

IMPACT OF TRAUMA IN LITERATURE AND SOCIETY BY ANALYSING ITS PSYCHOLOGICAL, RHETORICAL, AND CULTURAL SIGNIFICANCE.

Abstract

In postcolonial women writings, trauma has many other connotations, which this aims to address the research paper tries to highlight key ideas of postcolonial feminist theory, which would be useful for understanding trauma in postcolonial writings. The next part of this paper locates trauma in texts authored by postcolonial male writers. Then it discusses how trauma is portrayed in postcolonial female texts excluding the primary texts. The focus will be then fixed on research on postcolonial women writing and trauma in the perspective of anti-psychiatry movement.

Keywords: Psychology, English Literature, Postcolonial studies, Culture, Trauma, Disorder.

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I. INTRODUCTION

Literature is creative, more imaginary in the sense of poetry, drama, fiction and non-fiction. In compare to ordinary language, it possesses more literariness. It deals with the human sentiments and touches the heart of readers universally. Though India considered as one nation, but a dozen of different languages was being spoken by the people. So, to understand the common ideals and heritage, one common platform was needed. And the heart beats of a nation were heard in the form of literature. Indian English literature basically is the contribution of the work given by the writers from India but their native or co-native language could be the other one of India. It is also known as the Indo-Anglican literature where mostly post-colonial literature put the broader extent of production of the colonized countries like India. This literature is dynamic among the other literature in the world and inherits from the Vedas which spread its mellow light and ancient treasure of celestial thoughts.

In postcolonial women writings, trauma has many other connotations, which this aims to address the research paper tries to highlight key ideas of postcolonial feminist theory, which would be useful for understanding trauma in postcolonial writings. The next part of this paper locates trauma in texts authored by postcolonial male writers. Then it discusses how trauma is portrayed in postcolonial female texts excluding the primary texts. The focus will be then fixed on research on postcolonial women writing and trauma in the perspective of anti-psychiatry movement(Balaev, 2014).

“Everybody knows that it’s easy to silence people by saying they’re mad” (Erll, 2012). Taking Pridmore’s view into consideration, it can be argued that, trauma is used as a label to suppress people who are against social order. The protagonists of primary texts chosen for this research speak about this victimization as how they are labelled with trauma. trauma is presented in many genres other than fiction, but fiction presents a detailed account on the protagonist’s mindscape, recording the initial thoughts, progressive illusions and choices. In poetry, these details are to fit in a limited space (Balaev, 2008).

Looking at trauma from a gender perspective raises the question of excluding men’s narratives on trauma, which constitutes considerable contribution to the larger discourse on trauma. However, taking trauma in women’s writing of postcolonial backdrop enables us to view trauma from a different perspective, which aims attrama in male narratives has connotations that are more political. It can be taken as one of the examples in telling the political lives of the individuals in relation to dreams. This play collages dreams and trauma of the people inhabiting the Caribbean island. Makak the protagonist’s dreams, which he tells to the listeners at the prison, can be taken as symbolic of the voice, which was oppressed. His dreams in dreams tell the rupture of being black, his thrust over the black law, his hatred towards everything, which is white. This play tells how people plead for freedom and how they do not accept the cultural shock when colonized. Representing dehumanized situations of colonial authority through Makak’s character, Walcott challenges the disintegrated cultural consciousness of the natives.

Other than the primary texts chosen for this research, trauma is presented in several postcolonial female narratives, where different connotations were given. Shashi Deshpande presents trauma as a suffering in her novel *That Long Silence*. “No women can be angry.

Have you ever heard of an angry young woman? A woman can never be angry, she can only be neurotic, hysterical, frustrated” (Craps and Buelens, 2008). The protagonist of the novel, Jaya’s persistent question “Have you ever heard of an angry young woman?” has a powerful frustrated state to convey. Jaya deeply regrets the loss of her identity once she is married. In mirroring Jaya’s hallucinations and incomplete thoughts, Deshpande mirrors her experiences with Kusum, the other character in the novel (Balaev, 2008).

The theoretical works on trauma in postcolonial countries contribute to the archive of the medicine and people in the lives of the people. Waltraud Ernst, one such scholar, gives such an account. Trauma in an entirely different perspective in relation to the colonial period in India. As a new and challenging work, this paper tries to peruse a few unaddressed aspects of colonization and trauma. Her meticulous understanding of the trauma in British India brings colonial understanding of trauma, East-West standards on trauma, indigenous medicine, healing in Eastern and Western practices and historical interpretation to the colonial psychiatry.

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