A Postcolonial Exploration of Chronotropic Identity in Lara Zuberi's *The Lost Pearl*
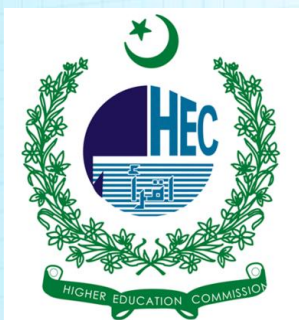
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Abstract

The present study is an investigation of the novel *The Lost Pearl* (2012) by Lara Zuberi from the perspective of postcolonial theory involving diasporic chronotropes by Bakhtin (1981), Bhabha's (1994) concept of hybridity and Caruth's (1996) theory of trauma. The study explored the effects of traumatic events on the life and psychological development of the protagonist, Sana. The study embarks on a descriptive inquiry to unravel the complex dynamics of hybrid identities in the context of diaspora communities. The narrative unfolds a poignant saga of relationships, cultures, and belongings, epitomized through the protagonist Sana's journey. The themes of hybridity and diasporic identity are interwoven along with the consideration of the chronotopic cycles throughout her life. The study highlighted how memory, culture and language play their role in the homeland and new-land cultural identity of Diasporas. It is significant to explore the role of the present and the past in the hybrid identity of the diaspora people in postcolonial discourse. By default, the diaspora people hang in between their present and past. The former connects them to new cultural identity, whereas the later connects them to their indigenous cultural identity. As a result, they are a hybrid product as a diaspora. So, the study is aimed at exploring the conflict between physical and mental chronotropes i.e. the homeland identity and the new-land identity of the characters. Moreover, the study explored the role of cultural diversity in shaping the ideologies and cultural values of Diasporas. The study was also focused on the psychological trauma that the diaspora suffers in the newly acquired culture.

Key Words: Diaspora, Chronotrope, Hybrid identity, Psychological Trauma

Introduction

Human experiences are inherently shaped by the dynamic interplay of time and space, influencing the narratives that unfold within the complex fabric of personal and familial stories. Trauma fundamentally is a wound. This, at least, is its Greek origin, where it denotes a physical injury from an external cause. Today, however, we frequently use the term *trauma* to describe emotional or psychological injury more than earlier, as opposed to bodily harm. If someone claims to have been traumatized, we assume they have suffered a frightening or shocking experience, but that they wish to emphasize its emotional impact rather than any physical injury. The study has explored the effects of such traumatic events on the life and

psychological development of the protagonist, Sana. The themes of hybridity and diasporic identity are interwoven along with the consideration of the chronotopic cycles throughout her life. In the realm of postcolonial literature, the exploration of hybrid identities and the intricate interplay of trauma and cultural assimilation take center stage. The study embarks on a descriptive inquiry, delving into the novel *The Lost Pearl* (2012) by Lara Zuberi, to unravel the complex dynamics of hybrid identities in the context of diaspora communities. The narrative unfolds a poignant saga of relationships, cultures, and belongings, epitomized through the protagonist Sana's journey.

The emotional entanglement with one's homeland, juxtaposed with the compelling need to assimilate into a host culture, presents a narrative landscape marked by conflicting sentiments. The resulting hybrid identity becomes a by-product of cultural assimilation, encapsulating the intricate intersection of diverse cultural elements. Drawing from Bakhtin's (1981) theoretical ideal of diasporic chronotopes, the study traces postcolonial chronotopes throughout the novel. The study also shed light on the intricate relationships between time, space, and sociopolitical realities within the postcolonial framework. The study is an investigation of the novel *The Lost Pearl* by Lara Zuberi from the perspective of postcolonial theory of diasporic chronotropes by Bakhtin (1981). The study highlights memory, culture and language play their roles in the homeland and new-land cultural identity of Diaspora.

Diaspora literature has emerged as a prominent term in contemporary literary and related fields. This literature examines the writings of the diasporic community, where authors express their ambivalent positions and fluctuating conditions between their homeland and their place of settlement. All diasporic writings are believed to interrogate themes of identity and belonging. It is possible that not all diasporic writings share similar concerns. This text aims to clarify the various meanings of the term diaspora and to contextualize its historical perspectives for improved understanding and analysis of this type of writing. The term diaspora is derived from the Greek verb 'diaspeirein,' meaning 'to sow widely.' This term is typically linked to the Greeks, who have historically migrated from their homeland for trade and commercial activities. Subsequently, the term was applied to the Jews during their forced dispersion from their homeland, resulting in significant suffering.

The diasporic community exhibits a strong emotional connection to their homeland. Tololyan (1991) supports this perspective by suggesting that the term encompasses "a larger semantic domain that includes words like immigrant, expatriate, refugee, guest-worker, exile

community, overseas community, ethnic community" (Tololyan, 1991, p. 5). There is a distinction between the terms diaspora and migration. McLeod (2000) defines migrant identities as those shaped by the migration history of one's parents or grandparents (p. 207). He further asserts that emotions and experiences contribute to the distinctions between these two terms. Diaspora is associated with the concept of transnationalism, with distinctions between the two terms elaborated in the work of Braziel and Mannur, Theorizing Diaspora (2003). They define diaspora as a movement, which can be either forced or voluntary, of individuals from one location to another. Transnationalism emphasizes impersonal forces, including globalization and global capitalism, as factors influencing migrant movements (Braziel & Mannur, 2003). The diverse explanations indicate that diasporic experiences are not uniform. Hall (1990) highlights the heterogeneous nature of diaspora, asserting that the diasporic experience is characterized not by essence or purity, but by an acknowledgment of necessary heterogeneity and diversity. He presents a conception of 'identity' that coexists with difference, emphasizing hybridity (1990, p. 235). He asserts that diasporic identities continuously generate and regenerate themselves through processes of transformation and difference (1990, p. 235). It is widely recognized in contemporary diasporic studies that the term has evolved significantly from its original Greek definition and from earlier simplified interpretations. Consequently, the concept of diaspora must be understood in terms of heterogeneity and diversity.

The term 'diaspora' is associated with negative connotations, including forced displacement, victimization, alienation, and loss. According to Safran (2005), diaspora is linked to challenges such as deracination, legal disabilities, oppression, and the complexities of life in the host country. Individuals within the diaspora frequently experience a conflict between their current place of residence and the homeland they have left behind. This results in a persistent state of anguish, prompting continuous efforts to return to their home countries. This situation is characterized by a sense of doubleness encompassing nostalgia, filial piety, and credulity. Diasporic literature emerges from immigrants who possess education and literacy.

The researcher investigates the novel *The Lost Pearl* (2012) by Zuberi using the concept of diasporic chronotypes by Bakhtin (1981) involving the concept of hybridity propounded by Bhabha (1994) and traumatic experiences as outlined by Caruth (1996) to explore the role of indigenous culture and values system of the Diasporas in shaping and

reshaping their identity and how nostalgia and traumatic experiences of the present and the past disturb the psyche of the Diasporas. The objective of the study is to explore the novel *The Lost Pearl* from the perspective of chronotropic identity of the diaspora and the research question of the current study is how memories and indigenous cultural values affect the diasporic identity of the characters in the novel *The Lost Pearl*?

Literature Review

In recent years, terrorism has significantly altered the course of human history. What seems to be a religious act is, in fact, a product of political manipulation. The survivors of terrorist attacks carry the burdens of the pain and suffering associated with these traumatic events. The trauma resulting from terrorism parallels that of the Holocaust, wars, or genocides. Consequently, individuals who have experienced terrorist attacks endure significant devastation, profound distress, mood disturbances, confusion, a sense of insecurity, as well as intrusive memories and hallucinations.

Bhabha (1994/2004) provides the argument on cultural mergers and how does the transition affect individuals and groups. He stated that the space where different cultures intersect is always in a state of transition and change, creating different levels of identities related to the minority group's sense of past, present, and future. For Bhabha (1994), no culture or any kind of identity is pure and is always open to change and evolution. He associates the notion of hybridity with cosmopolitanism and defines an individual to be a citizen of the whole global world, not only related to a certain nationality or identity and it is a response to the requirements of the modern world (Scheffler, 1999). This cosmopolitanism makes the world into a place that is constantly under a state of change and flux serving to thrive and prosper in today's world. According to Mishra (2007), "Diasporas" are dangerously ensconced amid an episteme of genuine or supposed outcasts, and they are plagued by specters that emerge from the inside. According to him, diasporas are adaptable, perfect social forms that are content to reside everywhere where there is an airport and support a more prolonged, highly regarded dynamic evolution. Cohen (1997) analyzed diasporas as collectives of individuals who inhabit and exchange norms within a shared territory. Cohen (1997) defined diaspora as a phenomenon involving the dynamic transformation and intermingling of cultures and languages.

Bhabha (2004) has applied the notion of hybridity to describe culture and identity in a colonial set-up. The interaction between the colonizers and the colonized creates an

internalized culture and both are mutually dependent in creating this shared culture. This creates multiple identities and discards the philosophies of essentialist outlooks of identity. For Bhabha, the identity of the diaspora lies in this 'third space'. Alexander (2003) on diasporic writing defines it as the writing where one is in search of a homeland extending it to the idea of two 'moves. 'Temporal move' involves looking back at the past and looking forward at the future in diasporic writing whereas the 'Spatial move' involves 'de-territorialization' and 're-territorialization'. Said (2001) upon close observation of Diaspora and the effect of exile is of the view that in exile the experience of people is 'death better than life' situation. He takes upon the views of Steiner that the western literature of 20th century, being the literature of and about exile is 'extraterritorial'. So, for Said, diaspora or expatriation will always result in wrecks and destruction in the sought-after life of the general masses. The concept of the literary chronotype originates from the work of Russian writer and theorist Mikhail Bakhtin (1981). Initially introduced as a literary framework for analyzing the dynamics of time and space in European novels, the concept of the literary chronotype has supported critical interpretations of African novels. This study does not directly employ Bakhtin's protocols; instead, it integrates African motives and objects into the concept of the literary chronotope to substantiate its assertion of an African gnosis.

Bemong and Borghart (2010) noted that Bakhtin (1981) originally developed the concept of Chronotope as an analytical tool for delineating generic divisions in the history of the Western novel. However, recent proposals suggest that chronotropic analysis can also enhance various fields, including narratology, reception theory, and cognitive approaches to literature, among others within contemporary theoretical discourse. Bemong and Borghart (2010) succinctly articulate the effectiveness of the fusion of ideas enabled by Bakhtin's concept of the Literary Chronotope (1981). In "Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics," Bakhtin, drawing on Kant's philosophy and Einstein's theory of relativity, developed a conceptual framework known as the literary chronotope. He argues that in the literary chronotope, indicators of time and space are integrated into a cohesive and meticulously constructed entity. Time becomes denser, materializes, and gains artistic visibility. Space becomes charged and responsive to time, plot, and history.

Bakhtin's description suggests that in a literary text, space-time indicators merge into a literary imagination that can be utilized to interpret fictionalized human experiences within

those texts.

The study recognizes the effectiveness of Bakhtin's concept of the literary chronotope in the systematic interpretation and analysis of data within both European and African literary contexts. Bakhtin argued that in literature, time and space are not separate and isolated concepts. Instead, they are intricately connected and fused together in what he called a "chronotope." This fusion of time and space creates a unique context for the events and characters in a narrative.

Chronotypes serve as essential narrative devices. They provide a framework for the events of a story, shaping the way characters interact with their environment and with each other. Different chronotypes can evoke different emotional and thematic responses. Chronotypes are not limited to a single genre or historical period. They can be found in various types of literature and are often linked to specific cultural and historical contexts. Different genres may have their own characteristic chronotypes that shape the conventions of storytelling within that genre. Chronotypes, as a concept introduced by Bakhtin, can also be applied to post-colonial novels to analyze how time and space are intertwined and how they contribute to the narrative and thematic aspects of these works. Post-colonial literature often explores the complex relationships between colonized and colonizer, the effects of colonization, and the quest for identity and agency. Chronotypes in post-colonial novels play a significant role in conveying these themes and ideas. Here's how: Post-colonial novels frequently juxtapose colonial and post-colonial spaces. The shift in chronotype, from the colonized space under colonial rule to the post-colonial setting, signifies a transformation and often a struggle for agency, identity, and freedom. These shifts can be abrupt or gradual and reflect the changing power dynamics. Post-colonial literature often incorporates hybrid chronotypes that blend indigenous or traditional time-space concepts with Western or colonial ones. This blending represents the cultural collision and hybridity that many post-colonials societies experience as they navigate their pre-colonial past and the influence of colonial powers.

Post-colonial novels frequently engage with the rewriting of history. Chronotypes allow authors to revisit historical events and reinterpret them from a post-colonial perspective. These reimagined historical narratives challenge dominant colonial narratives and offer alternative viewpoints. In some post-colonial novels, chronotypes are used to explore the concept of cultural memory and oral traditions. Indigenous chronotypes, which may be

cyclical or circular, emphasize the enduring influence of traditional culture and knowledge even in the face of colonial oppression. Post-colonial literature often deals with migration and diaspora, and chronotypes can help convey the sense of displacement and dislocation experienced by characters. The shifting chronotypes reflect the characters' journeys and their encounters with different temporal and spatial contexts. Post-colonial novels frequently engage in intertextuality and dialogism, where multiple voices and narratives coexist. Chronotypes play a role in shaping these dialogic relationships, as they reflect different cultural, historical, and linguistic influences. Chronotopes can be used to convey the themes of resistance and liberation. As characters move through different temporal and spatial settings, the chronotope can highlight the struggle for freedom, independence, and the reclaiming of cultural identity.

Trauma is characterized as a phenomenon associated with memory processes and as an event retained in the unconscious, leading to ego fragmentation or dissociation (Bailey, 1955). The concept of "Trauma" has garnered significant attention within literary studies. Trauma theory, a significant concept in psychoanalytic literary analysis, offers a critical framework that facilitates innovative methods of interpretation and engagement. This concept is paramount in contemporary discourse, relevant to individuals, cultures, and nations alike.

Micale (1994) highlights the contentious aspects of psychiatry's history and concludes that "it has thus far proved impossible to produce anything like an enduring, comprehensive, authoritative history." According to Caruth (1996), trauma is conceptualized as an event that disrupts consciousness and hinders direct linguistic expression. The model highlights the severity of suffering by positing that traumatic experiences irreparably harm the psyche. Trauma constitutes an unintegrated occurrence that disrupts identity and exists beyond conventional memory and narrative frameworks. Fragmentation or dissociation is considered a direct consequence of trauma, a perspective that informs the concept of transhistorical trauma. This concept posits that trauma's fundamental or universal impacts on consciousness and narrative recall enable the linkage of individual and collective traumatic experiences.

Research Methodology

The study is based on a descriptive inquiry of the novel to understand how hybrid identities are shaped when a person leaves his homeland and becomes a part of a diaspora community. The emotional attachment with one's homeland and its culture at times does not allow one to forgo his cultural values but at the same time to adopt the values and culture of the host land

becomes a compulsion. The identity shaped because of such intersection of cultures is hybrid and a by-product of cultural assimilation. The study also explored the role of trauma in the psychological development and the effects of trauma on a person's life. The researcher selected the novel *The Lost Pearl* by Lara Zuberi to explore it from the perspective of the Bakhtin's theoretical ideal of diasporic chronotopes (1981), Bhabha's Theory of Third Space (1994) and Caruth (1996) trauma theory. Postcolonial chronotopes are traced throughout the novel by applying the chronotopes of hybridity, reimagined histories, cultural memory, oral tradition, and migration and diaspora.

The researcher has selected the novel *The Lost Pearl* by Lara Zuberi to explore it from the perspective of Bakhtin's theoretical ideal of diasporic chronotopes (1981). This study conducts a qualitative analysis of the novel to examine the role of diasporic identity in differentiating the Diasporas across two temporal dimensions: the present experiences of migrants or refugees within the host culture, and the past, as influenced by haunting memories of their indigenous communities. The researcher will collect textual excerpts from the novel following a close reading of the text for analysis. The gathered excerpts will be organized and analyzed within the framework of various components of the theory of diasporic chronotropes, including memory, indigenous and host culture, diasporic experiences, identity crisis, sense of belonging, otherness, exile, alienation, and conflicts between the values of indigenous and host cultures. The tabulated data will undergo further analysis to address the research questions posed. The notion of diasporic chronotropes is derived from Bakhtin's (1981) framework of chronotropes. The chronotropes theory in diasporic experiences and diaspora literature refers to the division within diasporas resulting from their existence in two distinct temporal contexts. Bakhtin discusses the aforementioned aspects of diasporic experiences. In trauma theory, "trauma" pertains primarily to the aftermath of a traumatic event rather than the event itself, focusing on the post-traumatic stage. The traumatic experience a person undergoes, at times, lacerates him and this resultant shock could be understood by looking deeper into the psychological development of the person and the build-up of this trauma in the memory of the person. Intersection of this traumatic past may influence the present and the future of a person's life. Trauma studies have focused to underscore the causes and effects of such traumatic events and how they can be explored and healed only when are spoken about. Caruth (1991) suggests that, in case of trauma, not only the direct victims but also witnesses can be profoundly affected. She is of the view that

witnessing traumatic events, whether in person or through historical accounts, can evoke a sense of "secondary trauma" in individuals. This secondary trauma grows inside a person and has deep roots in the psychological upbuilt of a person.

Theoretical Framework

The researcher investigated the novel The Lost Pearl (2012) by Zuberi using the concept of diasporic chronotopes by Bakhtin (1981) involving the concept of hybridity propounded by Bhabha (1994) and traumatic experiences as outlined by Caruth (1996) to explore the role of indigenous culture and values system of the Diasporas in shaping and reshaping their identity and how nostalgia and traumatic experiences of the present and the past disturb the psyche of the Diasporas. This research allowed for an in-depth exploration of the interplay between trauma, memory, and the ensuing after-effects. Specifically, the research focused on identifying instances of cultural hybridity, diasporic experiences, trauma, and absences in memory arraying these narratives around the notion of chronotopic cycles.

Textual Analysis

"Who knew how my life would change a few days after this conversation took place? (p.10)."

On the night of February 11 her father was killed in cold blood and this event casted a strong impression on her memory, and she could not forget the scenes and images of that day even in the later stages of her life. Memory studies have evolved from viewing remembering as the retrieval and recollection of accurately stored information. Instead, memory is conceptualized as a dynamic and imaginative process, wherein each act of remembering reconstructs the memory anew. Functioning in a continuous present, it exposes a past that has been reshaped according to contemporary needs, anxieties, aspirations, and desires. Memory reflects a connection to past events that influence, and is influenced by, our current thoughts, emotions, and experiences. Sana's inability to overcome her past resulted in a persistent conflict with her present circumstances. However, much of it was beyond Sana's control, as the traditional model of trauma is understood as a tangible remnant of the past, marked by involuntary flashbacks and a "literal return of the event against the will of the one it inhabits" (Caruth, 1995). Memory possesses the potential for identity formation and therapeutic benefits; however, trauma undermines this potential, resulting in a breakdown of representational abilities and overwhelming emotional responses that disrupt an individual's coherent self-concept.

Critics argue that after numerous repetitions, the narration of the trauma story ceases to evoke the same level of intense emotion. The narrative resembles other memories and begins to diminish in clarity, akin to the fading of typical recollections. The reconstruction of a traumatic experience is inherently incomplete; however, the trauma may not constitute the central aspect of the survivor's narrative. The act of narrating trauma cases involves recounting past traumatic events and associated emotional experiences, allowing the survivor to engage in reimagining her current life and constructing her future.

"but my voice was strangled in my throat before it could reach my lips. My heart was racing, and my head was pounding fast, as if it were about to explode (p. 16)."

This indicates that trauma eludes conventional realistic narration, necessitating the use of modernist representation strategies to imaginatively process and transform psychic trauma (Roth, 2012, p. 94). Furthermore, it is crucial to promote emotional and cognitive resilience strategies that enable the traumatized individual to endure. I remained in shock upon witnessing my mother enter the room. I was experiencing excessive perspiration. I attempted to speak but could not articulate any words. Sakina and the other servants were awakened by the noise and promptly entered the room.

"At first, I could not understand what was happening. Perhaps it was a loud storm? (p. 20)."

Trauma is caused by an encounter that is not directly recognized as a threat to the organism's life, but rather manifests as a disruption in the mind's perception of time. The common traumatic neurosis may be viewed as a result of a significant disruption in the protective barrier against stimuli. The element of freight remains significant. The condition arises from insufficient preparedness for anxiety. The disruption in the mind, characterized by the psyche's recognition of a life-threatening situation, arises not from an immediate threat or harm, but from fear and an inability to adequately process stimuli that arrive too rapidly. The threat to the psyche arises not from the immediate perception of danger, but rather from the recognition of that danger occurring one moment too late.

"I will never know if he saw me there, whether he felt pain, whether he knew that that was the end. I looked at him in disbelief. This must be a dream, a really bad dream that needed to end. Why wouldn't someone wake me up? Where was everyone? (p. 24)."

Trauma eludes verbal analysis, manifesting instead through uncontrollable imagery and existing within a fragmented, cyclical temporality. I was unable to breathe. I observed a face

in the window, which had been shattered by a cricket ball. The recollection of this face would linger for an extended period. The specifics of his features will remain etched in my memory indefinitely, akin to an indelible mark on a fossil. They were the eyes of a killer, my father's killer, the eyes of my worst enemy, and I would never forget them. This was my unbreakable promise to my father and to myself. He was pure evil, this man who had taken my father away from me before he had even had the last sip of his tea, before I had had the chance to hug him good night, and before he had been able to call me his princess once again (p. 30)

What followed was a series of shouts and screams, with one person calling for a doctor and another saying the word "dead" and then "he is no more." Much of that moment is blurred in my memory even though the emotions it evoked are still vivid (p. 32)

The symptoms of vicarious traumatization mirror those of primary PTSD, including nightmares, flashbacks, and depression. Additionally, individuals may experience heightened sensitivity to cynicism, depersonalization, and notable alterations in spirituality or worldview (Kaplan 40). The concept of trauma's inaccessibility or "unspeakability," widely accepted in trauma studies, has a contrasting yet equally significant counterpart in trauma theory, linked to Judith Herman's work. In her book Trauma and Recovery (1994/2015), Herman posits that narrative serves as a potent therapeutic instrument, facilitating the integration of traumatic experiences and supporting healing and recovery. No one realized that I had been there all that time or that I had seen my father take his last breath and hear his last moan. They did not know that I had seen the person who had committed this heinous crime.

"Yes, Sahir was too young for all this. But what about me? How was I expected to comprehend that my father had been killed in cold blood? I almost told Ammi that I had seen the killer but did not want to upset her more, so I let it be. (p. 35)."

Sana needed emotional support and reassurance that although her father had gone, she still was cared for. But she felt neglected, and it seemed to her as if there was nobody who thought about her. She needed a shoulder to cry upon and talk about the trauma that had shook her to the core, but the emotional turmoil had disturbed the whole family so much that they could not understand what to do and how to console each other. Her trauma remained unresolved and recurred to her time and again in the form of flashbacks and dreams. Trauma refers to the re-experiencing of the stressor event via memories, nightmares, narratives, and/or symptoms classified under Post-Traumatic Stress Disorder (PTSD). PTSD provides the foundational framework for comprehending the symptoms associated with trauma. Freud states, "Dreams

in traumatic neuroses consistently return the patient to the scene of their trauma, from which they awaken in renewed terror" (Freud, Beyond 13).

I cannot recall when I fell asleep, but that signified the start of my nightmares. Occasionally, I envisioned my father sprawling before me in a pool of blood, prompting me to awaken in a state of terror. At other times, I alone observed his murderer, whose malevolent green eyes glared at me, menacingly implying my potential demise. I was often coated in blood, unable to remove it. I attempted to yell, although my voice remained inaudible. Subsequently, I would awaken, my palms damp with cold perspiration, my pulse racing with trepidation. The nightmares were always horrific and vivid, causing me to fear sleep.

If "fright" is the word Freud uses to describe the painful impact of inadequate preparation, then the trauma of the nightmare encompasses not only the dream itself but also the sensation of awakening from it. The astonishment of awakening mirrors the unpredictability of the tragedy. The trauma encompasses not only the recurrence of the unfulfilled confrontation with death but also the unfulfilled confrontation with one's own survival. The inexplicable act of survival—awakening to existence—reiterates and attests to what remains elusive in the confrontation with death (Breuer & Freud, 1955, p. 40).

Repetition is linked to obsession; the two may be seen as almost synonymous. Experiencing the influence of these factors is often characterized as being haunted, a term that, although gothic, remains precise. The trauma may repeatedly resurface for the person, without a definitive pathway for alleviation. Dominick LaCapra posits that the eerily possessive specters of traumatic occurrences are not entirely possessed by any individual and, in varied ways, influence everyone. (LaCapra, 2001, p. xi.) This concept links the individual to a collective and personal relationships to the broader society, suggesting a chain reaction with potentially global ramifications. Following a traumatic experience, individuals may exhibit significant secrecy about the incident and its consequences. Nonetheless, repression is a challenge. Repressed memories are problematic, and it might be said that they are repressed for a purpose, since the subconscious recognizes their inability to be consciously managed. Consequently, such memories may resurface in other manifestations, such as flashbacks or nightmares. Sana did the same and could not find the courage to tell anyone that she had witnessed the murder of her father and had even caught a glimpse of his murderer. The event kept replaying in her memories and in the form of dreams making her go through the same

pain over and over again.

"The image of Papa lying there like a helpless child had cast a shadow on all the good memories of our happy past. The horrific moment that played in my mind like a video set on replay. One moment had become more powerful than nine and a half years (p. 37)."

The image that single incident had cast upon her psyche was stronger than the whole of her past life. Her fairytale was distorted, and it had made a deep imprint on her mind. The absence of a parent is a prevalent motif in fairy tales and fantasy narratives, often resulting in the formation of alternative family structures. These can include stepfamilies, extended families, and elective families, which are formed through conscious decisions and agreements among individuals. Remarriage, parent/child role-reversal, and deliberate choice are notable characteristics of these emerging family structures. The emotional, ethical, and cultural tensions that arise from their formation are central to the experiences of trauma, potentially generating or alleviating it perhaps simultaneously for Sana, contributing to her already grieving soul.

"He thinks I should remarry, and there it was, plain and simple. This was the grown-up stuff I was supposed to understand, gulp it down like a sip of bitter medicine. My life was turning in many unexpected directions, full of uneven gravel and a multitude of speed bumps; but now it seemed to have reached a dead end (p. 45)."

The revelation of the mother's intention to remarry introduces a temporal dimension. The recent loss of the father is still fresh, and the suggestion of remarriage signifies a significant temporal shift. The passage reflects the tension between past grief and the present proposal. The metaphor of Sana's life reaching a "dead end" indicates a sense of temporal closure. This signifies a point in time where Sana perceives her life as having come to a halt, creating a cyclical element within the temporal dynamics.

"Sakina's husband died five years ago and she has not remarried. Why do you have to…" my voice trailed off as I realized how pointless my questions were. I was not being asked, I was being told (p. 51)."

The idea of being alone is associated with societal expectations for a woman without a husband, introducing a spatial chronotope. The societal expectations contribute to Sana's perception of the challenges and pressures associated with her mother's situation. Sana's suggestion that Nana can live with them adds a spatial layer to the narrative. The proposed

family structure becomes a potential space for support and companionship, contrasting with her mother's decision to remarry. Her disbelief and emotional reaction to the news of her mother's decision create an emotional chronotope. The passage reflects the ongoing emotional turmoil within the family, emphasizing the challenges of coping with grief and adjusting to unexpected life changes. The realization of the pointlessness of her questions contributes to the emotional landscape. This acknowledgment underscores the power dynamics within the family and the lack of agency the Sana feels in the face of her mother's decision.

Conclusion

The narrative of the novel *The Lost Pearl* (2012) unfolds the threads of trauma, grief, and the profound impact of a life-altering event. This research delves into the depth of Sana's experience, employing the lens of trauma psychology to unravel the complex interplay of memory, narrative, and the enduring repercussions of an unimaginable tragedy. The trauma's impact is starkly evident in the haunting memories that persist, casting a long shadow on her later stages of life.

Psychoanalytic approach that seeks to integrate traumatic memory into a coherent life story, the lens of trauma, as articulated by scholars like Caruth (1995, 1996), posits trauma as inherently anti-narrative. Trauma challenges narrative knowledge, presenting a conundrum wherein the past exerts its hold while simultaneously threatening to obscure the present. The chronotopic cycles within Sana's narrative unfold through a disrupted temporality, emphasizing the unconscious transmission of past trauma and the struggle for redemptive agency in the face of an overwhelming past. Zuberi's portrayal of Sana's life before and after the traumatic event exemplifies the transformative power of trauma. The fairy-tale-like perfection of her childhood gives way to a reality where a tiara shatters, and a heart of gold melts into a sea of sorrow. February 11 becomes a temporal marker, altering the course of Sana's life forever. The exploration of Zuberi's novel, *"The Lost Pearl"* (2012), also provides a profound insight into the dynamic interplay of cultural hybrids and the emergence of a third space within the narratives of Pakistani English fiction writers. The novel employs linguistic strategies to assert the importance of Pakistani heritage. The infusion of Urdu words within an English narrative becomes a powerful tool, symbolizing the resilience of norms, values, and language from Sana's homeland. The metaphorical use of pearls as the wisdom imparted by her father adds depth to the cultural significance embedded in the description. This novel

serves as a poignant exploration of the challenges in comprehending and representing trauma, urging a closer examination of psychological resilience and the transformative potential within the complex chronotopic cycles of traumatic experiences. It also offers a rich tapestry of cultural exploration, highlighting the complexities of hybrid identities and the emergence of third spaces in the context of Pakistani English fiction. The novel becomes a compelling lens through which to examine the intricate dynamics of cultural negotiation, adaptation, and the continuous interplay between the local and the global in postcolonial experiences.

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