

Chapter 1

Introduction

The beloved poet, translator and editor Aga Shahid Ali born in New Delhi, India on 4th February 1949, was a Kashmiri-American poet. He was educated at the University of Kashmir, Srinagar and the University of New Delhi before coming to America in his early twenties. He earned a Ph.D. at Pennsylvania State University in 1984 and a M.F.A. in Poetry at the University of Arizona in 1985. Aga Shahid Ali taught at Hamilton College in New York for five years, creative writing at the University of Massachusetts at Amherst for seven years, he also taught at the Warren Wilson College and finally, the University of Utah in Salt Lake City where he was appointed professor in 1999.

He is the author of several books of poetry including *Bone-Sculpture*, (1972) *In Memory of Begum Akhtar*(1979), *The Half-Inch Himalayas*(1987), *A Walk Through the Yellow Pages*(1987), *A Nostalgist's Map of America*(1991), *The Belovéd Witness: Selected Poems*(1992), *The Country Without a Post Office*(1997), *Rooms Are Never Finished* (2002), finalist for the National Book Award, 2001, *Call Me Ishmael Tonight: A Book of Ghazals*, 2003 *The Veiled Suite: The Collected Poems*(2009). In 1986, he published *T. S. Eliot as Editor*, a critical work based on his doctoral dissertation. He contributed a master-piece to the world of translation *The Rebel's Silhouette: Selected Poems*, which is a world acclaimed translation of Urdu poet Faiz Ahmad Faiz's revolutionary poetry. He was the editor for the Middle East and Central Asia segment of

Jeffery Paine's *Poetry of Our World*. He contributed much more to the popularity of the ghazal form as a poetic genre in English today through *Ravishing Disunities: Real Ghazals in English*, a unique volume compiled by him, which was published in 2000.

He contributed a lot in a handful years, he died peacefully, in his sleep, at 2 a.m. on December 8, 2001 due to his years bearing illness, brain cancer and the cruel fall of 2001 proved fatal for the World English literature. His friend and the literary giant Amitav Gosh wrote a long obituary on Agha Shahid Ali “The Ghat of the Only World”: Agha Shahid Ali in Brooklyn” which opens as:

The first time that Agha Shahid Ali spoke to me about his approaching death was on 25th April 2001. The conversation began routinely. I had telephoned to remind him that we had been invited to a friend’s house for lunch and that I was going to come by his apartment to pick him up. Although he had been under treatment for cancer for some fourteen months, Shahid was still on his feet and perfectly lucid, except for occasional lapses of memory. I heard him thumbing through his engagement book and then suddenly he said: “Oh dear. I can’t see a thing.” There was a brief pause and then he added: “I hope this doesn’t mean that I’m dying ... (Amitav Gosh 1).

He was laid to rest in Northampton, Massachusetts, Amherst, a town beloved to the memory of his beloved poet Emily Dickinson. In memory of this genius poet the University of Utah Press awards the Agha Shahid Ali Poetry Prize annually.

Thorn in the Soul: Defining Trauma

Adrienne Rich, a great thinker, beautifully clothed the term “Theory” in *Blood, Bread and Poetry: Selected Prose* as “Theory-the seeing of patterns, showing the forest as well as trees theory can be a dew that rises from the earth and collects in the rain cloud and returns to earth over and over. But if it does not smell of the earth, it is not good for the earth” (213-214). Modern trauma theory has been largely contributed by Sigmund Freud. The study of trauma is based on his studies on the nightmares of the veterans of First World War. In his earlier writings Freud has explained dreams as symbolic expressions of unconscious desires and instances where these wishes are fulfilled. However, this explanation is not applicable to the veteran dreams: they are by no means pleasant or symbolic. They are, rather, characterized by “literality”, as they seem to take the soldiers back to the very site of the initial shock.

The Greek word “Trauma” means “wound” referring to an injury inflicted on a body. In its later usage, mainly in the medical and psychiatric text, and most in Freud’s works, the term trauma is understood as a wound inflicted not upon the body but upon the mind. Freud tries to clarify trauma in psychoanalytical way and says:

Indeed, the term ‘traumatic’ has no other sense than an economic one. We apply it to an experience which within a short period of time presents the mind with an increase of stimulus too powerful to be dealt with or worked off in the normal way, and this must result in permanent disturbances of the manner in which the energy operates.(215)

Lenore Terr, a child psychiatrist who did the first waste study of traumatized children Writes Psychic, “trauma occurs when a sudden, unexpected, overwhelming

intense emotional blow or a series of blows assaults the person from outside. Traumatic events are external, but they quickly become incorporated into the mind” (8).

The term ‘trauma’ is generally comprehended in terms of ‘historical’ events such as genocide and holocaust. Historical trauma is very specific, and not everyone is subjected to it or entitled to the subject position associated with it. The theory of trauma became severely pivotal in post-World War II. Many trauma narratives were written simulating unutterably awful experiences. Though there is an Infinite loss during any genocide and dreadful experiences are sustained by its victims but limiting the trauma theory only to genocide or holocaust victims would be missing out the leading issues associated to the theory.

Freud's initial idea, in *Studies in Hysteria*, concerned the dynamics of trauma, repression, and symptom formation. Freud held that the traumatic events, objectionable to conscious level of mind can be forgotten and yet re-emerge in the form of psychopathologies like OCD (Obsessive compulsive disorder), PTSD(post-traumatic stress disorder), Anxiety disorder and somatoform disorder and etc. This initial theory of trauma and symptom turned problematical for Freud when he declared that neurotic symptoms were mainly the outcome of repressed drives and desires than of traumatic experiences. Freud returned to the theory of trauma in *Beyond the Pleasure Principle*, a work that emerged in his treatment of World War I warfare veterans who suffered from frequent nightmares with other symptoms of their war time hysteria. Here, the traumatic event and its aftermath again becomes focus point to psychoanalysis, but again Freud shifted his focus from the event to what he count a more encyclopedic frame, in this matter a biological urge towards equilibrium that he then theorized as the

“Thanatos”(death drive). Conclusively, in *Moses and Monotheism*, Freud attempted a theory of trauma that would account for the historical development of existent cultures. Particularly worthful in this work is his explanation of the concept of “latency,” of how memory of traumatic experiences can be lost in lapse time but then regained in a symptomatic form when triggered by some similar experiences. In this manner, every national catastrophe calls upon and transfigures the memories of other catastrophes, so that history becomes a knotty entanglement of crimes and capers inflicted and suffered, with each catastrophe understood that is misunderstood in the context of repressed memories of earlier ones. The late twentieth century is the spell marked, doubtlessly defined, by historical holocausts. World wars, local wars, civil wars, ideological wars, ethnic wars, the two atomic bomb attacks, the cold war, genocides, famines, epidemics, and lesser turmoil of all kinds these events, and the visual representations of these events, have significantly shaped In fashion manners of perceiving the world. It is not startling that theorists have turned to concepts of trauma as tools of literary and cultural inspection. But trauma is not simply synonymous with disaster. The concept of catastrophe as trauma gives an approach of interpretation, for it posits that the outcome of an event may be splited-up and manifested in various forms not obviously connected to the event. Moreover, this split-up occurs across time, so that an experience experienced as shattering may actually bring out its full effect only years later. This representational and temporal hermeneutics of the symptom has forceful implications for newfangled theory. In its emphasis on the retrospective reconstruction of the traumatic event a traumatic analysis is both productive and factual. It pays the closest attention to the representational means via which an event is brought to the mind and yet retains the

significance of the event itself, the thing that did occur. Thus the idea of trauma can be tremendously imperative in the research of history and historical narrative, and also of narrative in common, as the lexical representation of temporality. The concept of trauma also permits for an interpretation of cultural symptoms of the growths, wounds and scars over the social body, and its compulsive behaviors. For example, a sense of the dynamics of trauma provides a new comprehension of the insistent returns of family holocausts on talk shows which goes beyond arguments of market share and public tastes. A theory of trauma as well as suggests means of reconceptualizing vital directions in the critical theory itself. Especially, the ongoing crisis in poststructuralist thought brought on by the Heidegger and de Man conflicts seems to need a way of wondering about that how events and experiences that person had gone through haunts him in the present. More fundamentally, it may be effective to look again at the rhetoric of poststructuralist and postmodern theory their focus on decent ring, division, the sublime and apocalyptic and explore what connection they might have to the traumatic historical events of mid-century. This question turns more quickly relevant when we see thinkers like Jacques Derrida, Jean-Francois Lyotard, and Hayden White writing explicitly about the Holocaust in the 1980s in ways that seem strangely to echo prior work of theirs which were full of rhetoric of catastrophe, held no references to that history. Ultimately, a theory of trauma shall bifurcate with other critical vocabularies which problematize representation and effort to explain its limits, discourses of the sublime, the holy, the apocalyptic, and the other in all its appearances. Trauma theory is another such discourse of the unrepresentable, of the event or object that undermines language and orders a vocabulary and the grammatical order of words in some sense incommensurable with what went

before. In troubling ways, these discourses often darken into each other, creating a traumatic holy sublime altogether (such as we see, for example, in the constant sacralizing of the Disaster, or in certain fetishizations of postcolonial “others”) in which historical complicatedness and historical anguish are effaced or “redeemed.” doubtlessly, theories of trauma can make easier to demystify all kinds of “narrative fetishes” and ideologies. For traumatic symptoms are not mere somatic, nonlinguistic phenomena; they too occur in language.

Dominick LaCapra's *Representing the Holocaust: History, Theory, Trauma* has two connected purposes, “to get involved in and explain some of the current public conflicts related to disaster representation (for instance, the German “historians' debate” and the de Man and Heidegger affairs); and to explain a theory of historical trauma along with its transmission”. LaCapra achieves both these goals admirably. His discussions over the particular dispute among the best available, and his contribution to a theory of trauma and its cultural transmission is extraordinarily crystal clear and insightful. LaCapra's theory of trauma focuses on three psychoanalytic aspects: the return of the repressed stuff; acting out versus working through and the dynamics of transference. A traumatic historical event, LaCapra argues, tends first to be repressed and then to re-emerge in forms of compulsive behavior. LaCapra deals mainly to the return of the repressed as discourse, rather than with physical returns like the genocidal repetitions in Cambodia and Bosnia, and he highlights two symptomatic chances for the return of historical trauma as discourse. There is, on the one hand, the redemptive, fetishistic narrative which prevents or marginalizes trauma via teleological description that carefully present values and wishes as practicably realized. Instances of this mode, for LaCapra, are the works of

nationalist German historians like Ernst Nolte who, while not refusing the disaster, subordinates it to a narrative of German sacrifice and bad fortune, and apologists for Paul de Man and Martin Heidegger (like Shoshona Felman and Derrida) who found an improbable sincerity in the de Man's and Heidegger's silence. On the other side, LaCapra hints to the “construction of all history ... as trauma and an insistence that there is no substitute to symptomatic acting out and the repetition compulsion other than dreamed up ... hope for totalization, full closure, and redemptive sense”(193). He puts theories of post-modernity, particularly Lyotard's view of the postmodern sublime, in this category. LaCapra wishes to build a state that prevents both redemptive narrative and sublime acting out. He sets out to explain a method to work through trauma that does not deny the irreducibility of loss or the role of paradox and aporia, but prevents turning compulsively fixated. It's a very fine line, for LaCapra admits a definite value in acting out. If there is no acting out at all, no repetition of the traumatic disruption, the resulting account of the historical trauma will be that teleological, redemptive fetishizing that refuses the trauma's reality: it occurred, but it had no permanent impressions; see, we're all better now, even better than before! The most noticeable of LaCapra's concerns is transference. The failure to come to terms with the discursive returns of some traumatic event or experiences generally indicates the failure to identify one's own sentimental and ideological investments in the event and its representation. Transference in psychoanalysis is in itself a return of the repressed, or may be a more conscious summoning of the repressed; transference repeats or acts out a past event or relationship in a new, therapeutic setting that permits for critical examination and change. Transference is the occasion for working through the traumatic symptom. It is necessary therefore to identify the

symptom and the trauma as one's own, to accept that the trauma still is intact and that one is implicated in its devastating results. The failures of the German nationalist historians, and of the protectors of de Man and Heidegger, their constructions of different redemptive narratives, LaCapra states, finally are a failure to identify their transference connections to their objects.

LaCapra defines two vital implications of his perception of historical trauma. First, trauma gives an approach for rethinking postmodern and poststructuralist theories in a clearer historical sense. As LaCapra suggests, “the postmodern and the post-Holocaust become mutually intertwined issues that are best addressed in relation to each other”(198). This connection would include a novel, traumatic comprehension of what he calls “the near fixation on the sublime or the almost obsessive preoccupation with loss, aporia, dispossession, and deferred meaning”(2). Secondly, LaCapra gives an original rethinking of the debates on the literary canon, mentioning that a canonical text should not help lastingly install an ideological arrangement but should, rather, “help one to foreground ideological problems and to work through them critically”(25). Each text would be, in effect, a site of trauma to which the reader would have to engage.

Cathy Caruth, in *Unclaimed Experience: Trauma, Narrative, And History*, is concerned chiefly with questions of reference and representation: how trauma turns to be the text, or, as she puts it in her introduction, how wound becomes voice. This book is far-ranging and suggestive. Caruth sketches a theory of trauma as instigator of historical narrative through an analysis of *Moses and Monotheism*; explains the intersections of traumatic narratives in the Alain Resnais-Marguerite Duras film *Hiroshima, Mon Amour*; highlights a theory of reference as the imprint of a catastrophic fall in a discussion of de

Man and Heinrich von Kleist; and ends with a reading of Lacan's gloss on Freud's interpretation of the dreams of burning child (a sequence of interpretations that itself outlines the issues of traumatic transmission), in which she proposes testimony as providing an ethical connection to trauma.

The book Unclaimed Experience: Trauma, Narrative, And History by Caruth is full of sparkling insights. Its introduction, "The Wound and the Voice," opens novel ground over a problematic explored by Geoffrey Hartman, Elaine Scarry, and Slavoj Zizek-the connection between anguish and language, in its narrative, historical, and ethical dimensions. Caruth states that trauma as it first occurs is incomprehensible. It is only later, after a period of latency, that it can be placed in a narrative: "the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located"(Caruth 7). Traumatic narrative, then, is solidly referential, but not in any direct or simple way. And the creation of a history emerges from this delayed response to trauma, which allows" history to arise where immediate understanding may not"(Caruth 18)

Two visible features of trauma which recent theorists agree upon are both outcomes of traumatic repression. First, the dissociation associated with trauma is at the heart of the involuntary return to traumatic memories. Secondly, because of the dissociation, a total comprehension of a traumatic experience mere comes belatedly to its participants. The war poets' insistence upon portraying the pain involved in warfare can be comprehended in this light. The war poet sought to tell, as solid lyas he could, the sensory effect of war to his readers. Along this line, Wilfred Owen's Preface to his own poems mentions that, for him, recognition of what the war meant in terms of pain

precedes any impulse towards grieving: “Yet these elegies are not to this generation, / this is in no sense consolatory”(55). The advantage Owen places on identification before consolation are vital, pointing to a significant feature of working in trauma. Trauma paralyzes the mourning process on two levels. First, its perturbations of memory intervene with the power to recognize the extent of one’s losses. The war poets constantly externalize these failures of memory as the failure of official cultural institutions, like, newspapers and War Office reports, to project the war in a realistic sense. The second form of interference is an unconscious reply to the first one: the unconscious compels upon recognition/identification of that which has been repressed. Therefore, as Owen’s Preface signals, trauma survivors reject efforts at consolation, especially when consolation seems to attenuate the extent of their pain. Many in fashion trauma theorists, including Shoshana Felman and Dori Laub and Robert Jay Lifton state that working through trauma needs a witness who can recognize the subject’s anguish. For Felman and Laub, it is only through the complicated exchange of witnessing that the survivor rebuilds his own narrative of the past. Susan Gubar, who’s *Poetry after Auschwitz* is the widest study available on poetry written about the disaster, believed that the poetry can have a special relationship to testimonies of trauma. Gubar disagrees with those who strongly criticize any representation of the Jewish genocide and particularly the critics who think that lyric poetry is an unsuitable type of representation of the oppression of concentration camps. One reason for this is exactly the dialogic condition that, because of many figures of speech, is more characteristic of prose than of the poetry. Another reason is the nonlinear idea of large weighty books (tome) that is more characteristic of poetry than of the classical prose. Poetry, states Gubar, “abrogates narrative coherence and thereby

marks discontinuity” (313). There might even be a mimetic connection between poetry and the traumatic experience, for Gubar mentions that verse can violate narrative logic as completely as traumatic itself. In other words, Gubar considers poetry as a literary equivalent to the temporality of trauma.

Psychology and Literature:

Literature is an outcome of the mind, a strange by outcome of the human psychological makeup. There is a bilateral connection between these two. They have a reciprocative connection; the Psychology of the unconscious can be termed as literature and is a dune mining approach to its foreign view, very well-known about the literature and literary critics. The most clear and exact reference to the human mind is discovered in psychological novels that deal with the person’s psychological states like thoughts, feelings, emotions and introspections and etc. The game of psychology does not depend alone on the novel. It also emblazons the short and sharp ways of short story, it has the great ability to position the disturbed kiss curl of poetry and it is the psychological twist that catches our attention in the extraordinary and world famous play, *Hamlet*. The psychological content can wear various mask sin literature. It can be depicted symbolically or in a metaphorical style. It can be also traced in the structure of the text, the place, the time and the action or even in meter and rhythm if it is about poetry.

The personality of Sigmund Freud (1856-1939) appears hefty in Twentieth century literature. No other brain, be it a creative writer, scientist or philosopher has strongly influenced the twentieth century literature as Freud has done. The effect of Freud is transparent in all genres of all literatures of the twentieth century throughout the entire world. Appreciated by many and criticized by a few, Freud has continued to attract the

same attention from the intelligentsia for about ninety years. Some of his theories have been proven doubtless, the validity of some is questioned and, the importance of few is refuted, but the weight of Freud has always remained in the field of twentieth century literature in varying intensities over the years. It is of course memorable that a man who was primarily a psychiatrist and psychologist has influenced literature to such a great extent that Freud has nearly become synonymous to modernism in World literature.

Psychological novels entirely developed in the 20th century, supported by his discoveries in the area of psychoanalysis. Freud is famously known for his theories related to the unconscious mind and the mechanism of repression. He argued that the mind can be divided into two parts: the conscious mind that includes everything the individual is aware about and the unconscious mind which includes individual's feelings, thoughts and memories that always influence his behavior:

The oldest and best meaning of the word “unconscious” is the descriptive one; we call “unconscious” any mental process the existence of which we are obligated to assume__ because, for instance, we infer it in some way from its effects- but of which we are directly aware...if we want to be more accurate, we should modify the statement by saying that we call a process “unconscious” when we have to assume that it was active at a certain time, although at that time we knew nothing about it. (*The Anatomy of the Mental Personality*)

Sigmund Freud points out the significance of the unconscious by saying that “most conscious processes are conscious for only a short period; quite soon they become

latent, though they can easily become conscious again” (*The Anatomy of the Mental Personality*). He explains two kinds of unconscious:

one which is transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such a transformation is difficult, can only come about with a considerable expenditure of energy, or may never occur at all....We call the unconscious which is only latent, and so can easily become conscious, the “preconscious,” and keep the name “unconscious” for the other. (*The Anatomy of the Mental Personality*)

The first major premise of Sigmund Freud is that the individual’s mental processes are unconscious. The second is sexuality which, he states, is the main motivator of human behavior, but it has been rejected by many psychologists like, Carl Gustav Jung and Alfred Adler. Freud’s psychoanalytic theory rested on three bases, the unconscious, the libido, and resistance as the basis of therapy. In his study of the human psyche, Freud divides the human consciousness into three levels, the conscious, the unconscious and the preconscious and explained:

... the unconscious system may therefore be compared to a large ante-room, in which various mental excitations are crowding upon one another, like individuals human beings. Adjoining this is the second, smaller apartment, a sort of reception room, in which consciousness resides. But on the threshold between the two there stands a personage with the office of the door-keeper, who examines the various mental excitations, censors them, and denies them admittance to the reception-room when he

disapproves of them... You will see at once that it does not make much difference whether the door-keeper turns any one impulse back on the threshold, or drives it out again once it has entered the reception-room; that is merely a matter of the degree of his vigilance and promptness in recognition. Now this metaphor may be employed to widen our terminology. The excitations in the unconscious, in the ante-chamber, are visible to consciousness, which is of course in the other room, so to begin with they remain unconscious. When they have pressed forward to the threshold and been turned back by the door-keeper, they are incapable of becoming conscious, we call them repressed, But even those excitations which are allowed over the threshold do not necessarily become conscious; they can only become so if they succeed in attracting the eye of the consciousness. This second chamber may be suitably called the preconscious system... Being repressed, when applied to a simple impulse, it means unable to pass out of the unconscious system.(63)

The ancient Greek Play *Oedipus Rex*, where the protagonist unknowingly kills his father and marries his own mother and begets children, Freud called this sexual attraction towards one's mother early in life as 'Oedipus Complex'. Again borrowing another phrase from Greek literature, he termed father-fixation as 'Electra complex'. According to him, it is the objective of psychoanalysis to bring out such repressed thoughts and memories from the unconscious mind to cure the individual of his neurosis. Outlining the need for a thorough study of the human mind, he declared:

. . . psychoanalysis sees no occasion for concealment or indirect allusions, and does not think it necessary to be ashamed of concerning itself with material so important; it is of the opinion that it is right and proper to call everything by its true name, hoping in this way the more easily to avoid disturbing suggestions. (Freud 161)

Another significant theory of Freud that has relevance to literary concepts is his interpretation of dreams. He stated that dream is only the expression of repressed stuff, sexual and otherwise, and is mere an effort at “surrogate wish a fulfillment”(Freud 251). When the unconscious desire is enough powerful but cannot be expressed because of “internalized prohibitions and repressions which demand the wish to take on a symbolic form if it is to be acknowledged at all” (Edwards 251). Explaining creativity as the expression of unfulfilled childhood desires, Freud observed:

... occasion mental work is linked to some current impression, some provoking in the present which has been able to arouse one of the subject's major wishes. From there it harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and it now creates a situation relating to the feature which is a fulfillment of the wish. What it creates is a day-dream or fantasy, which carries about it traces of its origin from the occasion which provoked it and from the memory. Thus the past, present, and future are strung together, as it were, on the thread of wish that runs through them.(38-39)

All these theories have strongly influenced novelists, critics and the poets of twentieth century to a significantly in their view and portrayal of human nature.

Especially, the stream of consciousness fiction is the straight beneficiary of Freud's theory of the unconscious level of mind. Virginia Woolf uses stream-of-consciousness to stress the psychological characteristics of her characters. She follows her characters thoughts as the story unwraps and outlines those events that haunt her characters' memories. Woolf uses a multiplicity of narrators to record what is going in her characters' minds. Here we are not supposed forget the Indian Writer Anita Desai as mentioned by Purvi N. Upadhyay, "Anita Desai has contributed a lot in making Indian English Fiction popular the world over by shifting the domain of her fiction from outer to inner reality and by carrying of the flow of the mental experience of its characters"(47). The fictional cosmos of Anita Desai is situated in the corridors of the human consciousness. She is almost obsessively worried of the black uncannily overwhelming internal world of her powerfully introvert and wallflower characters. Her characters, particularly the females, have been portrayed on the borderline of psychological illness. With a belief to catch the prismatic standard of life in her fiction, she makes the use the stream of consciousness technique, flashbacks and interior monologues. These techniques/methods are perfectly used in capturing genuinely a psychological domain, a powerful impression, and a quickened multiplied consciousness. The midpoint of her fictional construction becomes some powerful consciousness gracefully realized. For this she has often been called the Virginia Woolf among the Indian fiction writers. Anita Desai centralizes her attention more on character rather than to the plot and portrays them by submerging deep inside their psyche and undressing their pain, anger, dissatisfaction frustration and insanity. Women are projected as arrested in the midst of their desire to assert their individuality on one side and their responsibility to live according to the traditional norms on the other

side. Education and in fashion notions on equal rights give birth to the modernistic imbroglio of women in society. Coming down of the ivory tower of fancy and fantasy, they come face to face with the stupid and senseless facts of being and as a result they feel discouraged, disappointed, grief-stricken and brokenhearted. The time her characters come out of the protective and comforting existence and turn towards the bitter and bleak realities of the life outside, they feel frustrated and helpless and the unkind, heartless thick-skinned, cruel and cold urban surroundings, in addition to the absence of affinity and comprehension on the part of their near and dear ones mere aid to improve their seclusion. Solitude makes them handcuffed, helpless, forlorn and indecisive personalities, who seek for love and are not able to get it. As R.K. Gupta has commented, “Desai’s female characters are generally neurotic, highly sensitive but alienated in a world of dream and fantasy. Separated from their surroundings as an outcome of their failure or unwillingness to adjust with the reality” (184). In this connection David Daiches argues:

New concepts of time, influenced by or at least akin to William James’s view of the ‘specious present’ which does not really exist but which represents the continuous flow of the ‘already’ into the ‘not yet’ of retrospect into anticipation, and Henri Bergson’s concept of ‘duree’ of time as flow and duration rather than a series of points moving chronologically forward, also influenced the twentieth century novelist, particularly in handling plot structure. If time could not be conceived of as a series of moments moving forward in a steady progress, then the traditional conception of plot which generally involved taking the hero through a sequence of testing circumstances in the chronological order,

would cease to satisfy. Further, the new psychological ideas emphasized the multiplicity of consciousness, the simultaneous coexistence of several levels of consciousness in which past experience was retained and by whose retention the who personality was colored and determined. (1153)

Before Freud, novelists attached to the long-established traditional schools of fiction had portrayed the characters of their fictions as being consciously aware of their feelings, thoughts and actions. They loyally conformed the traditional explanation of the novel as a work of art with a theme, conflict, moral, etc. granting room for characterization. They had all along made effort to represent characters with lucid and comprehensible characteristics with an eye on genuineness/verisimilitude to surface reality. Freud changed everything by his theory that the man falls prey to his own libido and that he often possesses a shattered/splited personality that cannot be understood by a common investigation. He stressed the significance of the unconscious level of mind and put the conscious state to the background.

The Russian brain, Leo Tolstoy, explored human psychology. He felt the character's inner life, emotions and thoughts in his world famously brilliant write-up *War and Peace*. His protagonists are frequently coming across the inner combat, doubt, new insights and disappointments while fighting truth and justice. He openly comes out with the illogical reasons behind the human behavior in *War and Peace*. He stresses that wisdom is not connected to the reason, but to an approval of people's mysterious actions. He filtered the explanation of the character's inner lives in his next work *Anna Karenina*. The nuances of hopelessness, love and dark emotions have been expressed in the inner monologues. Henry Bamford Parkes has outlined:

every writer grows up as a member of a particular society, and the structure of his personality, his view of life and his emotional conflicts and communications are conditioned by social factors. He is likely, moreover, to be generally receptive to those broad currents of thought and feeling which are shared by other members of the society.(380)

In this manner, the different modifications that take place in arts, culture, philosophy, history and religion leave their marks over the literature of their respective ages. True to this universal law of literature, novelists continually add to the richness of our human experience; they bring before us new topics, new characters, and new attitudes making efforts to represent human existence in its entirety.

The relation between these two is as old as letters. *The Tale of Genji* has been written thousand years ago in Japan and is considered to be world's first psychological novel. In Europe, Boccaccio, was the first exponent of literary psychology. However, early psychological content in literary works are found in the texts of Plato and Aristotle. Samuel Richardson and Laurence Stern are the founding fathers of the Psychological literature as a genre. They have two sue-generis Psychological literary works, *Pamella* and *Tristram Shandy* respectively, to their credit.

With regard to the issues discovered, art comes from artist's unconscious state of mind. This functions as stories, dreams and myths, back out of an obsessive artist who is hidden in the unconscious such a symbolic expression are they are stylized and promote the cause. The words can be marvelous and fantastic for it stands for art, the mental filter, refinement of the soul and conscience to be cleansed. The discovery of the unconscious psychological controversies by the poets and writers of the past is manifested in their

writings. Literary images that are in the collective unconscious fit our old patterns. The old patterns are common genetic tendencies humans in different states/ conditions/ situations of their shows. Poets and writer's mental status ranging from sadness and gladness of others, over all, and most of people are searching for the soul/primary/basic requirements. The literature is not something outside of psychology, and language can be said the way to talk about his mental mining and this way can be considered literary psychoanalysis. Psychology and literature have a reciprocative connection; the psychology of the unconscious can be termed as literature, and is a dune mining approach to its foreign view, very known to literature and literary critics. In Psychological Review in depth stories, and techniques for induction made ploy it is. This function works the same dream in the literature, and function of the dream and its features is in the form that is related/connected/affiliated to the literature.

Works Cited

- Berger, J. "Trauma and Literary Theory". In *Contemporary Literature* Vol. 38, No. 3, Autumn, University of Wisconsin Press, 1997. Print.
- Caruth, Cathy . "Introduction." *Trauma: Explorations in Memory* . London: The John Hopkins University Press, 1995.Print.
- Daiches, David. *Critical History of English Literature*. New Delhi: Allied Publishers Private Limited, 2005. Print.
- Dominick LaCapra *Critical Inquiry*, Vol. 25, No. 1. (Autumn, 1998), pp. 32. Print
- Edwards Paul ed. *Encyclopedia of Philosophy*, Vol.IV. New York : Macmillan,1967. Print.
- Fenton, James. "The Skip." *The Memory of War and Children in exile:Poems*.London Harmondsworth, 1983. Print.
- Freud, Sigmund. "Creative Writers and Day-dreaming", *Twentieth Century Literary Criticism*, ed. David Lodge. London : Longman, 1983. Print.
- . *Introductory Lectures in Psychoanalysis*, trans. Joan Rieverse New York: Washington Square Press, 1954. Print.
- and Joseph Breuer. *Studies on Hysteria*. 1895. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. Ed. and trans. James Strachey. Vol. 2. London: Hogarth, 1955. Print.
- . "The Anatomy of the Mental Personality." . N.p., n.d. Web. 14.2.2014.
- . *Introductory Lectures on Psycho-Analysis*. Trans. James Strachey. New York: W. W. Norton & Company, 1989. Print.

- Gosh, Amitav. "The Ghat of the only World: Agha Shahid Ali in Brooklyn." n.p. 1.1. 2002. Web. 7.2. 2014.
- Gubar, Susan. *Poetry after Auschwitz: Remembering What One Never Knew*. Bloomington: Indiana University Press, 2003. Print.
- Gupta, R.K., "Art of Characterization" *The Novels of Anita Desai: A Feminist Perspective*, ed. R.K. Gupta. New Delhi: Atlantic Publishers, 2000. Print.
- LapCapra Dominick *Representing the Holocaust: History, Theory, Trauma*. Ithaca: Cornell UP 1994. Print.
- Mills, Jon . *Rereading Freud: Psychoanalysis through Philosophy*. Albany: State University of New York Press, 2004. Print.
- Mundra J.N. & Sahni C.L."Literature Reflects the Spirit of the Age" *Advanced Literary Essays Bareilly* : Prakash Book Depot, 1969. Print.
- Rich Adrienne. *Blood, Bread and Poetry: Selected Prose* New York: Norton, 1986. Print.
- Terr Lenore. *Too Scared to Cry: Psychic Trauma in Childhood*. New York: Harper and Row, 1992. Print.
- Trauma: Explorations in Memory* Ed. By Cathy Caruth Johns Hopkins University Press; 1 edition 1995. Print.
- Upadhay, Purvi N., "Cry, the Peacock: A Psychological Study", *Critical Essays On Anita Desai's Fiction*, ed. Jaydipsingh Dodiya, New Delhi: IVY, Publishing House, 2000. Print
- Van der Kolk, B. and O. van der Hart: "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma". Cathy Caruth, ed. *Trauma. Explorations in Memory*. Baltimore: Johns Hopkins University Press. 1995. Print