



**THE ODYSSEY OF REMEMBRANCE: DIGGING OUT
TAUFIQ RAFAT'S WAR POETRY VIA NAYAR'S
MODEL OF HUMANS AND THE UNMADE
WORLD OF UNMADE SUBJECTS**

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Abstract

The anthropology of the elegies of the citizens of the decolonized states and the newly sovereign nations, whose shifting policies result in abuses and atrocities committed against the common people, is the war poetry in the post-colonial setting. In this regard, this work will scrutinize Taufiq Rafat's four war poems – "Sialkot," "The Village," "Sacrifice," and "Sialkot Bombed" – from Rafat's collection *The Arrival of the Monsoon: Collected Poems 1947-78*, guided by Pramod K. Nayar's conceptual framework Models of Humans and Unmade Worlds. According to Nayar, *the human* is an identity that enjoys conscious acceptance and protection in a society, the *abhuman*, the monstrous and grotesque human face, and the *subhuman*, a person who receives emotionless, inhuman, and brutal treatment. While the *unmade world* is a politically and socially destroyed state that produces *unmade subjects* who are no more than engulfed and personality-eradicated identities. Intending to determine the degree to which warfare affects individuals and civilizations, this paper attempts to formulate a hermeneutic of Rafat's war poetry.

Keywords: 1965 War, Abhuman, Bangladesh Liberation War, Human, Subhuman, Kashmir Conflict, Partition of the Subcontinent, Unmade Subjects, Unmade World, War Poetry.

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1. Introduction

The lust for domination has been disturbing the inertia of stability in the history of mankind (Hamilton & Herwig, 2003). Loss is the byproduct of this act of power, giving rise to war literature. War literature, hence, becomes the literary outcome of war on the human psyche, society, and culture. It records the grim realities of war experienced by individuals caught in the tumult of war, since it functions as a prism to refract the complexity of human nature at war (Ashe & Patterson, 2014). The diversity of war expression allows multiple literary genres to examine the complexity of human nature and conflict. On the one hand, war novels and prose provide a microscope for extensive exploration of character, setting, and the deep tapestry of war. On the other hand, war dramas and plays maintain the theatrical dimension to explore such conflict through performance and dialogue. Nonetheless, poetry, from the very beginning of literature, remains an evocative medium to disseminate war-affected emotions and feelings.

Poets employ verse to capture the beauty, brutality, and profound sorrow of armed conflicts. Although war and heroic poetry were present in ancient and medieval war poetry, the genre of war poetry was distinguished only after World War I, when its intellectual essence underwent a complete transformation (Hamilton & Herwig, 2003). The war poets of modern times not only eye the great drama of war but also narrate its direct impression. Such poetry explores the themes of barbarity, violence, brutality, and foolishness carried through the experiences of combatants and non-combatants who have witnessed trench warfare, death, and bloodshed in their immediate surroundings. Likewise, postcolonial countries – like Sri Lanka, Pakistan, India, Africa (Mkandawire, 2002), and Malta – are the product of war; therefore, in their post-colonial literature, the depiction of war remains a prominent theme (Innes, 2007). These people's values have been questioned through war, and the representation of independent individuals seems to be the central concern in their post-colonial war poetry.

Taufiq Rafat (1927-1998) – widely regarded as the pioneer of *Pakistani Idiom* owing to his literary maneuvering of historical, cultural, religious, social, geographical, seasonal, as well as floral and faunal aspects of Pakistani lifestyle – is a prominent figure in the canon of Pakistani English literature (Rahman, 2005). Rafat's translation of the mystic works is infused with his profound engagement with morality, time, and the divine. Rafat's major poetry collections are the *Arrival of the Monsoon: Collected Poems (1947-78)* and *Half Moon: Poems (1979-83)*, which engage a wide variety of poetic techniques such as imagism, modernism, romanticism, Sufism, structuralism, intertextuality, ecopoetry, love poetry, metapoetry, and autoethnographical poetry, etc. The discursive hybridization due to Rafat's theoretical rigor with Ezra Pound to portray the universal human experience led to his being described as the Ezra Pound of Pakistan (Ullah et al., 2025).

2. Literature Review

War poetry appears in elegies, ranging from the gigantic empire to the small community, as in Homer's "Iliad," which rhymes with the sorrows of the Trojan War, its glory, as well as the cost of this conflict (Schein, 1984). The Anglo-Saxons regarded war as a source of joy and honor, as they were fond of singing about wars, Gods, and ancestral heroic deeds. In medieval times, the Anglo-Norman poetry addressed war themes with special emphasis on courage, bravery, and heroic deeds to celebrate the Norman victories and heroism (Wormald, 1991). Besides this, the Elizabethan Age portrays the cost of power, moral brutality, the political struggle, and the conspiracies of monks and the rise of Puritans in its war literature (Bright, 1996) depicting the Anglo-Spanish War of 1588 Spanish Armada ¹ (Martin & Parker, 2023), the Irish War of the Desmond Rebellion (Moradiellos, 1991), and the Nine Years' War from 1594-1603 (O' Neill, 2017). Similarly, the Puritan Age captures the dark aspects of the English Civil War, fought between the parliamentarians and the Royalists, on the contemporary society. Likewise, the literature of Neo-Classical age, pictures the instability of succession, domination of superpowers, and revolutionary wars like the American and French Revolutions (Russell, 1987). Then, the Romantic literature beholds the lust for domination causing bloodshed in the wars between France and European monarchies such as Spain, Portugal, and Great Britain (Horsman, 2016) in the poesy of William Wordsworth, P.B. Shelly (Cronin, 1997), and John Keats (Keats, 1909). On similar lines, the Victorian Age commemorates the elegies for the Crimean war which was fought between Russia and the Ottoman Empire, Great Britain, and France, the Indian Rebellion of 1857 ² and the American Civil War (Pati, 2010).

On the other hand, the modern age eyes the world wars I and II, the Cold War between the USA and USSR, the Korean War (Schlesinger, 1967), and the Vietnam War (Wiest, 2003), where the whole world is dragged into misery and pain distinguishing war

¹ Spanish Armada was a fleet of 130 sailing ships, the naval invasion of the Spanish king Philip 2 in 1588, to overthrow Queen Elizabeth-I, and to restore catholic monarchy. The Armada failed, as the Spanish were defeated by England's tactics, severe storms, and the fire ships strategy, which caused the Spanish to surrender in front of England's hegemony. The Invincible Armada resulted in 18000 casualties and the loss of 60 ships.

² The Rebellion of 1857, was a major event in the history of both South Asia and British colonial history that transformed the trend of domination and challenged imperialism in India. The major cause was the distinction between the sepoy in the British Army. The East India Company's forces were divided into three presidencies: Bombay, Madras, and Bengal. The recruitment of the higher caste in Bengal is blamed for the initial mutiny. The rebellion initiated in Meerut and spread to cities like Delhi, Kanpur, and Lucknow. This rebellion leads to many social, political changes and planted the seeds of Indian independence.

literature as the prominent genre of literature. The significant works of Wilfred Owen (Ngide, 2016), T.S. Eliot, Rupert Brooke (Nodira & Muhabbatxon, 2025), Isaac Rosenberg, and Siegfried Sassoon (Wilson, 2009) ink down the emotions in trenches, the injustice of society, war pessimism, and chaotic and dehumanizing conditions of the victims in this age.

As far as post-colonial studies are concerned, Pakistani Literature in English also maps out war literature since Pakistan has been entrapped in wars from the time of her independence. The division of the subcontinent into Pakistan and India, the Kashmir conflict between Pakistan and India in 1948-49, the war of 1965, and the liberation movement of Bangladesh in 1971 have been penned down by many writers of Pakistani origin, along with Taufiq Rafat. Although previous analyses of Taufiq Rafat's works have made tremendous contributions to Pakistani literature, like his love poetry (Rasheed & Aqeel, 2022a), autoethnographical poetry³ (Rasheed & Javaid, 2022), intertextuality⁴ (Rasheed & Aqeel, 2022a), eco-poetry⁵ (Rasheed & Aqeel, 2022b), metapoetry⁶ (Aqeel et al., 2022), mystic concerns (Rasheed et al., 2025), imagistic technique (Aqeel et al., 2021), structural aspects (Rasheed et al., 2022), and environmental issues (Ishfaq, 2024). Since there is little research on Rafat's war poetry, this article aims to fill this gap by diving deep into Rafat's war poems which have not been discovered yet.

3. Theoretical Framework

The analysis of this article is grounded in the theoretical model of *humans* and in the theory of Unmade worlds, proposed by Pramod K. Nayar, an Indian literary and cultural theorist, in his groundbreaking work *Human Rights and Literature* (Nayar, 2025). In the context of war, Nayar's work aims to elaborate on the growth and development of *humane*, *dehumanized*, and *deprived* identities. Nayar emphasizes the primacy of literary fictive texts in explaining his model of humans, which comprises three categories: *human*, *abhuman*, and *subhuman* (Nayar, 2016). In his model, the *human* refers to the figure who is recognized, is protected, and socially valued. On the contrary, the *abhuman* is a person who refers to the monstrous and grotesque aspects. It is not something fixed, rather a state of in-between which causes the transformation of *humans* into *abhumans*, creating violence in which people are no longer seen as humans but as objects in a spectacle of brutality. It is the spectacle of the *human* coming undone, deviating from its moral behavior. The *subhuman* is a figure who is de-individualized, depersonalized, and vulnerable. Further, Nayar aims to project the theory of *unmade worlds of unmade subjects*

³ Poetry that relates the autobiographical events of the poet to relieve his pain.

⁴ Poetry that encompasses the elements of one's work to echo the previous literary tradition.

⁵ Poetry that engages the environmental contents of a specific country.

⁶ Poetry that shows the act of its own production.

(Nayar, 2016). Nayar uses the *unmade subjects* to demonstrate the people whose identity has been engulfed, personhood eradicated, and agency erased in the face of socio-political urgency. *Unmade worlds* reflect the destruction of the world in both the political and moral spheres. The convergence of these spheres results in the ruination of communities, damage to human relationships, homelessness, disruptions to cultural traditions, and the breakdown of social networks.

4. Discussion

In this section, Nayar's model of *humans* and theory of *unmade worlds of unmade subjects* is employed to solve the theme of Rafat's war poems, including "Sialkot", "The Village", "Sacrifice", and "Sialkot Bombed" published in Rafat's collection *Arrival of the Monsoon: Collected Poems [1947-78]*. The analysis of Rafat's war poetry precisely embodies the *human* distinction and devastation borne through the lenses of human, abhuman, subhuman, *unmade world*, and *unmade subject*. In Nayar's model, in a society, the *human* is socially valued, the *abhuman* the monster, and the *subhuman* the vulnerable, constructing an *unmade subjective* identity since it has been de-individualized to produce an *unmade world* subjected to political chaos (Nayar, 2016).

4.1. Sialkot

Rafat's poem "Sialkot" depicts the period of displacement resulting from the ritual of partition and its aftermath in 1947. It is a free-verse poem with four stanzas that conveys the themes of displacement, uncertain fate, destruction, loss of identity and culture, erosion of heritage, societal deformation, rootlessness, and loss of dignity. Rafat paints the return of people to their hometowns with their lingering fears and traumas.

The partition of British India, a decisive event in South Asian history that created two sovereign states, India and Pakistan, seemingly provides independence, a boundary of freedom, and self-existence. However, in reality, the survivors liken it to the epidemic, which was *spread* diffusing extremely horrifying outcomes of the Hindu-Muslim riots such as the loss of family, property, home, culture, heritage, and identity. The main reasons

for the division were the British conspiracy ⁷ (Sandhu, 2009), religious distinctions ⁸, escalation of communalism ⁹, political suppression ¹⁰ (Wright Jr, 1966), and the marginalization of the Muslims (Das, n.d.).

The partition possesses a lasting impact on the subcontinent. The poorly planned delimitation caused a mass deportation, around 10 to 15 million Muslims to Pakistan, and

⁷ The British exacerbated religious and political divisions, significantly contributing to the partition of 1947. The “divide and rule” strategy was a basic strategy of British domination over united India and was intended to prevent a unified rebellion against colonial rule. Besides this, a cornerstone policy for colonial rule was to introduce separate electorates for the Muslims in 1909, the Morely-Minto Reform, which institutionalized communal representation and deepened the religious division. These conundrums further entrenched communal identities by providing separate electorates in the Interim Act 1935. In the Cripps Mission of 1942, a proposal to grant dominion status to the United India was rejected due to irreconcilable conditions between the Indian National Congress and the Muslim League. Finally, following the Mountbatten plan of 1947, the partition was the only solution to the intractable problems of Hindu-Muslim riots. Their poorly planned border demarcation caused huge violence and gigantic displacement.

⁸ The subcontinent has a rich history of religious diversity and communal harmony among Hindus, Muslims, Sikhs, and others. The British colonial policy of “divide and rule” exacerbated these religious differences and fostered distrust within the community, leading to communal resentment. During the 20th century, communal identities became firmly conspicuous. Communal politics were significantly marked by the formation of the All-India Muslim League in 1906. The Indian National Congress began to advocate for the interests of Hindus and Muslims, who were feeling marginalized and depressed. The communal riots and partition of Bengal in 1905 were also a cause for Hindu-Muslim division. The foremost concern for Muslims was the fear of religious domination by the Hindu majority of India, which was tackled by Muhammad Ali Jinnah, who stated that Muslims need a separate region and identity. The demand for a separate state gained momentum due to deep-rooted religious anxieties and insecurity infused for decades.

⁹ The rise of allegiance to one’s ethnic or religious norms rather than to a broader society was also a reason for the division of India. The separate electorates for Muslims in 1909 testimony institutionalized religious division and political representation based on religious identity. Religious enthusiasm prompts political leaders to demand religious sentiments. Under the leadership of Muhammad Ali Jinnah, they recognized the need for a platform to protect their interests. The rise of communalism was a core reason why religious identity was depicted as the primary element of political organization.

¹⁰ The emergence of the Indian National Congress and the Muslim League as dominant political parties also influenced the partition of united India. The Indian National Congress (INC) was established in 1885, initially to promote Indian participation in governance. Over time, under the representation of Mahatma Gandhi and Jawaharlal Nehru, the voice of the nation was raised for complete independence from British rule. In contrast, the Muslim League was established in 1906 and initially spoke for the rights of the marginalized Muslim minority in united India under the leadership of Muhammad Ali Jinnah. But, over time, it turned into a demand for a separate homeland for the Muslim minority due to the fear of domination of Hindu majority. The provincial election of 1937 clarified the Hindus’ hypocrisy in the marginalization of Muslims. As in the provincial election, Hindus made a landslide victory, and Muslims remain unrepresented. Which further ignites their anxiety. Jinnah’s demand for a separate homeland for Muslims in the Lahore Resolution of 1940 articulates the need for a separate state for the Muslims.

Hindus and Sikhs to India, along with atrocities like sexual violence, entire villages' eruption, massacres and clashes (Brass, 2003). The migration caused social and economic upheavals. The refugees faced various conundrums after losing their homes, properties, and near and dear ones, having tremendous psychological and physical impacts. The partition also presents the social and political repercussions. India became a secular democratic state and Pakistan an Islamic Republic state, describing the ideological divergence of the Indian National Congress and the Muslim League. The communal violence and disruption stimulated hostilities between Pakistan and India, leading to multiple wars and ongoing conflicts, especially the Kashmir issue (Das, n.d.).

Sharing his memories, Rafat, in his poem "Sialkot," depicts the atmosphere of his hometown after partition. They moved to Dehra Dun for his father's collaboration with the colonial army, Khawaja Ghulam Muhammad Hazir, a supply contractor to the British Army (Rahman, 2005). After the partition, they return to their hometown, Sialkot. Rafat depicts the scene of other people's return to Sialkot also. Several displaced people return with their luggage, their women and children on the carts while they walk alongside. Their relatives, if they ever meet on their death, are also afraid for their own lives in this terrible situation. Rafat goes on to describe the situation of Sialkot after the partition. He sees a thousand-year-old fort, which was once the pride of their hometown. Now, only a corner of it contains a description of the old fort. The whole fort has vanished in the wake of communal violence. Stones, arrows, and bullets hit it. Its elevation has no more combative potential. Further, Rafat presents a destroyed governing structure. The police station that maintains order against even pickpockets now stands in ruins. Entering his hometown, Rafat remembers the significance of his house, which eyes devastation now. His ancestors used to shower a significant part of their wealth on this house, the very place where Rafat and his father opened their eyes. However, Rafat still finds a sense of belonging and adaptability, feeling nostalgic and tormented. The hometown, which was once a center of culture and harmony, now appears distant and vague. People are suspicious of their security. The thought of where they will go if they have to leave Pakistan due to its uncertain security state agonizes them. The decline of his hometown makes him feel rootless. He thinks that the only way to connect back to his lost heritage is to be buried in the land where his ancestors are buried.

The *human* division in Nayar's lens magnificently visualizes those who are prominently having a conscious status, politically stable, and protected by power. Before the partition of 1947, Sialkot was renowned for its culture, splendor, and peace owing to its *human* status. There was communal harmony, i. e., Muslims, Sikhs, and Hindus lived together with mutual respect. Sialkot was one of the well-organized cities of Punjab. Under British Rule, Sialkot possessed all the necessary facilities, including railways, roads, hospitals, and municipal institutions (Rashid, 1958). Sialkot also has a rich historical

heritage, including the Sialkot Fort, which attests to its ancient strategic significance and historical glory. In general, the fort denotes the city's military, political, and administrative importance. The fort was constructed on an elevated site that controlled the surrounding areas, including Jammu, Kashmir, and central Punjab. The fort also retained its dignity during the reign of the Mughals and the Delhi Sultanate. During attacks, the fort served as a refuge for the population. The fort also served as a military fortification during Maharaja Ranjeet Singh's reign and as a symbol of state authority (Rashid, 1958).

Similarly, Rafat's hometown, Puran Bhagat, was once imbued with religious, cultural, and historical consciousness. This was respected by multiregional peoples, underscoring a connection to communal harmony. The familiar people, faces, courtyards, and mosque all create a sense of warmth (Singh, 2012). Rafat recalls "brick-paved arteries" (Rafat, 1985, p. 64) to suggest that there had been an extensive infrastructure to support various activities. Rafat presents how they have once been a possession and an integrity, as he relates: "This is my town. It gives me a sense of belonging, / and peace no other place provides." (Rafat, 1985, p. 64). Rafat finds grace in the land of his ancestors as he assumes the same family plot to be buried in. He finds personhood and a place of dignity in intergenerational connection.

The *abhuman* refers to the transformation of human form into the monstrous and grotesque one. Rafat's poem depicts the aftermath of partition, in which humans are transformed into a complete kinship with revengeful *abhumans*. The decision of the subcontinent partition turned the hindu-sikh-muslim communities, who had been living with one another for years observing mutual respect, peace, harmony, and love, into deadly enemies. This seed of hate amid intercommunal harmony among multiple ethnicities transformed them into *abhumans* who enforced the worst brutality, including genocides, target killings, forced displacements, sexual violence, mutilation, honor-killings, abductions, loot, plunder, ethnic cleansing, forced conversions, arson in homes and communities, and refugee hardships, etc., creating an atmosphere of unending hate and fear.

Subhumans are the innocent victims of war. Rafat's "Sialkot" presents that the partition victimized people and integrated them into a less *human* category. Having experienced mass killings, extortions, arsons, abductions, rapes, and targeted killings during unwilling displacements, the berefts' cautious return to their hometown Sialkot is depicted by Rafat. The devastated look of the town is enough to make them more hopeless about their uncertain future which is abundant with traumatic memories of the unforgettable past. Further, People crossed the border with a passive hope of meeting their relatives, who were also ambivalent about their own fates. Moreover, Rafat relates that during the time of partition, the people were displaced in the form of "women and children on the heaps" (Rafat, 1985, p. 65). Bapsi Sidhwa also sheds light on the dismayed

displacement regarding the treatment of women: “A train from Gurdaspur has just come in. Everyone in it is dead, Butchered. They are all Muslim. There are no young women among the dead! Only two gunny-bags full of women's breasts!” (Sidhwa, 2010, p.123) Between 75,000 and 1,00,000 women were subjected to rape and abductions in partition. The Hindus killed the migrant young women not just as a reaction against the momentary revenge but to have an impact on the incoming generations. This brutal killing was to teach the Muslims that they had snatched their future mothers and they had killed their future warriors as well.

The mechanism of tit-for-tat mass murder in the wake of revenge made the life of refugees impossible to rest in peace. A caravan of 20000 Muslims, women with children in their hands were crawling onto their promised land when they were attacked by Sikhs and Hindus, who were hidden in Faridkot (Ali, 2019). Besides, there were 500,000 casualties in total, out of which two and a half million were Muslims and the same were non-Muslims (*Thematic Chronology of Mass Violence in Pakistan, 1947-2007 _ Sciences Po Violence de Masse et Résistance - Réseau de Recherche*, n.d.).

The *unmade world* refers to the war-stricken land. “Sialkot” shows the destruction of a town. Reaching his hometown, Rafat can find only traces of his beloved place. It appears to be no less than a post-partition landscape of chaos, with signs of lost forts, markets, and towns. The cities and institutions collapse. Only the signs of a once-flourishing market remain. Similarly, leaving some signs, the whole fort has vanished in the wake of communal violence with the use of stones, arrows, and bullets. While, the police station stands like a deserted ruin. Likewise, their ancestral stately home has fallen into decline since, seeing the ruined hometown, Rafat exclaims with sorrow, “This is my town.” (Rafat, 1985, p.65). The “slow carts” (Rafat, 1985, p.65) signal the reflection of a world subjected to adversity. Rather, they are dehumanized and meet a kind of “nudging” back into history, i. e., a sluggish push. Then, there are threats of war beyond partition, which frighten the people. Post-war Sialkot has transformed into this *unmade world*.

Unmade subjects are the people undone by the war, whose identities have been engulfed in the face of social and political urgency. The independence spread like a disease, objectifying the innocent public and removing their identities. People are treated as objects with no sense of feeling, attachment, security, or place as they experience the communal riots. The loss of the survivor’s near and dear ones, business, valuables, lands, and heritage shatters their identities as they return to their devastated towns. The lonelier they feel as the encounter their already afraid relatives who are reluctant to shelter them in trying times. Such social breakdown makes them lose their stable identities to those of the lunatics. Rafat explicitly describes the way the displaced people are “pushed aside” (Rafat, 1985, p.65) like objects in this way. There were thirteen million refugees of the partition, ten million were from Punjab, of which four and a half were non- Muslims and five and a

half were Muslims (*Thematic Chronology of Mass Violence in Pakistan, 1947-2007* – *Sciences Po Violence de Masse et Résistance - Réseau de Recherche*, n.d.). The women, children, and refugees appear like stationary, placid, and deadly bodies with removed agencies, citizenship, and dignity, living in a condition of fear and uncertainty. Similarly, Rafat feels rootless facing the post-war Sialkot, he broods upon the only way to connect to his ancestral roots by being buried in that very land. Rafat’s “Sialkot” is a clear narrative that demonstrates that war power structures not only damage but also actively deform people's existence.

4.2. The Village

“The Village” is a long narrative poem that paints the transformation of a beautiful village reduced to a ruined state as a result of the 1947-48 Kashmir war between Pakistan and India, depicting the panorama of war and its resulting apocalypse. The war caused foundational displacement and contested identity of homeless communities (Soffer, 2013). Two months after the subcontinent's independence from British rule, unlike many princely states, Maharaja Hari Singh, a Hindu ruler, attempted to rule Kashmir because it did not accede to either dominion, i.e., India or Pakistan (Snedden, 2021). So, the state of Pakistan and Kashmir were engaged in a war of words over deteriorating laws and rules, gradually yielding the field against bloodshed and many casualties. The poem conveys a range of emotions, including loss, nostalgia, excitement, self-pity, fear, helplessness, horror, shame, and guilt, in the wake of war. The poem's central debate is the horror of war. It is the worst thing that throws a nation from a state of prosperity to misery.

Rafat depicts the calamitous condition of a village that is ruined in the aftermath of war in his poem “The Village”. Now, the town has collapsed, and the village does not retain the same meaning as it did six months ago. It appears to be a hollow site for archaeologists, as its homes lack doors and windows, and their roofs have collapsed. Before the war, the village had a trading market where traders made deals for heaps of mangoes or a yard of silk. The history of low, blackened roofs, once encircled by four generations of storytellers, ends around a campfire among the soldiers. At the same time, the soldiers discuss their real or imagined stories of bravery. The lieutenant has burned the wooden doors to warm their water for shaving, from where the brides departed, and grandfathers lamented. The costly quilts have been stained with the blood of the ravished daughter. Everything is affected by the attacks of the enemy military. The army tanks destroyed the railway tracks and fields as well. The mosques are deformed, and their minarets have fallen. They have turned the water of wells into poison and filled them with dirt. They have removed the shade for passengers by cutting down shisham trees along roadsides. The destroyed stumps, topless stupas, and the disfigured buddhas witness a civilization.

The war has continued for those who have returned to the village after the war. The weeks of exile have been stuck in the minds of people permanently. The remembrance of pain, separation from their fields, cattle, and women, torture them mentally. The cry of children while separating them in the trenches was also painful for them. Now, they are aware that their houses have been destroyed, cattle eaten, and women killed, all becoming prey to the sensual craving of the soldiers. The houses will be repaired. The fields will be reploughed, but the horror in their hearts will never end. A glance towards India recalls the imprint of hatred in their hearts. There is always a fear of an unexploded mine that could detonate again and devastate everything during land reclamation. Nobody knows the history of the woman's body they found in the well, whether she was thrown into the well or she herself jumped into the well out of shame. They found the remaining bones of the many women eaten by the jackals. The horrific skeletons prove the tragic theorem of death.

The term *human* testifies to a strengthened society. Rafat's poem "The Village" is treated as a living identity with a rich history, cultural and traditional values, and political resilience. It contains a rich cultural legacy, as reflected in the depiction of domesticity, everyday culture, tradition, and the safe space of the home. Rafat portrays the whole community that was once dignified. The village is described as "the thriving market square." (Rafat, 1985, p. 29), making it a symbol of social order and economic growth – the progress in developing all types of cloth in indigenous industries, fruit-farming techniques, and valuable quilting as well as handicrafts. "Blackened beams of low roofs" (Tabassum et al., 2020, p.29) represent an eco-friendly architect of a developed community. We see "four generations of storytellers" (Rafat, 1985, p. 29) who used to squat around winter fires transferring knowledge about social learnings, family values, art of business, religious practices, food, medication, happy and sad events, good and bad behavior, and *humanity*, etc., through storytelling. Fields indicate their primary occupation. The wives who bring lunch for their husbands exemplify the cultural traditions of harmonious village life. The snaky railway tracks and rickshaws used to visit towns are means of transportation that support economic development. The gracefully built grand mosques are examples of matchless artistic skills. The row of shisham trees that provide shade to passengers reflects their environmentally conscious social values. Buddhas, stupas, and Minarets speak of religious tolerance of a grand civilization. This culturally rich imagery proves the existence of *humans* in "The Village".

Contrary to this, *abhuman* is the most dangerous state of *human* that appears as the predator. The *abhumans* – who attack the innocent victims both physically and psychologically – emphasize Rafat's point of view of apocalypse seen in "The Village". Rafat uses the metaphor of "green and greedy centipede" (Tabassum et al., 2020, p. 30) to describe the cruelty that reflects how perpetrators dehumanize their victims becoming the *abhumans*. These "drunken soldiers" (Rafat, 1985, p. 29), as Rafat calls them, are

emotionally empty enough to degrade the “four generations of storytellers” (Tabassum et al., 2020, p. 29). Observing genocides, they removed the generational legacy of victims. They made the low roofs of the victims’ homes campfires. They chugged up their doors to warm water for some lieutenant, which is the memory of weeping brides who have to leave their home after marriage, and their grandfathers’ laments. They churned up the fields. They violently disgraced the sacred places as the mosques stood with minarets like armless beggars. The railway tracks, which used to shine back, are now broken by the tanks. They poisoned the wells with rubbish, dirt, or waste matter. They hastily cut down the shisham trees. They ate cattle, killed children, and threw the babies and the women into wells. Using their hard hands and mad eyes, they raped the women and left their dead bodies for the jackals.

In the same way, *subhumans* represent a fixed and inferior category whose identity is de-individualized, depersonalized, and vulnerable. “The Village” clearly describes a violent environment dominated by *abhumans* over the common Kashmiris, who are reduced to *subhumans*. The generations of the victims have been erased. Their businesses along with means of transportation have been demolished. Their sacred places have been disrespected. Their water sources are poisoned and fields have been burnt. The women's bodies are dealt with no less than a battleground. Rafat narrates the “ravished daughters” (Rafat, 1985, p. 30), who become prey to the sensual cravings of the soldiers to appease their lust. The women's necks testify to the soldier’s rank breaths, and their helplessness flows through their trembling legs. The armless beggars are deprived of normal lives. Then the broken doors, churned up fields, weeping children, and bones and skeletons tell a tale of ruined *subhumans*. The tribal groups¹¹ from Pakistan, the Dogra¹² forces in Kashmir, and some Kashmiri Muslims are the narratives of the people as the *abhumans*.

¹¹ The tribal groups were the tribesmen of the Khyber-Pakhtunkhwa in Pakistan. Qaiyum Khan the chief minister of the province, who had significant access in the tribal areas, was the leader of the *Jihad*, how encourage and provided arms and ammunition to the tribal group. At the time of *the* partition of India, there were 600 princely states, like Kashmir, that were indirectly governed by British Rulers. In the 3rd June plan, it was decided that these princely states would accede to either India or Pakistan based on their geographical adjacency and their religious beliefs. 77% of the Kashmiris are Muslims. So, the majority believe in joining Pakistan. But the Maharaja of Kashmir did not show any interest in Pakistan. Hence, the Maharaja's cruel and biased policies compelled people to rebel against him. The stories of atrocities force tribal people to rush to help their helpless people.

¹² Dogra forces were the army and military established by the Dogra rulers during the time of the Dogra dynasty in Jammu and Kashmir (1846-1947). Raja Ranjeet Singh was the first Sikh ruler of Punjab who developed affable relations with the British to retain his power over Punjab. In 1839, after the death of Raja, due to the ill-suited successor and the conspiracies of the Maharaja, the relationship between Sikh and the British deteriorated. The British government finds it a favorable condition to get rid of the Sikhs from Punjab permanently. Consequently, on March 16, 1946, under the treaty of Amritsar, Kashmir was sold for 7.5 million to the Dogra Raja Gulab Singh of Jammu. Dogra brothers, Gulab Singh, Dehyan Singh, and Sochet Singh framed the present Jammu and Kashmir. The Dogra rule bring havocs for the Muslims of

In “The Village,” Taufiq Rafat does not merely reflect the cataclysmic situation, he meticulously charts the unmaking of a world, its spaces, time, social bonds, and moral order, giving rise to a haunted ecology where nostalgia is embedded geographically and physiologically. Rafat’s “The Village” demonstrates the decline of Muslim heritage in the race of domination. The conflict between Hindus and Muslims over Kashmir has badly deteriorated the land. The Indian army and tribesmen both damage the land. The tribesmen attacked with modern weapons, such as mines and Mark 7s, while the Indian army. (Prasad, 2005) attacked the land through Indian fighter planes and machine guns. The tribesmen lost heavily in transport, vehicles, and ammunition (Schofield, 2003), depicting the demolition of Kashmir. Rafat, hence, portrays a nostalgia that mourns a gigantic loss of life. Thousands of people were murdered. Both demographic and geographic structures were affected by the Kashmir war. Everywhere were the signs of pillage, arson, or wanton destruction. Out of a population of 14000, at least 3000 had been slain. (Schofield, 2003)

Rafat shows the consequences of the 1947-48 Kashmir War through the depiction of a rural space explored by “a tourist in an excavated site”(Rafat, 1985, p. 29). “The Village”, a symbol of cultural heritage and prosperity, becomes a silent wound in the landscape. It has been stripped of continuity, and villagers have been reduced to silent survivors. Trembling legs, hard hands, a ruined land, broken railway tracks, churned up fields, mosque without minarets, poisoned wells, stumps of trees, topless stupas, mangled buddhas, cut down shisham trees, unattended fields, cattle, ruined women, weeping children, overlooked mines, unexpected sounds, women’s bodies, jackals, bones, and skeletons paint an *unmade world*. The poem captures how war and partition unmake both physical worlds and *human* identities. The Kashmir war resulted in the mass displacement of civilians and the destruction of rural life alongside the ceasefire line. (Schofield, 2003). Rafat’s rural space appears peaceful, but it is remarked as disturbed, quiet, and unshored as Rafat writes: “for those who return to the village, the war is not yet over.” (Rafat, 1985, p. 31). It reflects that the Kashmir conflict between India and Pakistan has destroyed villages through displacement, military occupation, and fear, making Kashmir an *unmade world*.

Unmade subjects are the identities prey to unpayable losses which leave the victims burdened with the never-ending psychological traumas. Kashmiri civilians during and after the 1947 war had little control over political events, yet bore their consequences. The invaders turn the Kashmiri people into *unmade subjects* rendered through historical violence. These centipedes have pinched their sting into the body of Kashmir and poured their poison so firmly that the Kashmiri identities get no impression of the future. These

Kashmir. They were politically marginalized, socially ill, and educationally backward. Dogra’s brutal rule compelled Kashmiri muslims to rebel against them.

unmade subjects have lost their faith as the “mosque stands with minarets down, like an armless beggar” (Rafat, 1985, p. 31), lost their honor as they witness the “blood of ravished daughters” (Rafat, 1985, p. 31) and “their houses gone” (Rafat, 1985, p. 31). The survivors face shattered identities as the brutal memories make their lives deadly. They would rebuild everything, but the wounds of bygone lives will never heal. This symbolizes the aftermath of wars, the glimpse of the past oasis, and the alienation of the *unmade subjects* from their culture. People will live mechanical lives with no meaning and become emotionless.

Hence, “The Village” seems to be a specimen of *Human Rights and Literature*. It demonstrates how such a socio-political context dismantles subjectivity through inflicted trauma, making any sustained autonomy, coherence, or agency an impossibility for the victims.

4.3. Sacrifice

Rafat’s “Sacrifice” is a war poem to symbolize the Pakistani Civil War of 1971. An intra-state war fought between East Pakistan and West Pakistan, driven by inherited borders, institutions, and power structures created by colonial rulers. In this poem, Rafat presents a common occurrence in the context of laying the foundation for a new house. It consists of five stanzas of variable lengths that purge the emotion of pain, bravery to be heartless, conflict, and patriotism. Having inherited from the Hindu culture, the Pakistanis offer the sacrifice of a goat at the foundation of a new house to get rid of the bad evils and welcome good fortune. The blood of the offering is buried in the base of the house. This ordinary poem is embedded in a vast and dark history. The poem’s reflection on the house’s foundation conveys the meaning of the country’s origin, which came into existence as a result of the 1971 Civil War.

In the wake of Bengali nationalism and self-determination in East Pakistan, an intra-state war was fought between West Pakistan and East Pakistan for nine months. The cause of the war was the unequal distribution of social, political, and economic rights despite of having the equal population in both of the regions. After an election won by East Pakistani politicians Sheikh Mujibur Rehman, his All India Muslim League party declared East Pakistan as an independent state on March 26, 1971 (Noman, 1942). The president of Pakistan Agha Muhammad Yahya Khan ordered the Pakistani military to restore the Pakistani government authority with the use of power. In opposition, a guerrilla resistance movement, Mukti Bahini, launched an attack with the help of the Indian forces against the Pakistani military resulting in the surrender of over 93,000 Pakistani troops, the largest surrender since WWII. It is estimated that 3,00,000 to 3 million Bengalis died in the war. The pursuit of domination exploited the common people as scapegoats. Moreover, the emergence of Bangladesh deeply impacted the geographical structure of South Asia. This was also a major episode of Cold War tension among the United States,

the Soviet Union, and China, due to complex regional alliance (*Bangladesh Liberation War - Wikipedia*, n.d.).

Rafat describes the experience of goat slaughtering during the inauguration of his friends' house, a tradition observed for laying the foundation of a new house, in his poem "Sacrifice". The ritual of sacrifice follows the prayer to ensure that the inhabitants will be fortunate to live in the house after its completion. They make a tight circle around the goat to be slaughtered. The owner only ritually draws the blood over a hole dug in the roots of the house to be covered forever with dirt. He cut enthusiastically, moving quickly, as it was his first experience. Two friends hold the trembling legs of the goat. Rafat is feeling the pain in his own throat as his friend is going to cut his throat. When the blood bursts out of its throat, he feels goosebumps of sweat on his body. He feels giddy after experiencing the smell and heat of blood. An elderly man with a white beard propels handfuls of dust into the hole with little force while reciting verses loudly, and the children witness the scene with astonishment, fascination, and awe. Rafat concludes that they are initiating a Dachau instead of establishing a house.

Nayar's *human* is a politically and socially accepted being. Bengali was designated the national language in 1955. East Pakistan accounted for half of Pakistan's foreign exchange through its jute exports. Sheikh Mujibur Rehman, the leader of the Awami League, won a significant victory, securing an absolute majority in the national assembly based on its six-point agenda for regional autonomy. The expected outcome of this democratic victory would have proved beneficial for both of the regions.

The concept of *abhumans* elucidates the transformation of human forms into the predatory ones. In the poem "Sacrifice", the ritual of butchering itself is an *inhuman* act performed by Rafat's friend. His friends symbolize the Pakistani army troops who killed the people of East Pakistan brutally. The glare of the sun, the heat, and the smell of blood depict the war situation that was fought within the country. They form a tight circle around the goat, constructing a strong profile of abhumans as a communal construction of identity, gathered for a ritual ceremony that is, in fact, a ritualized hunt. The circle symbolizes a collective will of turning into abhumans, who possess absolute power and control, to perform the act of sacrifice for the establishment of a new country. The knife as a political and military power depicts brutal military operations launched by the Pakistani state in March 1971 to suppress the Bengali nationalist movement. The unsteady movement of the knife on the neck of the goat reflects the shivering hands for the guilt of butchering fellow countrymen. "Geysers" (Rafat, 1985, p. 67) depicts the outburst of blood, i. e., the genocide of the innocent public by the very *abhumans*. The outburst of blood is the direct result of the knife that *abhumans* move across the neck of the goat with steady movement. The Pakistani army and religious militias, their Al-Badr and Razakars collaborators, abducted and carried out raids on the local populace, including the Dhaka university

massacre, and Urdu-speaking Biharis. The violence also broke out among Bengali intellectuals, including professors, doctors, and journalists, in an effort to cripple the new nation's potential leadership (*Bangladesh Liberation War - Wikipedia*, n.d.). The first butchering indicates the first civil war fought against Pakistan's own people.

The white-bearded man (mullahs) defends the sacrifice as a religious obligation. Though according to Islam, war is a desperate action permitted only for self-defense to end oppression, yet the purpose of this civil war was only to restore power, neither to conquer nor to force religion. The opposition to the liberation movement from East Pakistan was a collective goal of West Pakistan's political and religious parties. Hence, the Islamic scholars are also responsible for brutal atrocities such as mass killings, rapes, and abductions, on the innocent East Pakistanis.

The Islamic organization Jamaat-e-Islami, founded by Syed Abul Ala Maududi in 1941 (Ahmad, 2010), not only resonated with the liberation movement from East Pakistan as an Indian conspiracy to weaken Pakistan but also collaborated with the Pakistani military, providing forces like Al-Badr and Al-Shams (Al-Shaiji, 2019). Many other parties also defended the violence against East Pakistanis and declared their women as "Maal-e-Ghanimat" for the West Pakistani army. The Islamist Party's fatwas against the rebellion (Rizwan et al., 2018), Nezam-e-Islami's framing of the war as Jihad against anti-Islamic forces and declaring the independence movement un-Islamic, and Jamiat Ulema-e-Islam's labelling the freedom fighters as "Kafirs" (Mostfa, 2021) and organizing rallies against the movement are significant in this regard. Numerous accounts of non-Muslims being forcibly converted to Islam by pro-Pakistan extremist groups were also to be seen.

In "Sacrifice", the goat symbolizes the common people treated as *subhumans* – the vulnerable prey. The circumference around the goat, the trembling legs of the goat, and its butchering all are symbolic of the treatment of women, who were abducted, raped, and killed, at the hands of military as a weapon of war and Mullahs' religious justification of this inhuman act as Maal-e-Ghanimat. Reinforcing **sexual violence as a weapon of war**, the Pakistan army kept 200,000 to 400,000 Bengali women for their sensual craving inside Dacca cantonment, mostly captured from private homes and Dacca university. Similarly, non-Bengali nationalist minorities women were exploited, and sectarian violence was also perpetuated against them by Bengali nationalists. A mass rape of Bangladeshi women resulted in the birth of thousands of "war babies". (*Bangladesh Liberation War - Wikipedia*, n.d.)

In the text "the knife across the neck of a goat" (Rafat, 1985, p. 67), Rafat portrays the civilian population of East Pakistan who was treated unfairly by **mass murder and extrajudicial killings**, deportation, and sectarian violence. Pakistani forces launched "Operation Searchlight" on March 25, 1971 to conduct raids on the local populace to observe the extinction of students, intelligentsia, and religious minorities, including the

Dhaka university massacre and Urdu-speaking Biharis (*Bangladesh Liberation War - Wikipedia*, n.d.). The flow of the blood into the hole points out the brutal killing of innocent victims who are buried in the foundation of West Pakistan. The death toll of Bengalis touched about three lakhs and about 1-1.2 million people as a whole.

Moreover, the bodies of 20 thousand non-Bengali people – the Bihari Muslims, the most disadvantaged group in Bangladesh, who were not accepted by Pakistan and were not treated as equal citizens of Bangladesh – were found in the main towns of Chittagong, Khulna, and Jessore. The unbridled violence compelled approximately 7.5 to 8.5 million Bangladeshis to move to India, many of them Hindus, fleeing as refugees to neighboring India to escape the atrocities. The Bihari Muslims also fell prey to the unleashed atrocities of the Bengali forces, while one million of them vanished without a trace. (Ranjan, 2016)

The *unmade world* is the destruction of a peaceful land in the aftermath of war. Rafat compares the post-sacrifice situation to Dachau¹³. The metaphor of sacrifice powerfully conveys the immense price paid for the birth of a new nation (Bangladesh) and the loss of an integral part of Pakistan, indicated by the separation of the goat's head in the poem. In its execution, the deliberate, systematic, and executive-style violence unfolded where the lives, properties, and honor of victims were sacrificed as shown by the burial of goat's blood in the foundation of the house. Rafat claims that "We are not laying the foundation of a new house, / but another Dachau." (Rafat, 1985, p. 67) to suggest that the foundation of the new house has come at the cost of this genocide. Moreover, the heat and "the smell of the blood" (Tabassum et al., 2020) make the surrounding nation – the children and Rafat – dizzy with guilt and trauma. Children's awe and Rafat's nauseous state show West Pakistan's public's reluctance to civil war. This whole proceeding mechanism establishes an *unmade world* in the wake of which East Pakistan faced chaos, including

¹³ Dachau was a town in Germany. The town's proximity to the location of the infamous concentration camp – the Nazi regime's first permanent concentration camp, Dachau – is what has made it famous on a global scale. Shortly after Adolf Hitler was appointed Chancellor, on March 22, 1933, the Secret Service (SS) set up the camp. Between 1933 and 1945, Dachau and its many subcamps held almost 188,000 prisoners. Inmates endured terrible medical experimentation, cruel treatment, and forced work. Thousands of people perished at the camp from famine, disease (particularly typhus epidemics), exhaustion, and summary executions, even though it was not an official extermination camp like Auschwitz. Although over 28,000 deaths were reported, the exact number of casualties is still unknown. On April 29, 1945, American forces—more especially, members of the 20th Armored Division and the 42nd and 45th Infantry Divisions—liberated the camp. Horrible scenes were seen by the liberating army, including over thirty railroad wagons full of decaying corpses.

mass murder, extrajudicial killings, sexual violence as a war weapon, intellectuals' target killings, physical and psychological torture, forced displacements, ethnic cleansing, and forced conversions.

The atrocities and brutalities faced by the East Pakistanis converted them into *unmade subjects* because their worlds had collapsed in the face of unbearable physical and psychological agony. The victims, represented by the goat, are objectified by the predator as if they possessed no emotion or feeling, de-individualizing their subjective identities. Having lost their families, businesses, properties, honors, and near and dear ones, the confused and alienated identities came into being. The spectator of goat slaughter represents the fear, guilt, and pain of the survivors. The Bengalis were forced to see the murder of their family members and children. Leaving a deep impression on their minds, the air strikes seemed to be a kind of psychological torture. The victims were subjected to extreme forms of physical and psychological torture. (*Bangladesh Liberation War - Wikipedia*, n.d.). The atrocities precisely figure out the image of the *unmade subjects* for the lust of domination.

4.4. Sialkot Bombed

In "Sialkot Bombed", Taufiq Rafat depicts the attacks in Sialkot during the war of 1965 and its aftermath. The Rann of Kutch, a territory of 8461 square meters, was allotted to Pakistan at the time of independence in 1947. Later, it was occupied by India in 1956 but the dispute was resolved by the United Nations Secretary-General, who allocated its 10% share to Pakistan and 90% to India, leaving Pakistan with grievances for the lost part. In 1965, the former prime minister of Kashmir, Sheikh Muhammad Abdullah, presented the grievances of the Indian Kashmiris and raised a voice for the self-determination of the Kashmiri people, causing the imprisonment of Sheikh Mohammad Abdullah. Hence, on July 30, 1965, Operation Gibraltar was planned to plant guerrilla forces in Kashmir to ignite the spark of revolt in Kashmir against Indian rule. When the Indian Army captured these guerrilla forces, the war started. Pakistan's victory was impossible because the Indian army was four times larger, with 160000 to 180000 soldiers, than the Pakistani army.

This war led to multiple attacks on different locations along the border of Pakistan and India, including Haji Pir Pass, Khem Kharan, Lahore, Sialkot, and Sindh. After World War II, the largest tank battle began in Sialkot during the Indian attack of September 09, which was resisted by tanks from Pakistan in the Chawainda area. India lost 100 tanks to Pakistan during this confrontation. Entering Indian territory Suleimanke-Fazilka, Pakistan occupied 27 Indian villages, but Alhar station remained with India till the ceasefire. On 22nd September 1965, Pakistan completely removed the Indians from Pakistan, while the Security Council demanded a complete ceasefire. The war ended with the loss of 12,500 casualties. India lost 200 tanks to Pakistan, while Pakistan lost 190 tanks to India. In the

air battle, Pakistan lost 43 fighter planes while India lost 59 fighter planes. (Hassan, n.d.-a)

“Sialkot Bombed” is a free verse of seven stanzas of different lengths to exhibit trauma, intensity of horror, resilience of life, exploitation of displaced identities, and alienation. Rafat, in “Sialkot Bombed”, describes the last day of war between Pakistan and India. India attacks at the busiest time of 10 AM at a railway station and a bus station across the road in Sialkot. At the bus station, there are three buses filled with children, women, and elderly men. The people of different cities move back to their homes when India attacks, and hundreds of people die with a large number of the injured. The Civil Defense seems busy in digging out the victims of the previous attack. Following the attack, they require two additional days to locate the individuals who were attacked in Sialkot. Rafat says that attacks have terribly torn people into pieces, and the volunteers face difficulty in recognizing them. Most of the victims seem to be refugees and have no heir to claim. Rafat mentions a volunteer whose memories of people screaming and meat pieces pasted on the wall, attack after attack, do not let him sleep. After the war ends, the people lead a horrible life, which takes them to another life's grief instead of their destinations. The planes lean on their wings, destroyed, and the buses are standing idle in their owners' homes. Children make the bus a playground. Rafat is irritated to see them. He feels disturbed and wants to disrupt their game. However, he thinks that they should continue playing, as they have a right to be happy.

Human – the socially valued and protected – is a carefree state of prosperity, which is enjoyed only by children in this poem. The *Abhuman* – the most hazardous human condition that spreads violence and appears to be a predator of other people – seems to be the Indian soldiers who commit atrocities against the people of Sialkot. Rafat precisely describes the condition of Sialkot during war, the counterattacks, air strikes, and the tank war (Hassan, n.d.-b). Through “The planes leaned on their wings” (Rafat, 1985, p. 109), Rafat uses imagery to make sense of the harsh situation of the war. The plane's leaning produces a contrast of life with the human butchery in the name of the dominance of political leaders who waste their people in this regard.

The victims of this war, who receive the inhuman treatment, are *subhumans*. Rafat uses “exhuming bodies” (Rafat, 1985, p. 109) to show the intense war attacks that have buried the people in the land. The havoc of the attack has diminished their identities as we observe “The pieces of meat pasted on the wall” (Rafat, 1985, p. 109). Rafat uses metaphors to show the atrocities and the way the people are butchered. The screams of the wounded paint a painful picture of the *subhumans*. The volunteer portrays the brutal images of the killed refugees with no heir, buried bodies attack after attack, meat pieces pasted on the walls, unwatchable wounds, carcasses, damaged ribs, and screams and shouts of the sufferers as a result of this war. Such grotesque images of victims are not their pure

state, but the fragmented one, which is torn into pieces to structure the violent environment, only to produce the *subhuman* form.

The war turns the world into a site of terminal disintegration since the “carcass” (Rafat, 1985, p. 109) becomes the face of the *unmade world*. The *unmade world* we observe in “Sialkot Bombed” is impregnated with the concrete imagery of an exploited city, attacked railway stations, city exits, buses loaded with civilians, children, and women, hospitals full of injured people, exhuming bodies, devastated border villages, meat pasted walls, screaming wounded, unhurried death, and squirming carcasses. The civilian died in the bus, the meat parted on the walls, and the injured kept screaming are the subjects of this *unmade world*. In the 1965 war, especially Operation Gibraltar, men were sent to perform suicidal operations, an unmade act. They were unmade as soldiers, who became *Mujahideen*, and were captured and killed (Hassan, n.d.-a). Their identity was deliberately unmade for deniability. Further, the towns like Khem Karan (India) and Bukri (Pakistan) were targeted, and civilians became refugees overnight and were displaced. They were made unmade as secure citizens turned into traumatized bodies, much like the poem’s refugees who “no one has to claim”. (Rafat, 1985, p.109). Rafat condemns this unmade world as he says: “I placed my hands against my ears / and want to disrupt their game.” (Rafat, 1985, p. 110). Rafat exclaims with sorrow that now he has been exhausted with the experience of this unbearable condition of Sialkot, and after the loss of the Muslims community, any festival is not bearable for him. It shows the aftermath of the war that has disrupted human psychology.

Such a grand-scale tank war after WWII renders people less than human, as if they had no identity, making them into *unmade subjects*. Rafat raises in this poem, “there were a hundred casualties. / I mean hundreds of dead.” (Rafat, 1985, p.110) The war has snatched the lives of people, and there is no space in the hospitals for more wounded people. Since the attacks, the people are unable to sleep or rest. Everywhere, screams and blood reign. The volunteers are unable to recognize the faces. Facing this attack after attack situation, the shattered, alienated, confused, and fragmented identities haunt the survivors. The suppression makes them accustomed to wars and destruction. They continue to lead a bungled life. The passengers go to their homes. New buses replace those that were smashed, and they announce their routes. Rafat becomes exhausted with the continuous experience of the deformed buses, which show the suppressed people without life. Rafat says, “I would be content to stand on the sun / and watch them squirming in and out / of the carcass and philosophize.” (Rafat, 1985, p. 109)

5. Conclusion

In a nutshell, this paper proves Rafat as a war poet through the examination of his four poems – “Sialkot”, “Sacrifice”, “Sialkot Bombed”, and “The Village” under Nayar’s lenses of the model of humans and the *unmade world of unmade subjects*. Rafat, in these

poems, portrays the histories of the wars, including the partition of the subcontinent in 1947, the Kashmir war 1947-48, the Indo-Pak war of 1965, and the War of Liberation of 1971 to underscore the shattered identities of the victims whose victimization endured the loss of their prestige, religious places, lands, culture, social, and ancestral heritage. This paper has analyzed the aftermath of these wars from Nayar's five theoretical aspects of human, subhuman, abhuman, unmade worlds and unmade subjects, where the human is the protected one, abhuman is the predator, subhuman is the prey, unmade world is the ruined world, and unmade subjects are the impersonal individuals.

Experiencing the great drama of the subcontinent division, Rafat portrays in "Sialkot" the brutal ritual of partition. Sialkot's *human* aspect seems to be the depiction of its historical significance for having enjoyed a rich heritage of political, social, economic, and cultural activities with reference to its splendid brick-paved infrastructure, flourishing markets, magnificent ancestral mansion, fort, and an active police station. Post-war Sialkot sees only the signs of all these aspects turning them into ruins of an *unmade world* where people have lost their stable identities to those of the lunatics, transforming them into *unmade subjects*. These identities owe to their *subhuman* aspect in which they have been de-individualized through communal violence, massacres, sexual abuse, arson, extortion, and displacement, at the hands of the *abhumans* who, burning in the fire of vengeance, make mad communal mobs to destroy one another blindly.

Whereas "The Village" refers to the dispute of Pakistan and India over the issue of Kashmir, depicting the panorama of war and its aftermath, where the lust for domination over Kashmir on both sides of the border dominates. A thriving market square, traditional architecture, progressive means of transportation, generational legacy, orature, an environmentally friendly ecosystem, farming techniques, indigenous industry, and a religiously-tolerating civilization having mosques and stupas are the signature *human* images. Such a prosperous state is destroyed by the *abhumans* as they wipe out the four generations of the *subhumans*, rape and kill their women, burn their homes, mutilate their sacred places, burn their fields, eat their cattle, and demolish their pathways. Such atrocities establish an *unmade world* abundant in brutalized images of trembling legs, hard hands, a ruined land, broken railway tracks, churned up fields, mosque without minarets, poisoned wells, stumps of trees, topless stupas, mangled Buddhas, cut down shisham trees, unattended fields, cattle, ruined women, weeping children, overlooked mines, unexpected sounds, women's bodies, jackals, bones, and skeletons. Such tormenting memories will traumatize the survivors forever, leaving them as alienated identities since they have been transformed into *unmade subjects*.

Beside this, "Sacrifice" points out the intra-state war of Pakistan, i. e., the war of 1971 between East Pakistan and West Pakistan, over the dispute of power distinction, infrastructure, and self-determination, resulting in the birth of Bangladesh. "Sacrifice"

shows the celebratory picture of *humans* in pre-war East Pakistan before the *abhumans* – the Pakistani military as well as the religious parties – tighten their circle around the goat, the *subhuman*, where the circle symbolizes the attack on East Pakistan with the use of arms symbolized by the knife. The butchering presents an *unmade world* – compared to Dachau – replete with massacres, extrajudicial killings, sexual violence as a war weapon, genocidal rapes, war babies, intellectuals' target killings, forced displacements and conversions, ethnic cleansing, and intellectual extinction to produce the objectified identity of the sufferers, i. e. the unmade subjects, whose losses are no more than collateral damage for the state.

Similarly, Rafat's "Sialkot Bombed" rhymes with the elegies for Rafat's mother-city Sialkot in the 1965 war to show the dehumanization, violence, and the aftermath of terror. The human aspect of Sialkot is shown by children who enjoy themselves, sharing no guilty, agonized, and traumatized conscience. The Indian army becomes the *abhuman* to terrorize the *subhumans* through unbearable forms of various attacks as the screaming sufferers, exhuming bodies, ribcages, carcasses, and meat-pasted walls bear testimony to their inhuman treatment. The ruined cities, the evacuating refugees, the devastated buses, and houseful hospitals present the *unmade world* which Rafat condemns since it produces the *unmade subjects* who lead an emotionless life. To cut the long tail short, the interpretation of Taufiq Rafat's war poems through the lens of Promod K. Nayar's theory of unmade worlds of unmade subjects and the human model testimony Rafat as a war poet.

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