

## A Psychological Exegesis of Displacement in Bapsi Sidhwa's Novel *The Bride*: A Sociolinguistic Analysis

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**Abstract** *This reports the psychological perspective of displacement in the English Pakistani novel The Bride (also published as The Pakistani Bride), written by a Pakistani American novelist Bapsi Sidhwa. This is a sociolinguistic study with the employment of Close Reading (CR) and Systematic Functional Linguistics (SFL). The study involves social, psychological and semantic aspects with the aim to present the psychological impact of displacement on the personal and social life of the characters. Close-Reading provides the analysis of the novel and the author. Systematic Functional Linguistics provides context and semantics as tools to analyze the historical and conceptual background of the novel. The findings of the study present mixed results, supporting the supposition that displacement affects the psychological state of the characters and disturbs their individual functionality. It partially proves that their social functionality is equally affected. It may be because people are more careful in playing their social roles.*

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### Introduction

This article reports the psychological perspective of displacement in the novel *The Bride* and the conditions and situations of the characters in which they experience psychological disturbance for being displaced. Displacement or migration has been a global problem, not quite unique to the present age (Herbert, 2012). For Ingleby (2005), the phenomenon of forced migration can be traced back to time since humans inhabited the earth. In addition, displacement or diaspora goes parallel with human development and new settlements. Displacement can be witnessed in all conditions and in all parts of the world associated with factors, namely economy, military conflicts, and brain drain etc., and it results in multifaceted psychological and social issues (Cohen, 2008; Afifi and Jager, 2010; Mcdowell, 1996; Rapoport, 2004; Carr, 2010; Ingleby, 2005; Kalin, 2008). Cohen (2008, 145) argues that mass migration is not welcome by many countries despite the huge mobility of people. Therefore, displacement has

not only been the subject of mass media but also of (English) literature.

Modern literary tradition and contemporary metropolitan post-World War II forms of fiction, especially novels, have highlighted displacement as an enormous problem and a global challenge. A considerable number of studies have been carried out to figure out the physical problems of displaced people. However, the psychological issues have been discussed only as a supplement to main studies. Ergun et al. (2008, 20) explain the situation of Turkish and Greek conflicts in Cyprus as “Cypriots were displaced by Greek Cypriot forces. The psychological condition of Turkish Cypriots after these conflicts has not been studied to the present day”. This study aims to highlight the psychological perspective of displacement in *The Bride*. Therefore, the following three questions were sought answers for:

1. Do the displaced characters in the novel demonstrate psychological issues?

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2. Do the displaced characters exhibit any behavioural changes?
3. How do the psychological problems of the characters affect their individual and social functionality?

### Literature Review

Diaspora is a key term that is related to displacement. Agnew (2005, 4) defines, "The individual living in the diaspora experience a dynamic tension everyday between living 'here' and remembering 'there'...between the metaphorical and the physical home". Ehrlich (2009, 1) explains, "The deportations of Jews to Babylonia at the beginning of the sixth century BCE created the Diaspora that defines much of the Biblical story". Kumari (2018) says that the first recorded usage of the word 'diaspora' in the English language was in 1876, referring to refugees of the Irish famine (54). Sigmund Freud (1856-1939) first used the term 'displacement' in his works on the human mind and psychology in 1887. Rothgeb and Clemens (1978, 13) explain, "Freud and Breuer had concluded that psychogenic symptoms arise from...traumatic effect by conversion into hysteria or by displacement". The term psychological displacement is self-explanatory. Jatrana (2005) maintains that migration is emerging as a major health concern for several reasons. Alghasi et al. (2009) opine that people move into and out of countries on diverse grounds and in diverse ways. Individuals, groups, families and societies are displaced in almost every part of the globe (1). Both 'push and pull factors have increased to force people to leave their native places. Kunz (1973) explains, "A refugee is 'pushed out of' and the migrant is 'pulled away from his mother country (125). Carr (2010, 24) explains that displacement has risen high in the current era, and the movement of people is due to many factors...the people move for the purposes of business, proselytization, and poverty and to seek good living conditions in foreign countries. The following section provides a brief introduction of some notable literary works on displacement.

*Island in the Sea of Time* by S.M. Stirling (1953) is a wonderful story of time and place displacement in which the inhabitants of an island are thrown away by a cosmic disturbance. *The Road Home* by Rose Tremain (1943) is a story of the melancholia of migration. A 42 years old

widower leaves his native unnamed republic, and he has to live. *Invisible Man* by Ralph Ellison (1913-1994) is a powerful anecdote of a black man who has to suffer from indifference, intolerance and cultural blindness of typical Americans. Salzman et al. (1996) quote Ellison's words in the prologue "I am an invisible man... When they approach me, they see only my surroundings, themselves, or figments of their imagination - indeed, everything and anything except me" (886). *The Adventures of Huckleberry Finn* by [Mark Twain \(1835-1910\)](#) is considered the first great novel by many critics and publishers in America. The novel is one of the most influential displacement stories. *Nobody's Home* by [Dubrayka Ugresic \(1949\)](#) is a collection of essays by a Croatian writer exiled in Amsterdam. The story of the novel revolves around the theme of dislocation and displacement. *Signals of Distress* is a well-known novel and a unique story of displacement by the famous British writer Jim Crace (1946). *The Reluctant Fundamentalist* by Mohsin Hamid (1971) is one of the most read Pakistani English novels. The protagonist Changez is affected by displacement, resentment, anger and sadness, with the incident of 9/11 in 2001 in New York in the background. *Trespassing* by Uzma Aslam Khan (1969), *Moth Smoke* by Mohsin Hamid (1971) and *Kartography* by Kamila Shamsie (1973) also present displacement as one of the themes. The issue of displacement has also been addressed in children's books. Some reputable works are *Give Me Shelter: Stories About Children Who Seek Asylum* by Miriam Halahmy (2014), *The Color of Home* by Mary Hoffman (1945), *Gleam and Glow* by Eve Bunting (1928), *Home of the Brave* by Katherine Applegate (1956), *The Journey That Saved Curious George: The True Wartime Escape of Margret and H.A. Rey* by Louise Borden (1949) and *The Lotus Seed* by Sherry Garland (1948).

There are two aspects of the psychological perspective of displacement; individual and social. The following section provides a brief explanation of both aspects.

### Psychological Impact of Displacement

Nostalgia is one of the elements of aspect of displacement. It triggers the excessive sentimental state and the emotions of returning to the homeland or excessively thinking about the past original life. Rubenstein (2001, 5) argues

that by a deeper analysis, it is revealed that nostalgia is a painful awareness. It is the expression of grief for something that is lost. Schizophrenia is a state of mind in which people show abnormal behaviour and they experience false beliefs, auditory hallucination and confused thinking. McLean (2003) states, "Every time I hear schizophrenia mentioned in the media, it is because a tragedy has happened" (166). He further says that it's also true that a high proportion of the homeless is mentally ill... about the treatment in schizophrenia that if it is left untreated for longer periods of time, the chances of recovery get scanty (168-169). The specific behaviour of fear, disgust and hatred by the host society towards the people of other cultures or other countries is called xenophobia. Barbosa (2009, 1) points out, "the Portuguese as an immigrant group have received little attention from Brazilian historians. This has been due to the fact that the Portuguese were originally regarded by Brazilians as colonizers, rather than immigrants". Sometimes, the displaced people experience a loss of memory and a tendency to weak judgment. This state is called dementia. Innes et al. (2004), maintain that for people with dementia, institutionalization has been, and remains, a common care solution (125). Uncertain of their future, the displaced people are also concerned about their present, and they tend to feel intimidated and abnormal. Tough immigration laws of the host country prevent them from thinking and functioning normally. Lipsedge and Littlewood (2005) describe that in 1882 the psychiatrically ill people were prohibited from migrating to America...In contemporary England, mentally ill people are denied immigration (83). De Fina et al. (2006) argue that the experience of change and of physical or moral displacement leads people to revisit and question their past inventory of identities in order to rebuild a sense of self (345). The displaced people sometimes tend to aggression and crime. Bhugra (2007, 78) maintains that homelessness and psychological disorder are in strong association. And homelessness is also strongly associated with criminality. Marginalization is a situation in which people have to pretend that they want to adapt and assimilate into the host culture. They show that they are willing to abandon their original identity. Glenn Albrecht (1953), an Australian philosopher, coined the term 'Solastalgia' in 2005 to study the psychological issues of the people

who are affected by environmentally caused migration. Later, the term has been in general use for displaced people. Displacement turns into a traumatic state which disturbs the brain like a tragedy and catastrophe. Homelessness is one form of human tragedy. Most of the physicians of the 19<sup>th</sup> and 20<sup>th</sup> centuries believe it to be a disease of imagination. Trauma causes a melancholy, unrelenting obsession with home, sleep disturbance, fever, loss of appetite and state of unconsciousness. Hummings (2008) opines that trauma can cause multiple mental disturbances like insomnia, nightmares, restiveness, irritability, melancholia, stinging sensations, dizziness, memory loss, paralysis, deafness and mutism (30). Melchizedek (2011) describes the issue of separation in sociology as "the distancing of people from experiencing a crystallized totality both in the social world and in the self" (6). A community naturally comprises people of various types. But when they are displaced, they belong to the same type. They feel almost alike about the new experience. Martin and Volkmar (2007) suggest that the global problem of displacement from family, home, community, and country are of enormous importance to the mental health of populations (88). The bizarre behaviour, occasional hallucination and delusion make them split personalities. Glassman and Hadad (2008) argue, "Thus, while cultural background may be relevant to the type of symptoms expressed in schizophrenia, the local environment also seems to matter, treatment of schizophrenia seems to involve an interaction of physiological and environmental factors" (451). The social health of a community is directly related to the individual health of the members. Being healthy, as explained by World Health Organization, is jeopardized among displaced communities. Afifi et al. (2010) delineate, "the WHO (1946, 59) defines health as a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity". The definition gives equal importance to both physical and mental health.

### Research Methodology

This qualitative study involves Literary Close-Reading (LCR) and Systematic Functional Linguistics (SFL) for analysis. Close-Reading provides the conceptual and contextual background of the author and the novel. The SFL

by Michael Halliday (1955-2018) is a wide-ranging research apparatus that has several components or tools. A need-based selection of the tools has been made by selecting two of them, which are Context and Semantics. The context is to analyze the background factors of the plot, and the Semantics analyses the characters' psychological conditions in the given circumstances by their discourse and actions.

### Close-Reading of *The Bride* and the Author Bapsi Sidwa

Bapsi Sidhwa is an acclaimed Pakistani-Punjabi-Parsee writer who was born to Zoroastrian parents in Karachi in 1938. In *The Bride*, she skillfully portrays the physical and psychological picture of her characters, especially by highlighting the tormenting experience of displacement in the wake of the 1947 partition of the Indian subcontinent into two sovereign states Pakistan and India. Sidhwa was shocked when she came to know about the story of a girl who was murdered by her husband because she tried to escape the brutal tribal ways of life. She decided to share her feelings with the world by writing the story as a novel. *The Bride* is the story of the expatriation of Zaitoon, an orphan girl who meets Qasim on her way to Pakistan in a train full of fleeing people. The train is attacked when it reaches the border area, her family is brutally killed, and she is found by Qasim, who himself is among the unfortunate passengers of the train. This is the beginning of a new life for Zaitoon. The novel gives a profound picture of the author's perception and understanding of the people who had to leave their native lands behind in search of a new identity and a new home. Sidhwa, like a psychologist, unfolds the psychological ups and downs of her male and female characters. She presents their sufferings and fragile roles in three phases. They are 1) during the British colonial time, 2) during the Partition time, and 3) in the post-Partition time. Zaitoon appears in different roles; as an orphan girl, an adopted daughter, a bride and a runaway woman. This is a manifestation of men's supremacy over women. Zaitoon undergoes numerous shocking events in her life, but the most devastating and peevish is her marriage. Qasim's love for her daughter is unquestionable, but as a staunch man, he cannot come out of his tribal pride. Sidhwa puts a number of literary traditions in her narration style. The reader notices the characteristics of a

realistic novel, gothic novel, travel story, feminist story and to some extent, a fairy tale. The novel is also in relation with the tradition of the fiction of nineteenth-century American women because it fails to present the solution to the sufferings of women. The love, affection and friendly relation between the women (Zaitoon and Miriam) are more remarkable than the love between a man and a woman (Miriam and Nikka and Zaitoon and Sakhi). The ending of the novel is, however, a deviation from the early feminist tradition. The novel revolves around various plots. It can be analyzed in four phases. The first phase deals with the description of Qasim's life in the mountains as a child and then as a young fellow, his marriage with Afshan and the latter's and their children's deaths because of the fatal disease. He meets Zaitoon (gives her the name 'munni') in an accidental way and adopts her. They manage to come safely to Pakistan, where an entirely new life is waiting for them. The next and comparatively short phase is about Zaitoon's childhood in the backdrop. The third phase brings calamity and ruins Zaitoon's life and future. It deals with her marriage to Sakhi. She feels like being 'raped by her husband. They belong to two different worlds. In this part, a secondary protagonist, American national Carol, is introduced. A bold Sidhwa is seen in the character of Carol, who understands that she is in the wrong place with a wrong status, but she fights back and ultimately decides to get the divorce from her husband. The last phase of the novel is thrilling, adventurous and full of action. Zaitoon decides to run away from the life of suffocation. In the end, she is found by the army men and is saved. The reader's curiosity comes to an end with a sigh of relief. The background is the typical and traditional Pakistani society which manifests the blend of religion, eastern values, conservative norms, strong customs and passé beliefs. The novel exposes the social attitudes related to kinship and the marriage system in Pakistan. Carol and Zaitoon belong to two different worlds, but they are alike in many ways. Despite her bold and modern nature, she complains to her husband. "I...I felt they were undressing me" (101), to which he replies as follows.

*You know how it is with us – segregation of the sexes. Of course, you only know the sophisticated, those Pakistanis who have learned to mix socially...They instinctively lower their*

eyes; it's a mark of respect. But let them spy an outsider, and they go berserk in an orgy of sightseeing!... Any woman, whether from Punjab or from America, evokes the same attention. (p:100).

When Carol meets Zaitoon, she comes to know about her miserable plight. She shares her intention with her husband, and they plan for her escape. At this point, the writer shows a turn, and we see a rebellious Zaitoon who runs away from the cruel world. After she is saved, she could be taken to the USA by Carol or Ashiq (army personnel) can marry her and keep her safe in his village. The entire situation is horrible, but the way Mushtaq, Farukh and Carol think about Zaitoon, although for her safety, ruins her as a human. The thoughts to 'dispose of', 'hide' or 'stow her away' show how miserable is the condition for this displaced soul. Her figure is a thing rather than a woman or even a human. The virgin-whore mentality of men towards women is an indication of typical hypocrisy and dual-standard. The character of Zaitoon has been presented in different roles. Firstly, she is a daughter to her real parents in India, a sister to her brother. Secondly, she is an adopted daughter to Qasim and lastly a niece to Nikka and his wife. In all her roles, she has been completely dependent upon her relatives and has to accept their decision. She cannot think of deciding anything for her. Only, in the end, she decides to run away from the mountains. During the escape, she makes a crucial struggle of survival by fighting with all the oddities and dangers alone. "Allah protects me from the animals..." (176). "In a whisper, prayer and appeal poured from her mouth, and images advanced-of Miriam, of Nikka sitting on the sagging string-bed before his shop, and of Qasim"(176). "Suddenly she longed to see him. With all her heart she wanted Sakhi to find her. His face ravaged by concern, broken with remorse, floated before her-gently he wooed her..." (177). "The vulturine length of her scrawny neck, her gaunt protruding shoulders, and the raged blanket shrouding her hunched body as the feathers shrouded the bird's...The grotesque image filled her with self-loathing, and venting her hopeless fury, she screeched, 'Get up. Get up. You filthy, polluted devil!'" (190). The wild behaviour of animals and humans is equally portrayed. Her encounter with the vulture is an obvious example of man's inner animal strength and instinct. "Hands spread-eagled, holding the

wings of her blanket aloft, Zaitoon looked like a bird about to fly yet permanently grounded." (190). "In the instant, their eyes met, the green and black of their irises fused in an age-old communion-an understanding they shared as vulnerabilities as women." (123). "Swaying with the motion of the train, his life in transition, his future uncertain, he absently scans the shadowy flat landscape." (20). "Before he could fire, the cat, in a sudden flash, streaked through the blue air with the vividness of lightning (192). "Careful not to dislodge the pebbles, Zaitoon crawled to the edge of the overhang, and the terror paralyzed her." (191). The entire episode of Zaitoon's escape shows the cruel face of nature. But when Zaitoon sees the vegetation upon entering the lower land, nature shifts its mood from ruthless to comforting. This is the friendly face of it which gives Zaitoon solace and hope. "Oh, stop moaning...Come on. Move...Don't growl. Every time you feel thirsty, Allah provides! (191). "and once more her instinct for life came to the surface." (214).

Sidhwa is the victim of polio, for which she has to suffer all through her life. Her hatred towards diseases is reflected in her portrayal of the devastation of Qasim's whole family at the hands of the disease. Smallpox in the novel is the representation of polio in Sidhwa's life. Sidhwa's decision to write her novels in English is not without objective. Through the character of Carol, Western perspective about Pakistani cultural norms and traditions has been portrayed. "why must these women be so goddamn coy, thought Carol." (120). *The Bride* deals with several themes. It calls the reader's attention to the physical and psychological challenges in Post-colonial Pakistani society and the portrayal of naturalism. It is a blend of eyewitness commentary, political developments, historical context, individual and social experiences, resistance, status quo, women's rights and patriarchal Pakistani traditions. "My lord, it is my privilege and honour to serve you always." (72). Above all, it is a tremendous portrayal of the psychological perspective of the displacement fiction of Post-colonial South Asian literature. Apart from the main plot, there is a background story of millions of others who paid a high cost of displacement. With the announcement of the Partition, communal riots erupted in cities, towns and villages everywhere. "Tales of communal atrocities fanned skirmishes, unrest and panic. India was to be partitioned...Dismembered

bodies of men, women, and even children, lay strewn on roads.” (17). Hindus, Muslims and Sikhs rushed to their majority areas to make them safe but butchered the people of other faiths mercilessly. “Although he is horrified by the slaughter, he feels no compulsion to sacrifice his own life. These are people from the plains – not his people.” (22).

### Systematic Functional Linguistics

Two strata Context and Semantics of Systematic Functional Linguistics have been employed to analyze the following.

#### Context

The novel covers a vast spectrum of time, space and situations. They start from the mountains of the great Himalayas, come down to the plains of India, witness the historical time of the Partition, enter Pakistan and go back to the mountains in the north of Pakistan. The characters' personalities and behaviours describe many things. The story starts with manly pride and generosity of bestowing things to friends and relatives. “To begin with, he had thought of marrying the girl himself. He had only one wife; but in a twinge of personal conscience, he decided to bestow the girl on Qasim.” (2). The writer suggests that environment and ground realities are directly responsible for shaping people's behaviours and attitudes. “He fell to cursing the dead leopard...crouched and with bloody fingers gouged out its eyes...spat on the leopard's face and pounded the gory mess with a stone. He castrated the animal.” (192). “Slipping the muzzle of his pistol between the door panels, Qasim felt it touch the soft flesh. He pulled the trigger.” (18). Zaitoon's plight is a continuous invitation to reader's attention towards the connection between physical hardships and psychological problems. “Suddenly Zaitoon sat up. ‘Ma?’ she cried, and before Qasim knew what had happened, she was racing towards the voice she had heard” (32).

#### Semantics

The setting of the novel is India and Pakistan. Mostly, it covers the story in Pakistan. The main characters live in Lahore and move to northern Pakistan for a certain period of time. The novel is written in English but, purposefully, a number of expressions and phrases have been used from

the local language Urdu. It provides the reader with an insight to understand their semantic value in the local context. It is a common practice in the literature of all languages that the writers intentionally use words and phrases of the native language to create a certain distinction and genuineness of the impact which those words carry. The most important of them have been discussed here:

**‘Mata’:** The word ‘Mata’ has been used to make a relation of it to its fearful reference. ‘Mata’ means the dreaded goddess, and in the local belief, it is mandatory for them not to let her feel enraged at any cost. That is why when Qasim's wife Afshan wants to tell her husband about the sickness of their daughter Zaitoon; she forces herself to be calm. She fears lest ‘Mata’ gets more furious and do more destruction to the family. “She forced herself to be calm, lest ‘Mata’, the dreaded goddess, so easily enraged, do even more harm” (6). The tribals are fierce, powerful and wild people, but just a belief in ‘Mata’ makes them miserably weak.

**‘Bole so Nihal, Sat Siri Akal’:** In chapter 2 of the novel, Sikhs attack on the train that is taking people to Pakistan. Scores of the passengers are butchered. “They cry, ‘Bole so Nihal, Sat Siri Akal,’ swells into the furious chant: ‘Vengeance! Vengeance! Vengeance!’” (10). The Sikhs are furious over the killings of their fellow Sikhs by their Mussulman (Muslim) neighbours. The Hindus ear poisoned the Sikhs against the Muslims by blaming them as responsible for all problems. ‘Bole so Nihal, Sat Siri Akal’ or ‘Jaikara’ does not merely describe the Sikhs' rage, but it takes the reader to historical reference. Their history spreads over about 300 years, and the slogan has been used by them since the beginning of their religion. The whole of ‘Khalsa’ (all Sikh sects) believes in it. They chant this slogan on the occasions of celebrations and agitation. They used it during their agitation against the Mughals and later during the Freedom Movement.

**‘Hari Hari Mahadev’:** In Chapter 3 of the novel, the Hindu slogan ‘Hari Hari Mahadev’ is heard when Hindus attacks Muslims in most parts of India. It reminds the reader to understand the hatred and fervor in the minds of the Hindu mobs who held Muslims responsible of the Partition. “Hari Hari Mhadev!” ‘Bole so Nihal...an ugly

bloated ebb and flow of noise engulfed everything. The corn, the earth, the air and the sky seemed full of threat. (11). 'Hara' or 'Hari' means Shiva-the promising God and 'Shiva' means destroyer who destroys the ignorance and illuminates the light of knowledge. Mahadev is an epithet of Shiva. It has two parts-'Maha' and 'Dev'. 'Maha' means great and 'Dev' (from a Sanskrit word Deva) means God. It, thus, makes Great God. In Hindu mythology, the chanting of this slogan guarantees success at a time of disturbance, war and challenge.

**'Ya Alieeee'**: The author has described the wrath and hatred of all the religious groups against each other. The Muslims are also chanting their slogan 'Ya Ali', presented by the author in an original style as 'Ya Alieeee!' "...an occasional piercing, 'Ya Alieeee!' An ugly bloated ebb and flow of noise engulfed everything. The corn, the earth, the air and the sky seemed full of threat." (11). The stress on the word 'Ali' as 'Alieeee' is symbolic to show the depth in the call. Muslims are divided into two main sects- Sunni and Shiite. Sunnis never chant the slogan 'Ya Ali' but they chant 'Ya Allah', 'Naaraey Takbeer' or simply 'Allaho Akbar'. By presenting only the Shiites' slogan, Sidhwa may have consciously done this to show the Shiites' presence in the most troubled areas of Ludhiana at the time of the Partition. Keeping in view the writer's general objective, the reader can easily ignore the point of Sunni or Shiite slogans.

**'Munni'**: In the Urdu language 'Munni' means a small girl. By calling the girls 'Munni' reflects the love and care of their parents in Pakistani society. Usually, they are given love titles by their parents and relatives such as 'Munni', 'Guriya' meaning doll, 'Baby', 'Shahzadi' meaning princess or 'Rani' meaning queen etc. "Just Munni? Aren't all little girls called Munni?" (23). Sidhwa, by giving the name 'Munni' to Zaitoon, wants to catch the reader's attention about Zaitoon as someone special.

**'Abba'**: 'Abba' is an Urdu translation of father. In rural Pakistani culture 'Abba' is used instead of 'Baba' and 'Abu' which are literary Urdu words. Sidhwa has used this word only for Zaitoon's real father Sikandar, and the stepfather, Qasim. On the other hand, when Qasim is a small boy, his dialogues with his father and with his family members do not reflect the use of local words

like 'Beta' for son, 'Beti' for daughter, 'Abba' for father and 'Amma' for mother. Rather English words have been used like son and father etc. "Son, you're to be married!" (1). When 'Munni' calls her real father, she uses the word 'Abba'. Later, when she comes across Qasim in the darkness of the horrible night, she starts her relation with him by calling him 'Abba'. This first interaction between them is symbolic because later, their relationship would be the base for the story to develop further. "Clinging to his legs, she sobbed, 'Abba, Abba, my Abba!" (22). The author's purpose in using this word only for Zaitoon calling his father seems to present the impression of pure and genuine filial love.

**'Pehelwan'**: In both India and Pakistan the word 'Pehelwan' is used as a title for a person who is very sturdy, strong and muscular. A pehelwan is a traditional, irregular, and somewhat undisciplined and a mighty village fellow but he has some principles and he is supposed to be helpful and protector of the people of his area. A pehelwan named 'Nikka' (real name not mentioned) is introduced in the novel with an important role that starts in the middle of the story and remains there till the end. Qasim and Zaitoon come across 'Nikka' in the 'Badami Baug' refugee camp in Lahore and develop an intimacy with him which immediately turns into their friendship. Both of them do some ventures for which they adopt different legal and illegal ways. Nikka is hired by an influential political figure who details him for some 'important assignments'. "Our inspired leader has deadly enemies'...One particularly venomous snake has to be dealt with. Somehow he will have to be liquidated. Can you manage it?" (51). The author exposes the corrupt political system and the affairs of the underworld through the character of Nikka pehelwan. "Jinnah died within a year of creating the new state. He was an old man but his death was untimely. The Father of the Nation was replaced by stepfathers." (42). "You will be given protection, my friend. Our benefactor is a man of his word, loyal to his followers, a king." (51).

**'Hira Mandi'**: Starting from the background of Pakistan's establishment as an Islamic country, the author intriguingly and ironically takes the reader to the streets of the 'notorious' brothel house of Lahore, that is called 'Hira Mandi' or 'Shahi Mohalla'. It is situated just in the neighbourhood of Badshahi Mosque- a grand

mosque commissioned and constructed by the sixth Mughal emperor Aurangzeb in the 17<sup>th</sup> century. In Urdu Hira means diamond and Mandi means market or bazaar. It is also called 'Shahi Mohalla', means the royal neighbourhood. The prostitution business started in this area of Lahore in the Mughal era. The purpose in describing Nikka's and Qasim's trips to the 'Hira Mandi' seems that the author wants the reader not to ignore the affairs of the world of colours, glamour, dance and prostitution. Contrary to the corruption and violation of the rule of law in general milieu, the affairs in the 'Hira Mandi' are run on a certain discipline and according to its norms and protocol.

### Conclusion

Qasim and Zaitoon are the central characters, and Nikka, his wife Meriam, army officers and Carol are the side characters. Qasim, Zaitoon and Carol represent displaced characters. They are distinctively different from each other in age, sex, social status, nationality, origin and level of understanding. Qasim and Zaitoon are displaced because they are forced by the circumstances, but Carol is a 'voluntarily displaced' character. The research proves that they all manifest similar kinds of psychological problems which are not there in other characters.

Psychological problems, the study shows, are associated with physical displacement. Qasim and Zaitoon are the manifestations of a type. They and the other characters mark the manifestation of certain psychological issues which are the result of physical displacement. It further investigates whether or not the psychological disturbance of the displaced people prevents them from functioning normally as individuals and in society. The study shows that as individuals, the affected people live a disturbed life. Apart from the protagonist, several other characters also manifest psychological problems which are directly or indirectly influenced by displacement. But when it comes to their social responsibilities, they can perform like other normal people around them. Though they have to keep themselves calm to avoid people's extraordinary attention towards them, they can manage to behave in a normal fashion. Qasim and Carol are examples of this type. They are the victims of physical

displacement, and they undergo psychological problems. But their actions show them performing their social roles in a normal way by keeping their psychological issues under control.

The research provided mixed findings with regard to the psychological issues of the displaced characters in their individual and social capacities. There are certain instances when the characters display an 'abnormal' behaviour. Qasim's many dialogues with Zaitoon and some with Nikka and the army officers show a discourse that is different and unexpected for people. It shows that psychologically disturbed people may talk differently, oddly and vaguely, any time, in one way or the other. The general trend of disturbance in all the displaced characters indicates that they undergo psychological stress because they are detached from their original place and from their dear ones. Nostalgia disturbs them, and they demonstrate strange talk and behaviour. They are normal people with all human merits and demerits, but they are prone to the certain psychological disturbance which is different from the other people around.

Displacement is one of those key problems of humanity which may never be finished altogether. It may not be wrong to say that future societies would still be inflicted with one or another kind of displacement. A precise recommendation would be an arduous task in this regard. The psychological upthrust of the displaced people is an important element in the rehabilitation process. Equal psychological attention, care and support should be provided to the people along with the provision of their physical needs. Efforts can be made by governmental and non-governmental agencies that may contribute to helping the displaced people. The robust contemporary media may collaborate more with the state agencies to spread awareness. This issue can be included in the syllabi in educational institutions. Societies need to gain a more comprehensive understanding of the psychological problems of the displaced people. By helping them to become part of the mainstream of society, they can play their useful social roles. As displacement is a diversified issue, further research would be helpful in finding out more comprehensive ways to combat it.



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