

Abstract

By addressing the narrative vacuum regarding the civil war of 1971 between Pakistan and Bangladesh (former East Pakistan), this research argues that the memory of this historical war is in jeopardy. Sorayya Khan through her fictional work *Noor* breaks this silence and highlights the state of national amnesia regarding the civil war of 1971. By narrating the story from the perspective of a Pakistani soldier, Khan highlights that the damage during the civil war of 1971 was mutual. Pakistani soldiers who are labeled as the perpetrators of war in the history also became the victims of trauma. Accentuating the aftermath, Khan brings forward the inter and trans-generational transmission of trauma. This thesis contributes to emerging research on Postmemory which is hardly explored beyond the scope of Holocaust. By analyzing Postmemory from the perspective of South Asian fiction, this research seeks to map analytical pathways to locate new truths. By using Postmemory as a theoretical frame of reference, this research intends to illuminate how past shapes our present and how the traumatic event of past affects the lives of people generationally removed. My project aims at exploring how the legacy of 1971 is dealt in *Noor* and what is the moral and ethical responsibility of the guardians of this legacy i.e. the second/third generations. The thesis analyzes how the commemoration of trauma by the second generations can help in social reconciliation and come to terms with the past. The revision and interrogation of the past do not look at the civil war of 1971 as an event but an ongoing process. This thesis is an attempt to rescue the endangered future of the past of my country and to salvage the dwindling stature of the civil war of 1971.

Key Words: Aftermath, Trauma, Postmemory, Postgenerations, History.