the Bengali lot during the civil war of 1971.

The presence of Abdul Batin in the class is very significant. He is the only Bengali boy or student. This symbolically stands for thin political representation of the East Pakistanis in the corridors of power. The boys beat him ruthlessly and dominate him as they are in majority. This is indicative of the domination of the West Pakistanis over the East Pakistanis as the West Pakistanis are in majority, politically strong and powerful. The West Pakistanis have the reins of the country in their hands hence treat the East Pakistanis according to their own wishes. The decisions, of all sorts regarding the affairs of the state, are made in favour of the politically strong majority and the minority is completely ignored.

6.1.5 The Presentation of Political Exploitation in “Bingo”:

“Bingo”, the story, airs the fact that the Bengalis have a very thin share in the elite circles of the military and the government. The story revolves round two key figures Safeer, the West Pakistani, and Tajassur, the East Pakistani. Safeer makes a point regarding the justification of political exploitation that “everything is fair once your national integrity is at stake”

(2008:159). It is also reflective of the resistance of the East Pakistanis due to political exploitation. The exploitation is done for certain vested personal interests forced and justified in the name of solidarity and nationalism.

At another occasion Tajassur refers towards the bitter reality that Bengalis have been deprived of their rights and equal share in politics; therefore they "are forced to fight when they are exploited and transgressed against" (2008:156) and again he reminds Safeer about the internal colonization of East Pakistan and says:

Pakistan was not created to be a slave colony. Bengal was treated as a colony by the C.S.P. officers. The army officers made fun of our men and beat them. Everyone took our wealth-" moreover when the Bengalis have "risen against this exploitation, this tyranny, they are telling the army to shoot our people... can't you see that this lovely lush-green land is under hobnailed boots. Can't you hear the foul orders of those hate-filled fat men in Islamabad who are sending innocent boys to kill people they have never even met before? (158)

The point raised in the lines is very clear that the East Pakistanis have been victimised and exploited. The ruling elite have continued to suppress the Bengalis and have treated them and their demands with an iron hand.

Safeer is unaware of the demands of Bengalis and is informed that the Bengalis are the enemies of Pakistan and he has taken that for granted. Safeer tells that the C.O. "called a conference" and told that "the Mukti Bahini - i.e. rebel Bingo troops - had started playing havoc....Since January Sheikh Mujib had become even more absurdly adamant about his "SIX POINTS." He does not know "what the damned six points were but anything coming from a loony like Mujib must have been crap" (157). The iron hand, with which the Bengalis are treated, is used to curb their movement for freedom, equality and identity. The unawareness of Safeer about the demands of Bengalis is symbolically the unawareness of the majority of the West Pakistanis.

The words of another fictional character, major Saif-ur-Rahman of the Bangladesh army, are very significant to understand the political exploitation and mindset of the West Pakistani regime. He addresses Safeer directly and the West Pakistani elite indirectly:

You are colonists, like the French in Algeria and the Belgians in the Congo. Had you been as sensible as the British, you would have withdrawn gracefully. But no. You'll get innocent youths fresh from PMA and open-mouthed recruits butchered first before your generals see any sense. You will have to be pushed out. You won't go" (161)

The East Pakistanis have freedom and recognition in focus now and are ready to go to any extent for that. They are bent on bringing an end to the corrupt rule and political tyranny of the West Pakistanis.

6.1.6 The Portrayal of Political Exploitation in "The Killing Fields of 1971":

The bitter and harsh reality of the international war that followed as a result of civil war in 1971 is refreshed through "The Killing Fields of 1971". The root cause behind both wars has been the suppression imposed upon the East Pakistanis for political gains and absolute authority by the West Pakistani upper strata. The horrible dream of the protagonist is indicative of tyranny, violence and exploitation during the period of war. The place is empty of its folk and other living beings as a consequence of that. The major cause, that leads to civil war first and later on to an international war, in East Pakistan has a history of political dominance, denial of rights and suppression of the lawful demands of the Bengalis. The protagonist is horrified and does not want to remember that any more.

6.1.7 The Theme of Political Exploitation in “British Graves”:

The short fiction “British Graves” also highlights political exploitation. In 1971 the united Pakistan goes through partition which unfortunately has political motives of domination. The East Pakistanis are colonised, victimised and alienated by the West Pakistanis for political gains. The Bengalis resist and decolonize themselves through a violent civil war and win freedom for themselves. The point is focused and explained through Noorul’s family. The second migration of his family is due to ethnic riots when the Bengalis are violent to establish themselves as a nation:

So Noorul and his family reached Barisal and Pabna... about which they had no inkling until 14 August 1947. Just as the tender saplings of rice, upon being transplanted from one place to another, slowly take root and a time comes when seeds begin to form.... Then when that moment was about to come in the lives of these people, time once again ravaged them... East Pakistan shook itself twenty –four years later and said: “I am Bangladesh!” In the blink of an eye, in an extinct East Pakistan, Noorul Imam’s people once more lost their country and their identity (2008:212)

The Bengali movement for nationalism has now entered into violent phase due to political hegemony of the West Pakistanis. The Bengalis are very aggressive and enthusiastic to win freedom and recognition. They are not ready to accept and let any other community which has links with the West Pakistan or is against Bengali nationalism.

6.1.8 The Picture of Political Exploitation in “A Grave Turned Inside-Out”:

The story “A Grave Turned Inside-out” revolves round statelessness and homelessness of the Biharis. The story throws light on the hard conditions of life of the Bihari community in the East and the West Pakistan. The title is self-explanatory and a sort of life in death for the poor homeless Biharis. The

multiple factors responsible for such conditions of life are rooted in the denial of lawful rights and proper status as first grade citizens in political terms to the East Pakistanis.

Ayesha goes to the house of another Bihari in search of her daughter. When she gets there “powerful voices, zealous and angry voices of fiery young orators, blared out hate-filled speeches from loudspeakers... they said such things that it seemed as if Islam had been pushed back by some thirteen hundred years, just as Pakistan had been pushed away by some thirteen hundred miles” (2008:222).

She searches her daughter and there are “the full-throated, frenzied slogans...Joy Bangla...Joy Banga Bandhu... Amar Neta...Tumar Neta... Sheikh Mujib...Sheikh Mujib” (224). The East Pakistanis, the Bengalis, now have complete faith in their leader Mujib and want freedom. The political inequalities done for the sake of personal and political interests by the ruling elite are responsible for all that.

6.1.9 The Element of Political Exploitation in “Karima”:

Karima has first migrated to Pakistan, the West Pakistan, and then to London as she is in search of her real identity, status and homeland. This is being denied to her as a Bihari in both the East and the West Pakistan. She recalls the times of pain and suffering during the times of resistance, the civil war and the deaths of Biharis and Bengalis for the sake of freedom and identity. The politicians have played a major role to create that situation which resultantly leads to secession of the East Pakistan. She recalls the turbulent times:

Those last terrible days in Dhaka... First the Punjabi soldiers had come in from across the sea and begun to pillage around the edges of the city, so people said, and people said that Bengalis and Biharis alike should run for their skins. There were stories of massacres - of students, peasants, passers-by (2008:253)

6.1.10 The Problem of Political Exploitation in “The Heir to a Severed Arm”:

The story, “The Heir to a Severed Arm”, covers the tale of political exploitation and injustice. The people killed in “recent riots” (2008:298) for recognition and rights are the example of political tyranny and ruthless control. The suppression has continued for twenty-four long years. Justice has been denied to the East Pakistanis and truth has been continuously put to curbs and ruthlessly crushed by “the representatives of justice” (303). The account of the crazy person, who refuses to take back the dead arm, is also important as it exposes colonisation of the Bengali people by the West Pakistanis. The magistrate asks the doctors “Do you think that this man is a foreign agent?” (299) and they reply in negative. The doctors further throw light on the fact that he has become crazy after going through “hidden and distorted pages of history and saw the faces of the cruel despots and tyrants who disguised themselves as kindhearted, generous, and just...since then he has been behaving in this manner” (302). The man has lost his arm “during the riots” (302). The account exposes the cruelty of the rulers and political suppression. Whoever has tried to side with ‘the truth’ has been crushed by the rulers. The Bengalis try to seek freedom and tread the path of truth with difficulty and steadfastness during troublesome times. The search is on for the legal heir of the severed arm.

A baby comes and takes it away in the end. The account is given that “the crowd held its breath and watched the child and the severed arm. The child held the finger of the severed hand firmly. He took a step forward. The arm also swung ahead like that of a living person and moved alongside the child” (310). The new born baby, symbolically, stands for Bangladesh. Political exploitation is responsible for separation along with many other factors exercised to retain political control and supremacy over the East Pakistanis.

6.1.11 The Depiction of Political Exploitation in “City of Sorrows”:

The story “City of Sorrows” informs about the riots, the conflicts and the unrest during the civil war of 1971. The hatred of the West Pakistanis for the East Pakistanis and vice versa is due to unequal status as citizens of a federation and suppression on political grounds. The East Pakistanis are marginalized and have no effective political representation. The first, the second and the third person in the story represent West Pakistan, Pakistan and East Pakistan respectively. The story revolves round the discussion between the first and the second person representing West Pakistan and Pakistan respectively. The third person, East Pakistan, is neglected. He is neither addressed nor encouraged to take part in the discussion of the other two. The low profile of the third person, representing East Pakistan, is a proof of the sufferings and sheer marginalization of the East Pakistanis on political basis. Even the nomenclature, the third, also reflects political victimisation.

The accounts extracted from the short fictions of *Fault Lines: Stories of 1971* state and clearly reflect that, it is a sin to be controlled only by the mere passions and emotions in the name of race or ethnicity or even

nationalism. All this brings harm, insecurity, hatred, intolerance, humiliation and death.

6.2 Economic Exploitation:

Capitalism is an economic system of exploitation. There are two major classes the capitalists and the working class. The working class is exploited by the capitalists as they control means of production, capital and always try to increase the profit. The working class, in spite of being in majority, sells labor power to earn income. They are not given their due and legal share in the profit by the employer. This is called exploitation as propagated by Marx. The same comes into focus when a strong nation colonizes the natives. The colonisers take hold of the capital and means of production. The colonised, the native population, are exploited to sell the labor power cheaply. In case they refuse then get the worst in the form of unemployment leading to starvation and death. Seeman argues that economic exploitation also leads to “the notion of alienation as it originated in the Marxian view of the worker’s condition in capitalist society: the worker is alienated to the extent that the prerogative and means of decision are expropriated by the ruling entrepreneurs” (1975).

The West Pakistanis over powered the East Pakistanis and used the Bengalis for their own, the West Pakistan’s, advantage. The West Pakistanis forced the colonised to work hard and did not pay, the East Pakistanis, sufficient amount to meet their bread and butter needs. The Bengalis did not get what they deserved. The ruling elite had turned into the Capitalist class for the colonised. Saikia says “the disproportionate allocations of resources in favour of West Pakistan...lie at the heart of the clashes leading to the out breaks of war” (2011:4). Moreover, the economists “added facts to these

feelings, pointing out disparities, pointing out how the produce of East Pakistan was used for development in West Pakistan. In February 1966 Sheikh Mujibur Rahman placed a Six-Point Programme...it was a formula to reduce disparity, but West Pakistanis believed that it was a move to dismember Pakistan" (Zaman and Farrukhi 2008:xiv). This imbalance of economic power is also responsible for the secession of Pakistan.

Fault Lines: Stories of 1971 amply throw light on this critical issue as is evident from the stories that the Bengalis belong to the lower class, the laborer class. They are paid less in spite of their long labours.

6.2.1 The Theme of Economic Exploitation in "Half-Skeleton":

The story "Half-Skeleton" presents the element of economic exploitation. The West Pakistanis have exploited the East Pakistanis economically too. The East Pakistanis, now, demand an end to that exploitation. They have started to show resilience towards that. The symbolic talk about the Sun refers to East Pakistan and reveals the fact:

The sun is beginning to give us angry looks. It has started to keep away from our fields...perhaps it has come to know about the oppression the people in the East have been subject to for many centuries. Perhaps it has understood that its people are dying of hunger and mothers are selling the milk from their breasts for a mouthful of rice (2008:129).

The portrayal of the lives and conditions of the East Pakistanis in the above mentioned textual reference is indicative of their economic exploitation at the hands of the West Pakistanis. They are extremely poor and suffering badly due to that.

Economic victimisation is highlighted through another example from the story. The person who listens to the account of the half-skeleton states that "the blood of the sun shone there, as if he had drained it in one big gulp"

(130). The half-skeleton represents West Pakistan and the sun represents East Pakistan, so the economic condition and victimisation is very clear. The blood stands for the resources, the capital and the profit. East Pakistan has been deprived of all the benefits and is made a victim of economic disparity by West Pakistan. East Pakistan has though started to rise and resist against that victimisation and “it is now rude to the West Pakistanis” (130). The East Pakistanis have also started to unite and raise their voice against economic exploitation that “as long as there are no crops growing in my fields, I will not turn towards your lands” (130).

6.2.2 The Picture of Economic Victimisation in “Bingo”:

The fictional representation “Bingo” further authenticates the economic disparity and victimisation the East Pakistanis. The Bengali protagonist Tajassur ullah remarks about the economic victimisation as a result of internal colonisation. He addresses Safeer:

Listen, Safeer...this is propaganda. Pakistan was not created to be a slave colony. Bengal was treated as a colony by the C.S.P. officers. The army officers made fun of our men and beat them. Everyone took our wealth - (2008:158)

East Pakistan is considered, taken and treated as a colony of West Pakistan. East Pakistan has been originally a part rather an equal part of the federation. The economic exploitation is done in the name of development of the Pakistan as a federation but actually for the ruling elite and the capitalist class of the West Pakistani people. The East Pakistanis have been neglected. They have been exploited economically through and through.

6.2.3 The Presentation of Economic Exploitation in “British Graves”:

The story “British Graves” brings into focus poverty and sufferings of the economically exploited poor people and homeless migrants. The story provides a link between 1947 and 1971. People pass through similar circumstances and hardships during partition and migration. The migrants who have suffered economically are “the small shopkeepers, cycle repairmen, rickshaw pullers, ploughmen, their wives and children and elderly parents” and have been uprooted “from all over and dumped’ into the Red Cross camps” (2008:212).

The story also throws light on the other economically exploited “poor” (213) people along with those belonging to the middle class, who had got stuck in East Pakistan after it had become Bangladesh. They now lament that they must have “left before the troubles” (213) like the traders and the rich.

The point is made about their poverty as a result of economic exploitation and their hard life. There are such poor people who have not been able to migrate due to meager income. There are others, too, who have not been able to move due to fear of losing what makes their life possible in East Pakistan, Bangladesh. If they leave East Pakistan, and reach West Pakistan and are unable to find an opportunity to earn livelihood then they “may have to start begging” (213). This will bring “shame and humiliation” (213) in their life and other people will criticize them.

6.2.4 The Problem of Economic Exploitation in “A Grave Turned Inside-Out”:

“A Grave Turned Inside-Out”, the story, revolves around Ayesha who is “poor” and “one of those millions and millions of lost, helpless, oppressed

people of this earth, who, from the moment they are born till their last day, neither want to live nor wish to die" (220). She is "not a Bengali, but a Bihari" an ethnic minority living in the East Pakistan. The story presents the horrible and miserable life of Ayesha and people like her who have become victims of economic exploitation and have been crushed. It also, indirectly, draws attention towards the life and conditions of the Bengalis as well. The ethnic riots leading to civil war in the East Pakistan throw light on this pessimistic side.

The hint about Nurul Amin's possible profession "if he couldn't drive a taxi in Pakistan, then he could at least use Ayesha as his taxi?" (225). This is quite significant as it brings poverty, economic exploitation in focus on one hand; on the other hand it reflects that a person can degrade himself to such level due to meager income. One is forced to lower down to such level of degradation "because when a man doesn't get his three meals a day and has to suffer, then he thinks that even a pig is halal - and a pig is an animal which has neither modesty nor sexual shame" (225) and he has to earn bread and butter in this way as he is poor and economically wretched.

The exploitation of the poor by the rich is a global issue and "the poor, however, do not realise that the rich people of the world have divided the earth amongst themselves and that they defend the boundaries they have made" (227) and it has continued since ages. The story brings forward a solid fact that the world has been divided into five continents and hundreds of countries, and amongst the rich that has no room for the poor. The point is described in these words:

There ends the land of Bangladesh,
And there ends the land of India,

Now begins the land of Pakistan,
Beyond is ... the land of the Americans.
This perhaps is the land of Daulat Khan...Kirori
Mal,
The Municipal Corporation's land,
The land of the Town Planning Authority.
This is neither Allah Miyan's land Nor the people's
land,
Neither Nurul's land, Nor Ayesha's land,
This is the Land Department's land...! (227)

The poor people are exploited by the rich for financial gains and profits. There is no safe place on earth for the poor and financially exploited.

The story at another point brings the miserable life of the poor, Bengali settlers, in focus and their living in the huts is likened to the properly constructed graves "in the graveyard" with a slight difference of "graves turned inside-out" (228). They are the worst sufferers due to economic exploitation.

Ayesha is raped to death and at her burial the remark passed by Fazloo Dada that "poor people like Ayesha are buried under dust alone...not under marble!" gains attention, the poor class remains economically exploited through and through. They do not get any share in material form neither in their lives nor after their death.

6.2.5 Economic Disparity in "The Heir to a Severed Arm":

"The Heir to a Severed Arm" focuses the element of economic exploitation of the poor class. The scene is the mortuary of a hospital where the dead bodies of those killed in the riots are kept. They, the dead ones, are mostly from the lower strata of the society. An arm, chopped off the shoulder is also found. The question of finding its legal heir is the turning point in the

story. The attention is diverted from the dead ones to the living ones. The living ones are leading a life in death. Life is very hard and miserable for them. The chopped arm seems to be of a poor, economically exploited, soul. The heirs come with their claims to take the arm. The point focused through this, is the misery and the victimisation of the heirs on economic grounds. The appearance of the claimants is significant as it reveals a bitter reality that the society is divided into different strata. It is implied that the Bengali settlers in West Pakistan are the victims of economic exploitation.

A number of claimants come forward to take the severed arm. The account of "an old bent-up woman" who "came forward and said in a trembling voice, "this is my son's arm" (2008:303) is the first representation of the economically exploited soul. She shares her miseries and narrates with extreme difficulty that her son has been able "to provide...single daily meal...medicine...the rent for the hut" (303). She tells that "he used to work for sixteen hours and earn three rupees". His income is not sufficient as her son "sold grass for horses near Bhimpura" (303) and since the start of the riots he is missing.

Another account is of "a young boy of seventeen or eighteen" (304) who comes forward to claim to be the heir of the severed arm and says, "I am sure that this is my brother's arm" (304). His brother "was a labourer in the Gulab Textile Mills" and "used to carry thans of cloth from the factory to the godown" (304). He is also missing since the last riots and due to that his whole family has been "starving" (304).

The story introduces "a man crippled in both legs" who hobbles "forwards on crutches and ... in a voice choked with tears" (307) claims that

this is his son's arm. His son has not reached "home after the riots" (307) and is "missing" (307). He "used to sell pakoras at the Sindhi Hotel in Lalukhet" (307).

A girl "ten- or twelve year old" (308) comes and claims to be the heir of the arm. She says, "this is my brother Siddiq's arm" (308), who, a clerk by profession, is also missing after the start of the riots. The girl with great difficulty and pain recalls that "after the riots, the police found my brother's corpse in a sack in the open sewer. He had been hacked to pieces. My mother recognised him from his hair and after that she died" (308). All the above mentioned examples prove the economic exploitation of the poor class by the rich. They are poor due to unequal distribution of wealth and other resources.

6.2.6 The Factor of Economic Exploitation in "City of Sorrows":

The story, "City of Sorrows", presents economic disparity too. The East Pakistan is ignored and thrown completely into the background culturally, socially, politically and economically. The East Pakistanis are deprived of their lawful rights and share in the profit. No development work is done for the welfare and benefit of the East Pakistanis. The colonial mindset of the West Pakistanis is at the back of economic exploitation of the Bengalis – the colonised. The city is presented and named as "dolorous city" (315). Economic disparity that has given rise to a number of other issues is responsible for that desertion.

The analysis of the selected texts has made the fact clear that the selected short stories of *Fault Lines: Stories of 1971* have dealt with the issues of political and economic exploitation of the Bengalis and the Biharis alike by the West Pakistanis. These two factors have played a vital role in the secession

of Pakistan and it is has been significantly portrayed by the writers of these short stories.

CHAPTER 7

THE ISSUE OF CULTURAL HEGEMONY IN THE *FAULT LINES: STORIES OF 1971*

Culture has always been a focal point in the discourse of colonialism and imperialism. The dismembering, amalgamation, assimilation, and marginalization of cultures, under colonial rule and during the process of colonisation, have been major themes of the literary works of the literatures around the world. All the literary writers, who have taken the colonial or the post-colonial era as their subject matter, have focused the cultural aspect of the problem. The aspiration of one culture to subdue other and the resistance of the other in response have been the most debated issues in the literature of former colonies. Pakistani literature, being the literature of a former colony, contains the cultural debates. Moreover, it also contains the in-group cultural rifts that brought the partition of Pakistan.

Language is an inseparable element of culture that is not only a tool “invented to communicate and express a culture” instead it has “its role in the formation of culture” (Syal and Jindal 2001:23). Therefore, the linguists have established a branch of linguistics, anthropological linguistics, that studies the complex “relation between language and culture” (Syal and Jindal 2001:23). Language, being a cultural product and social construct, also remains a major issue in the debate of cultural hegemony and social oppression of the colonised in the hands of colonisers. The linguistic issue is a crucial one in the domain of cultural studies. The expression of thoughts, formation of ideas, and

the sense of being one nation on the linguistic basis are some of the features that corroborate the significance of language.

Both of these issues hold a pivotal position in the constitution and identification of a nation or any ethnic group claiming to be an independent and sovereign. The focus of this chapter is to examine the selected short stories of *Fault Lines* from the cultural and lingual perspectives. The works are to be explored to highlight how Pakistani society was stricken by the cultural hegemony and incompatibility. It is to be sought how Bengalis were subjected to the cultural hegemony and how they were made to accept the superiority of Urdu over their mother tongue.

The people in West Pakistan considered the Bengalis uncivilized and uncouth, as compared with their own civility and elegance. The short stories reflect this facet of internal Colonialism.

7.1 The Element of Cultural Superiority in “The Sin of Innocence”:

“The Sin of Innocence” brings cultural hegemony in the lime light. The migrated family considers that their culture is superior to the culture of the Bengalis.

The conversation between the father and his sons clearly bring social superiority as they discuss the decision of Badde Bhaiyya to move to Phool Bhari. The father objects, as migration to Phool Bhari will destroy their past traditions and culture and “it’ll have a bad effect” (2008:9) on the children. Baba is not ready to mingle with the Bengali people and culture as he considers himself culturally superior. He is angry towards his sons as they are “bent on reducing ...traditions to dust” (9). Moreover, the mingling will bring

such disaster that their “coming generations will not even know” (9) about their rich cultural heritage.

The anger of the mother over her younger son’s active participation in politics, zeal to break the silence at all costs and readiness to go to jail like the Bengalis, who have started to rise up against the suppression, is indicative of her cultural superiority as she states, “you’ve disgraced me, you wretch. No one has been to jail in my family. Where we come from, only hooligans and vagabonds go to jail” (11). She stamps her social hegemony as she recalls her past and the place where it is a sin to go jail.

At another point this social superiority is brought into focus as Bade Bhaiyya take his wife to “Patna to show her glimpses from his past” (7). The intention, behind the visit, is to familiarize and impress Pakhi with rich ancestral cultural heritage. The whole family makes fun of Pakhi due to her improper accent of Urdu and incivility being culturally inferior. She remains under the false impression that she is liked and loved by all the most.

7.2 The Exposition of the Cultural Incompatibility in “Sleep”:

“Sleep” exposes cultural superiority of the West Pakistanis in an implied fashion. The so called civility and refinement and incivility of both the West Pakistani and the East Pakistani cultures are brought face to face. The West Pakistanis consider themselves culturally so superior that only a slogan “Joy Bangla” (2008:31) that exhibits social alliance, with the East Pakistanis, brings death punishment. This intolerance is in sharp contrast with Bengalis norms and traditions of tolerance. The Bengalis who are in majority in the East Pakistan only create disturbance in the routine and life of a West Pakistani but do not kill him. The West Pakistanis on the other hand, so proud and sensitive

of their cultural habitat that they crush anything which seems to be a challenge or threat to their cultural superiority.

7.3 The Expression of the Cultural Hegemony in “Half-Skeleton”:

“Half-Skeleton” encompasses cultural hegemony. Half-Skeleton represents West Pakistan and its haughty attitude represents its social superiority on cultural grounds. Ironically and unfortunately it is the same superiority that has left it as a half-skeleton. The half-skeleton is not ready to give up and still hates “the sun”, the East Pakistan, and has “eclipsed” (2008:130) it due to so called cultural hegemony. The West Pakistanis are mere oppressors and do not have literal claims for social superiority. The claim which is brought forward for it has its roots not in the culture but in the economy and the politics. Economically the people, the West Pakistanis, are rich and politically strong and holding high offices. The wrong assumption of superiority, being culturally more civilized and refined, by the West Pakistanis is exposed and dashed down to earth.

7.4 The Theme of Social Superiority in “Expelled”:

The story “Expelled” reflects social superiority. The boys beat Abdul Batin as they consider him a traitor. A very significant point lies in the core of the story and the physical punishment. The punishment, given to the boy, has a symbolic background. The Bengalis have started to raise their voice against cultural suppression and status as second rate citizens. The second class rating of the Bengalis is due to poor cultural habitat, ill manners and wild nature as labelled and propagated by the West Pakistanis. Therefore, the Bengalis are considered socially inferior. The West Pakistanis have kept on neglecting the

Bengalis and their cultural traditions. Now, as they demand equal rights and cultural freedom they are labeled as traitors.

7.5 The Description of the Cultural Rift in “Traitor”:

This story presents cultural Hegemony. Ghafoor, the protagonist, is a kind of person who shows extreme veneration for his rich cultural past. He has migrated to Pakistan after 1947 at a very young age. The reminiscences trouble him whenever he thinks of the cultural heritage in India. He is considered to be a traitor only because his demeanour is not in conformity with the local cultural assumptions. In the culture of Pakistan, according to Kalpana, there was no room to show reverence to anything that was associated with India. He does so and pays the penalty for his incompatibility with the culture.

7.6 The Element of Cultural Hegemony in “Bingo”:

“Bingo” reflects cultural hegemony in spite of the fact that it mostly presents military mindset. The mindset of the military has its roots also in cultural superiority. This has been the major cause of neglect and marginalization of the Bengalis. That is why just demands by the Bengalis become unjust and severely punished. This hatred makes the soldiers so anti East Pakistani that the Bengalis are not taken as brethren. The Bengalis are considered uncouth and uncivilized. Tajassur, who is a representative of the East Pakistanis, the Bengalis, is called a ‘sissi’ and taken as a “sub-human creature” who knows “no discipline” (2008:153). The Bengalis are called ‘Bingo’ ‘morons’ and ‘loony’ having ‘lousy principles’(154) and considered inferior to the West Pakistanis. The West Pakistani military believe that

“nothing noble appealed to their conscience” (158) makes the writing on the wall very clear that the Bengalis are culturally inferior.

Safeer, representative of the West Pakistan, is made captive by the Bengalis. He is liberated by Tajasur Ullah. He takes Safeer home and hides him there. Safeer passes through an incredible experience of living with “that soft-spoken family” (163). The family treats him in a good manner and takes him “to states of mind” he has “never known before” (163). Safeer recalls the “warmth in their house” which made him melt. The word melt has a symbolic and specific meaning in this context. It is the end of West Pakistani social superiority on one side and the realisation along with acceptance on the other that Bengalis too have lofty traditions and strong cultural roots.

7.7 The Factor of Cultural Superiority in “*City of Sorrows*”:

“City of Sorrows” exposes the social superiority of West Pakistan over East Pakistan. The first, second and third person in the short story represent the West Pakistan, the united Pakistan (that is again West Pakistan) and the East Pakistan respectively. Most of the conversation takes place between the first and second person in other words between West Pakistan and Pakistan. It is only centred round the problems and sufferings of the West Pakistan. The intentional sidelining of the third person highlights and exposes the cultural hegemony of the West Pakistan over East Pakistan.

7.8 The Factor of Linguistic Imperialism in the Selected Short Stories of *Fault Lines: Stories of 1971*:

Language is one of the most important aspects of culture. It is the dominant feature in determining nationality and ethnicity. Language is the

binding force as it unites people makes them distinct from other societies, ethnicities and nations. Language represents one's heritage and identity. Linguistic imperialism played a significant part in the secession of Pakistan. The imposition of Urdu as the national language of Pakistan proved disastrous to the country. The loss of East Pakistan was also due to imposition of Urdu language over Bangla language. Zaman writes about the lingual conflict and imperialism in such significant words:

The rumblings of discontent were heard almost immediately after independence when Urdu was declared the state language of Pakistan. Of course it was the supreme irony that a language not the mother tongue of any people in either East or West Pakistan should have been declared the state language and by a person who himself did not speak the language and made the pronouncement in English. More than any other language, Urdu was an Indian language... considered to be a "Muslim" language, unlike Bangla... But Urdu was also the language of the aristocratic classes from before independence (2008:xiii).

Urdu being an alien language was not acceptable to many. The majority of East Pakistanis spoke Bengali language. But it was very sad that a language spoken by more than 54 percent people was ignored completely. The forced imposition of Urdu language resulted in resistance and the Bengalis started a movement for identity and recognition. The resistance took a bloody turn as "demonstrators demanding Bangla be made a state language were fired upon- The language movement had created its first martyrs. The spot where they fell became the nucleus of a nationalistic movement" (Zaman and Farrukhi 2008:xiii).

Fault Lines: Stories of 1971 presents this lingual conflict and imperialism through some of the fictional representations. The selected short stories throw light on the state of Urdu and Bangla speakers in East and West

Pakistan. The situation is very complex as both, Urdu and Bangla speakers are marginalized and suppressed due to their lingual affiliation.

"The Sin of Innocence" brings lingual imperialism into focus. The Bangla-Urdu lingual conflict is presented from the view point of a migrated Urdu speaking family. The young girl of the family is hesitant to learn Bangla language as she deems it inferior in comparison with her mother tongue, the Urdu. As language has its roots in culture, being its product, therefore, the preference of young girl for Urdu language has overtones of cultural superiority too. She is not willing to learn and speak Bangla language as she is "prejudiced" (2008:6). Moreover "to not learn the language of the place one lives in, that's unfair" (6). The reason is very obvious that she considers Urdu superior to Bangla as she states "I just can't break the habit of speaking my own language" (6). She takes the cover of "distorting another perfectly good language by speaking it incorrectly?" to avoid learning and speaking Bangla language.

When her sister-in-law reacts and objects, she tries to handle the situation tactfully and praises Bangla language but does not consider and take it as her own language. She tries to pacify her and ironically addresses her "your language is the largesse freedom bestowed on us, otherwise how removed we would have been from it. It is as dear to us as our own mother tongue" (6).

"The Heir to a Severed Arm" exposes the lingual conflict and imperialism of Urdu language at the point when "the SP tried to explain to the Magistrate, first in Sindhi, then in Urdu, and finally in English" (2008: 300) that this, to find a legal heir for the severed arm, is dead issue and sheer

wastage of time. They converse in regional, national and international languages except Bangla language. The speaking of Bangla language, it is implied, is deemed as a symbol of incivility.

The analysis of the selected texts has made the fact clear that the short stories present in *Fault Lines: Stories of 1971* have minutely dealt with the issues of cultural hegemony and the linguistic imperialistic attitude of the West Pakistanis. The textual analysis and the expatiate discussion of several short stories have made it clear that these cultural and lingual conflict are explicitly delineated and discussed. The Bengalis were, according to these short stories, subjected to the cultural hegemony and marginalization. They were also made to accept the inferiority of the mother tongue to Urdu language that seemed them to be a colonial imposition. The role of these cultural and lingual factors in the secession of Pakistan is amply depicted by the writers of these short stories.

CONCLUSION

The aim of this portion is to describe the findings of the research and draw the conclusion. For that, the resolution of the research questions, put forward in the beginning, is sought in the light of the textual analysis of the selected short stories.

Resolution of the Research Questions

The research has attempted to seek the answers of the four questions that have been put forward while initiating the study. The research has succeeded to provide the resolution of all the four questions.

The first and the foremost question is regarding the role of social hierarchies or internal colonialism in bringing about the social, political, and economic inequalities in a single society, the society of the united Pakistan. The fact has come to the surface that internal colonialism, according to the selected short stories of *Fault Lines*, is the root cause of the social, political and economic inequalities in the unified society of Pakistan.

The East Pakistanis, the colonised, are considered socially inferior by the West Pakistanis. The colonisers, the West Pakistanis, are holding high offices and consider themselves superior to the East Pakistanis. The Bengalis, are deemed as uncouth, uncivilized and having no rich cultural heritage like the West Pakistanis. Internal colonialism is responsible for such prejudiced approach and therefore the essential human respect is not shown towards the East Pakistanis.

Internal colonisation is responsible for political imbalance and representation. The basic human rights of the East Pakistanis are suspended. They have been deprived of their lawful rights. They are forced to remain silent and any claim of just demand(s) is dealt with an iron hand. They are not recognised as a nation. The West Pakistanis consider the Bengalis as an ethnic minority only. The present status of the Bengalis as the colonised, as portrayed in the stories of *Fault Lines: Stories of 1971*, is responsible for their political marginalization. The East Pakistanis are treated as second class citizens in federation and ironically, in Bengal also, where they are in majority.

The inequality on economic basis is also because of the internal colonisation. The colonisers do not want the colonised to flourish. The prosperity of the colonised is an end of the rule of the coloniser. The more the colonised are economically dependent the brighter are the chances of the coloniser to continue the rule of oppression and exploitation.

The second question is apropos of the role of internal colonialism in triggering racism and discrimination in East Pakistan. The selected fictional representations produce evidence and authenticate this notion through the *Fault Lines: Stories of 1971*. The Bengalis have been considered, taken and treated as a different race on lingual, cultural and ethnic basis. The West Pakistanis have started to neglect the East Pakistanis and their role in the struggle and achievement of the Pakistan. The Bengalis have been lowered down from the status of a nation to an ethnicity. The Bangla language has been taken as the language of the inferior ones that leaves an impression of incivility and does not reflect wisdom. The Bengalis are poor, economically wretched, leading miserable lives and form the lower strata of the society.

These are the grounds over which their status as a different race is established and propagated. The East Pakistanis have been subjected to suppression by the West Pakistanis for subjugation. The West Pakistanis also inflict violence upon the East Pakistanis. The East Pakistanis, being colonised, have been denied freedom – cultural and lingual, equal status, effective political representation, identity and recognition, economic prosperity and development, and last but not the least considered inferior merely for being Bengalis. All these factors, under the umbrella of internal colonialism, exhibit the discrimination of the Bengalis on racial grounds on one hand and on the other the same thing, as the fictional accounts reveal, make the Bengalis realize to stand and resist against the discrimination and suppression. Internal colonialism is synonymous with all sorts of exploitation.

The third question seeks whether the short stories of *Fault Lines: Stories of 1971* are in conformity with the theory of literature as true portrayal of life. The minute textual examination of the texts in the light of internal colonialist theory has made that the fact clear that these short stories have accurately and meticulously delineated the picture of the event of 1971. The stories have presented the realistic picture of the 1971 event, which leads to the fall of Dhaka – the secession of East Pakistan. The literary accounts take the readers to the terrible times with the help of imaginative transportation and make them feel the pain in the lives of the East Pakistanis on one side and the regret and remorse of the West Pakistanis on the other side. The selected texts show that the East Pakistanis have been politically and economically exploited. The West Pakistanis have inflicted physical violence in the form of genocide upon the East Pakistanis. The East Pakistani women have been raped

and subjected to disgrace and humiliation. The resistance against suppression and struggle for freedom, equality and nationalism of the East Pakistanis is presented in *Fault Lines: Stories of 1971*. The accounts also relate incidents of cultural hegemony and lingual imperialism of the West Pakistanis. The Bengalis have also been socially alienated and forced, as result of that alienation, to opt for separation.

The fourth and final question deals with the issue of representation of the colonised. In this regard, the common perception and usual practice is that of misrepresentation of the colonised by the coloniser. This has been witnessed mostly. The colonisers do that intentionally to marginalize the colonised. A negative approach is adopted and same is propagated about the colonised by the colonisers in order to prolong colonisation and to establish complete authority and control upon the colonised. This study in sharp contrast to the established norms presents an altogether different and distinct picture of the state of affairs, lives and activities of the Bengalis – the colonised. The study in a way is quite significant, point breaking and trend setting as the colonised are truly and aptly delineated, vividly presented and graphically portrayed in the fictional accounts of the colonisers– literary figures from the West Pakistan. The fictional accounts have an air of realism. A vivid and true picture of the victimisation, torture, suppression, marginality, racial oppression and political as well as economic exploitation is presented with sympathy and self-criticism. The current study, of course, is an apt example and proof of the sympathetic side of the dominant culture.

To sum up, the study has made it clear that in the pre-partition Pakistan, Bengalis were subjected to social, political and economic

inequalities. They were also alienated on the basis of race and ethnicity, a factor that had made the Bengalis resist Pakistani nationalism and claim for Bengali nationalism. All these issues and factors are discussed and elaborated in the light of the details of the event of 1971 present in *Fault Lines: Stories of 1971*.

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