

MS THESIS

PSYCHO-DYNAMICS OF CREATIVE IMAGINATION IN

HUSSEIN'S *ANOTHER GULMOHAR TREE*



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HUSSEIN'S *ANOTHER GULMOHAR TREE***



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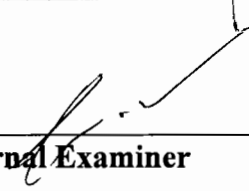
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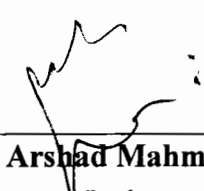
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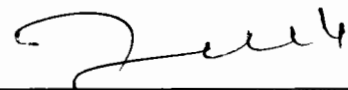
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DEDICATION

To

My Respected Parents and Honorable Teachers
Who Taught Me How to Read and Write

Declaration

I, Zahoor Elahi, 509-FLL/MSENG/F18 do hereby solemnly declare that work produced by this dissertation is my own, and has not been presented to any other institution or university for a degree. This work was carried out and completed at International Islamic University Islamabad, Pakistan.

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Research is a patient journey that is bristled with hiccups and bumps that often leave the researcher in a quandary and his heart and mind need continuous nourishment, a dose of courage and confidence to complete the arduous task, therefore the fellows who have bugged me up when I found myself splintered apart by the excessive pressure of time and workload, need an expression of heartfelt gratitude. As per the conventions, words are the explicit expression of our deep sentimental and emotional self yet words are an insufficient mode of expression to shape our feelings and sensations into some cogent, cognizable reality. Finding no alternate, I resort to words to express my heartfelt thankfulness to my teachers, parents, and friends who have continuously supported me in this journey. I would like to express heartfelt thankfulness to my supervisor Dr. Farrukh Nadeem whose polite suggestions and corrections in my novice academic journey helped me to materialize my dreams. My parents deserve immense gratitude for their support and sincere prayers and of course, my wife, who always reminded me of my coursework labor and earnestly pushed me to complete this task deserves thankfulness. My friends and fellows particularly Professor Safdar Ali Shah deserve the accolades as he compelled me to complete the work for self-actualization. Professor Awais Ahmed with his dexterous computer skill never refused my awkward impinging on his privacy and deserves my earnest thanks. Muhammad Safdar remained the catalyst that provided the impetuosity and encouraged me with his cool calm and collected pieces of sincere advice whenever a jet lag dropped the shroud of darkness around me.

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Abstract

This research study focuses on the dichotomy of imagination in a Pakistani Anglophone novelist, Amir Hussein's *Another Gulmohar Tree*. A dual experience in his personal life aids him in weaving the plot of the novel in the two cultural settings, Britain and Pakistan. The study explains the psychological affiliation of the authorial voice with both the worlds concerning to the construction of the plot, setting, and characters of *Another Gulmohar Tree*. The study, in addition to that, highlights the textual and the narrative dynamics through the lens of Lacanian theory of mirror stage by explaining the intimate relation of the authorial voice with native Pakistani reality through imaginary order and using the symbolic order to analyze the British cultural settings of the story. We can easily observe the dynamics of imagination, segregating the story of the novel into three parts. The first part talks about the rural areas of Pakistan, and in the second part the major character, Usman is seen as a progressive person in London and in the final part we see him dislocating himself and Lydia from the British settings to Karachi, followed by their marriage. The ideal "I" of the imaginary stage of Lacanian theory of mirror stage is used to examine the part of the story that belongs to the world of Pakistan, whereas the presence of Usman in the British society makes him uncomfortable in the text and this inconvenient existence in British society is equated with the symbolic order of Lacanian theory. The character of Usman is seen through the imaginary order in relation to Pakistan's cultural setting and from the symbolic order concerning the British cultural settings respectively. The case of Lydia turned into Rokeya is different, she remained annoyingly disconnected with the British cultural settings, even though, it was her imaginary order but she assimilates with the ideal ego of Usman for identity as she annexes herself to Pakistan through her marriage with Usman. The social, cultural, religious, geographic, economic, and traditional aspects of both the authorial voice and the development of the characters related to the story of the novel *Another Gulmohar Tree* are analyzed through the Lacanian theory of the mirror stage.

CHAPTER. 1

INTRODUCTION

This research study focuses on the psychodynamics of imagination in Amir Hussein's creative work *Another Gulmohare Tree* for critical analysis. Psychodynamics of imagination is about the relationship between psychology and the active force of imagination in the making of fictional narratives. In the case of diasporic fiction, the experience of two worlds is an active linkage between the native world and the adopted land that helps the author of dual experience in weaving of plot, making of characters and describing of the setting in the novel. The dichotomy of imagination is more of a psychological proposition than a physical connection. This research study explores the association matrix through the Lacanian theory of psychology. The identity paradigm and existential experience of plot, settings and characters have an interesting psychological proposition. As the sense of association and disassociation exists in the experience of two worlds for a diasporic fiction writer and it is more of a psychological phenomenon than a physical connectivity, therefore the study focuses on the psychological aspect of migration and association. Migration places the diasporic writers at a psychological crossroads. The sense of belonging is ruptured and broken. The study focuses this psychological brokenness as Dwivedi (2011) explains the psychological brokenness:

Migration always implies change: the change involves the risk of losing one's identity.

Whilst the migration recognize him/herself in his/her new image, the people around him/her do not accept his/her otherness. Therefore, s/he is compelled to face everyday life through a continuous oscillation between reality and dream. (p. 2)

The creative imagination of diasporic writer Amir Hussein is dynamic and active as he describes the two worlds and makes his story an interesting case for the application of psychological theory for critical analysis. The description of Pakistan provides a differentiated

and intimately comfortable milieu for the authorial voice. The homeliness of past or native land keeps reoccurring in the diaspora fiction in general and Hussein in particular. This predicament of belonging is expertly explained by Rushdie (1991) “The past is a country from which we have all emigrated, that its loss is part of our common humanity” (p. 12). Instead of getting the main character impressed with glitter and glitz of British society, the protagonist of *Another Gulmohar Tree* feels annoyingly distressed there whereas the British girl Lydia changes her religion, migrates to Pakistan for assimilation with the indigenous world of Pakistan. Lydia’s spirited association with the world of Usman, the protagonist adds more confidence to his connection with the native indigenous world. With the experience of two worlds Hussein knits his story in two cultures and psychological spaces as Srivastava, S. (2012) puts this sense of belonging and the intertwining of home and foreignness:

In the expatriate writings, in the tales these writers tell, in the stories they narrate, and in the belief that from the matrix of their writing, there are two threads, being unraveled simultaneously; that of the dominant culture and the ethnic sub-culture, theirs and ours.
(p. 4)

The baseline of story riveted the attention for use of the mirror stage theory for critical analysis as it tells the tale of dominant and marginalized subculture. The authorial voice imbibes intimate homely comfort and gives an elaborate description of the story that belongs to Pakistan, and it is going to be examined using the imaginary order of Lacanian theory of the mirror stage. On the other hand, the study engages the symbolic order of the Lacanian theory to study alienated existence and the uncomfortable experience of the protagonist in addition to the hesitant description of the setting and the nervousness of plot in the British settings.

Conventionally, the dialectics of imagination owned by the author of diasporic literature have been subjected to cultural studies, the polarization of identity and the

relationship between exploiters and exploited. The present study aims to merge psychology with the dynamics of imagination for a critical study of various aspects of the diasporic experience of Amir Hussein's *Another Gulmohar Tree*. It uses Lacanian theory of the mirror stage to explain the proposition of belonging with two worlds. Hence, it is an effort to establish that an association of the author with two worlds is a dynamic and psychological phenomenon not a post-colonial paradigm of identity and its different strands. In the psychological association, the local and the indigenous realities of Pakistan find confident space as they have the mirror stage like ideal subjectification for the author and the story respectively and the nervousness in the adopted land is like symbolic order of Lacanian theory of psychology. Hence, we can deduce that the emotional self of the author and the story is deeply, emotionally, and nostalgically associated with the indigenous world and the same is nervously engaged with the foreign adopted world. In this reference Khan (2021) explains the association matrix in an article "Nostalgia is one of the elements of aspects displacement. It triggers the excessive sentimental state and the emotions of returning to homeland or excessively thinking about the past original life" (p. 376). Mostly the feeling for home and trauma of identity is measure through the cultural studies. Having read a few research works on the diasporic experience of the authors and their creative works, the researcher is moved to take this discussion of identity and existential issues of plot settings and characters, out of the clichéd approach of cultural studies namely post-colonial theory. As the normal discourse on settlement and displacement, identity and assimilation engage different strands of cultural studies to study the diaspora fiction. As Hirpara (2019) opines in an article:

Diasporic writings unfold these experiences of unsettlement and dislocation, at some or other level. A diasporic text can be investigated in terms of location, dislocation, and relocation. The changing designation of home and accompanying nervousness about

homelessness and unfeasibility of going are recurrent themes in diasporic literature. (p. 25)

Hence, this study attempts to put an alternate way of looking at diasporic fiction. It is in an endeavor to bring the psychological paradigm of associations with two worlds into the limelight. This study will provide food for thought to initiate new discussions on diasporic literature and the thematic approach towards it. Exhaustive use of cultural studies for the critical study of diasporic literature will find this study, based on psychological point of view of the diasporic experience and application of Lacanian theory of the mirror stage, a fine addition in the current thematic studies of the diasporic literature.

In this endeavor, the research engages Lacanian theory of the mirror stage with its two stages; mirror and symbolic stages respectively to evaluate the different ingredients of creative work of Amir Hussein, *Another Gulmohar Tree*. An analogy of the child's first experience of exposition to a mirror and the definition of self and the comfort and the confidence that precedes, this novel experience defines the ideal "I" of the child. He defines himself apart from his mother and feels immense confidence in his self-identity. The child's growth and maturity expose him/her to the symbolic experience of the world. The symbolic experience shapes the realities in complex and intricate settings. The child gets an introduction of the "Other" of desire and this phenomenon of "Other" makes him construct reality using language as an essential tool. He structures his unconscious and conscious self and chases the gape of desire. The study equates the native experience with the imaginary order and foreign experience with the symbolic order for critical analysis. Lois Tyson (2006) draws a method out of Lacanian theory for critical study of literature and the framework is going to be engaged for close textual analysis:

The most reliable way to interpret a literary text might be structured by some of the Lacanian concepts and see what this exploration can reveal. Such an exploration focus on the following i) Do any character, event, or episode in narrative seems to embody the imaginary order, in which case that would involve some kind of private and either fantasy or delusional world? ii) What part of the text are from symbolic order? That is where do we see ideology and social norms in control of characters' behavior and narrative event? iii) Does any part of text seem operate as a representative of the Real? Of that dimension of the existence that remains so terrifyingly beyond our ability to comprehend it that our impulse is to flee it. To repress and deny it? (p. 33)

The study equates the indigenous experience of the authorial voice in making of characters and weaving of the settings with the imaginary order of the mirror stage theory. On the other hand, the research uses the lenses of symbolic order of the Lacanian theory of psychology to study the diasporic experience of the authorial voice and making of the characters, to show that the psychological affiliation of the creative writers makes a crucial impact on their creative experiences. The authorial voice feels the confidence of a child and the mirror analogy in the comfort zone of indigenous realities while, it feels symbolic nervousness in the diasporic world with which the author has associated himself.

1. Background of the Study

Academic and literary circles of Pakistan have engaged diasporic Pakistani literature and its crisscross patterns for academic debates, discursive discussions, and keen observations. It is significantly observed that issues related to identity politics, hybridity, mimicry, double colonization, and the relationship between exploiters and exploited are discussed in the academic research related to the diasporic literature (Hajiyeva, 2016). As migration impacts the writers of diasporic fiction in spatio-temporal issues of both physical and psychological

self, the diasporic writers express the influence of migration in their fiction. An article by Gouse (2020) puts this stranded existence in these words:

The supposed complexities and uncertainties because of the tension between localities and spatio-temporal dualities is an important theme of the diasporic discourse. Already in its inevitable concern with the idea of homeland, the concept of diaspora has been extended to refer mixed or hyphenated identities of persons or ethnic communities. (p. 1)

This confusion of connection makes the case for psychological rupture in belonging. The contention for this research study is based on the duality of experience concerning to the politics of belonging. The research intends to measure the association and disassociation using the Lacanian theory of psychology. It intends to see the dynamics of creative imagination with the reference to psychology. It is contended that sentimental association with the native world of the author finds luxuriant comfort in description and projection whereas the foreign world connects nervously. This association matrix is going to be the baseline of this research.

The diasporic writers have got themselves physically assimilated into the western world, but they are still unable to dissociate themselves from the cultural traditions of their origin. Their creative experiences are, psychologically spatially, socially, culturally, and ethnically marked with indigenous cultural values. The lands of their origin hauntingly and elusively make their presence felt in the imaginative landscapes and literary experiences. It is owing to these dual experiences that their creative imagination results in a dialectical relationship between two cultural backdrops. This kind of imaginative relationship is about the dynamics of imagination (Sen, 2009, pp. 115-132). Combining the dynamics of imagination with psychology to analyze the constructed paradigm of fiction is the purpose of this study.

Psychodynamics explores the reasons and dynamics that play an integral role in forming the dictum of human behavior, feelings, and emotions in a certain environment. On the other hand, imagination is the mental representation of realities, which have distance from reality, and devoid of empirical and physical existence. Imagination involves the virtual world that is not an existential and solid reality. The marriage of psychoanalysis and imagination help us to unfold the puzzles of literary work (Furlong, 2002, pp. 17-18).

Hence, the research uses the lens of psychoanalytic theory with special focus on Lacanian three orders to explain the novel *Another Gulmohar Tree*. The dynamics of imagination help the author to see the cultural, geographic social and religious realities in parallel. This approach of connecting two worlds in a fictional work helps to build a Transcultural and transnational narrative. In addition to the above-mentioned scenario Chopra (2017) opines “Generally diaspora literature deals with alienation displacement existential rootlessness nostalgia and quest for identity. It also addresses issues related to amalgamation or disintegration of cultures. It reflects the immigrant experience that comes out of the immigrant settlement” (p. 428).

It can be easily inferred that diasporic literature is apparently struggling to find the space and identity in the country that the writers of it have physically adopted and incorporated for various allied reasons. Living in the developed western and American world, the egalitarianism and cosmopolitanism that are expected to annex these writers into the folds of the western world are yet to be vividly perceived and seen. The diasporic literature feels a queer sense of psychological marginalization and peripheral existence. The strained identity and nervous distance in the works of Diaspora, is partially because of the psychological pressure of colonial legacy and partially the inalienable identity carried to the west by these writers. Although the indigenous streak in the works of diasporic writers presents uneasiness, it has

also helped the diasporic cultures to broadcast themselves and get the node of recognition from the west.

Critically examining the reasons for this strained and nervous identity of diasporic literature, one can infer that colonial pressure and dominance is present in the diasporic creative imagination. The dominant culture of the west and America are allowing limited space and place for these exotic identities to flourish and connect. Themes, ideas, and narratives of western literature are potently equipped with vibrancy and eloquence that leaves very little space for diasporic literature to get tangible recognition. In the squeezed spaces the issues of identity become a more intense search for recognition, as Mercer (1995) argues “Identity only becomes an issue when it is in crisis, when something is assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty” (p. 43). The cultural, geographical, psychological, and social spaces of the west do not allow diasporic writers the advantage to get significant space and place. It forces the diasporic writers to anxiously look back towards their native lands, for themes, plots, characters, and settings. Living in the west or America, these writers keep an observing and keen eye on the social, cultural, religious, and geographical milieu of native lands. Exploring the varied dimension of the indigenous realities for the diasporic societies often become an interesting proposition. Although the characters from diasporic fiction penetrate the west and America, yet they find themselves in dilemma, when the question of assimilation comes to the fore. Having lived in the west and faced an acute identity crisis, the fictional characters of diasporic writers look back to the places of their origin to assert and successfully incorporate themselves. On the one hand, the writers are split between the two worlds which exist in two places and spaces on the other hand their works are the emissaries of representation of the nativism and indigenous cultural settings to the western world. These literary writers have successfully introduced the indigenous world to the west. Familiarity with two cultures, geographical locations and social realities has significantly

helped these writers to broadcast their identity along with cultural and social spatiality to the west. They have elaborately acquainted the west and America with the realities of South Asia in general and subcontinent in particular through their fiction. Having been physically alienated from the traditions and norms of native land, these writers have fictionalized their homeland for the knowledge and acquaintance of the west. The realities of the indigenous native life are sometimes romanticized in the ideal form that they want to show to the overwhelmingly dominant west and some other times the harshness of existential issues is also expressed in the fiction. The literary adventures of the diasporic writers help the west understand cultural, social, and regional realities of the native land. Hence the cause of globalization is helped, and cosmopolitanism is encouraged.

However, the case is sometimes different as the west is not open in accepting the projected values in the creative writings of the diaspora. Hence, the marginalized identities find no space for cultural assimilation into the world of adopted lands; therefore, diasporic writers have continued to explore differential existence. They have also managed successfully to realize the west, the agonizing realities of partition and colonial hangover, these issue worked to estrange the diasporic writers from the intellectual space of adopted western countries (Rajan, 2011, pp. 203-230).

Conclusively, the preceding discussion considerably establishes our proposition that the physical assimilation of diasporic writers still feels psychological marginalization. This marginalization fetches diasporic writers of English fiction closer to their native reality. A psychological linkage between the native and foreign world is developed in the plot and characters of diasporic fiction. The research study measures this sense of association with native world through the lens of imaginary order of Lacanian theory and the nervous and hesitant association with the western world by using the symbolic order to ascertain the association matrix in Hussein's *Another Gulmohar Tree*. The dynamics of imagination connect

these writers of fiction with native lands more confidently and the foreign lands with nervousness.

2. Research Rationale

The binary relationships like the colonizers and the colonized have riveted the attention of most of the research conducted on the fictional works of Anglophone Pakistani writers. The research scholars have also highlighted the dichotomy of identity i.e., hybridity with the reference to post-colonial theory. Thematically, the Pakistani Anglophone literary culture circles around identity politics, crisis of belonging, and researchers have shown the least concern for the dynamics of imagination. The focus of this research study is on the dynamics of imagination and how the author and his characters are psychologically affected by the crisis of identity within Pakistani Anglophone Diaspora. The study also wants to explain how culturally diverse experience of Amir Hussein enriches the dynamics of his imagination. The term psychodynamics implies the cultural and psychological relationship of Hussein's text with his context. This research approaches the text of novel from Lacanian theory of psychology. To elaborate above stated point of view following discussion amply suffices the research's proposition. It clarifies the purpose and intent of the research.

Imagination is the power of forming internal images and ideas of the objects and the situations not actually present to the sense, including remembered objects and situations and it is the way of mentally combining the previously experienced realities, objects, and situations. Thus, imagination is a continuous process of connecting the bits and pieces of an experienced world to bring about a stable image of something. We can say that imagination is the absence of a real solid object hence creativity in fiction is born out of imagination. Whereas dynamics is the social intellectual or moral force that produces activity and change (Dynamics dictionary definition | dynamics defined, n.d.). Hence, the dynamics of imagination join the dots of polarized experiences and imagined worlds. Diasporic Fiction writers sometimes blend the

worlds otherwise existing apart from each other and other times juxtapose them. It provides them with sufficiently larger space to weave the plot of a story. Political, social, cultural, and religious scenarios of the two worlds provide wider and larger canvas to the diasporic fiction writers. In this regard, Anglophone Pakistani writers enjoy special privilege of connecting and insulating two worlds in their creative works.

Therefore, the dynamics of imagination entail the diversified experience that Anglophone Pakistani writers possess and portray in their literary endeavors. The dynamics of imagination in this research significantly deal with two different worlds that Pakistani writer of English novels Aamir Hussein incorporates in his fictional work *Another Gulmohar Tree*. This association with two worlds provides him with versatile experience and a larger canvas to voice his point of view. The socioeconomic, cultural, geographical, and religious experience of the two worlds places the writer in an advantageous position to project both the worlds in his creative works. Both worlds stand apart from each other in nearly all aspects of life hence the writer has sometimes juxtaposed, and other times amalgamate them in fictional works. In this way, he has made an interesting case for critical study. The ultra-developed western world with enlightened and progressive ideals stands on the one end whereas progressing and developing Pakistan stands on the other end of this division. The western world enjoys openness and cosmopolitanism. It is a pluralistic society with progressive and changing ideals and an urbanized value system. Contrary to this, Pakistani society involves in the value system, which significantly influences its inhabitants. Its macro and micro realities obtain definition from certain cultural and social norms that are fractionally strict in their delineation. The society of Pakistan links itself with religious and social setup. The cultural norms get sharp definition from religious beliefs and strong cultural ideals of life. Additionally, the society of Pakistan engages into a formidable value system to a certain degree both in rural and urban areas respectively. These socioeconomic, cultural, geographical, and religious realities make a

distinct presence in the Anglophone Pakistani literature in general and Aamer Hussein's *Another Gulmohar Tree* in particular.

In the novel, the protagonist Usman gets involved in the complexities of these realities hence he travels to post-war London in search of comfort. His reluctant and uncomfortable marriage with his cousin, his financial insecurity, and other family issues form an important place in this novel. Along with the mentioned issues, the writer also portrays the geographical contours of Pakistani life. The humid weather of Karachi and the swirling dust also make a vivid presence in addition to the local culture.

Coupled with these realities of Pakistan's life the author also focuses on the ambitions of the main character for the first world of Europe. The glitter and glitz of Europe impress Usman. The dream-like world impresses him with its beauty, but he fails annexing with this reality. On the other hand, Lydia the female character of the novel faces the psychological issues despite of economic prosperity. Having been born and bred in the first world she is uncomfortably moving on the troubled road of her life. She is embroiled in distressed matrimonial issues, divorce, separation, and life without family. Love-starved relations put her in state of dilemma. She files for divorce and finds a trustworthy shoulder of Usman to disburden her swellings of heart.

Hence, the interconnectivity of estranged worlds makes a positive case for psychoanalytic analysis. Poor family relations added up with the future insecurity, job issues and dream of comfort, forced Usman to bid farewell to Pakistan for London. On the other hand, family issues of Lydia; divorce, utter solitude no parental help in crisis ridden matrimonial life make a fairly strong case for psychoanalytic interpretation.

The researcher employs psychodynamic theory with special reference to Jacques Lacan's three orders: imaginary, symbolic, and real in analyzing the text, characters, plot and setting.

Psychodynamics, in a broader sense, is an approach to psychology that emphasizes the systematic study of psychological forces that talk about human behavior, emotions, feelings and how they might relate to earlier experience. It is especially interested in the dynamics of conscious and unconscious motivations. Psycho-dynamics also studies the inter-relationship of various parts of mind and personality as it relates to the mental, emotional and motivational forces at the sub-conscious level (*What is PSYCHODYNAMICS?* 2017).

Although Sigmund Freud is considered the father of, modern psychology yet Jacques Lacan also played his part in furthering the cause of psychology. His three orders or registers of imaginary, symbolic and real are important in psychoanalytic theory. Lacan developed his three orders in a series of lectures in 1950. The Lacanian orders are knotted together in such an intricate manner that disintegration leads to total collapse of them. These orders provide the fundamental basis for the dialogue with the external world and the internal world respectively. Lacanian orders of imaginary symbolic and real help us to define language sound situations and social realities in literature. These orders originate in mirror stage. According to Lacan, the newborn baby considers himself as part of the mother body before entering the mirror stage. Having reached the sixth month of his age the baby stumbles upon a mirror and defines himself internally and externally according to his feeling of reflection in the mirror. In the reflection, he defines himself as signified of certain values and norms. He subjectifies himself as an individual. Subjectification is an experience of framing one's ego and self that is differentiated from the others. The self-image of "I" with preferences and likes and dislikes is structured. The binary of you and I is defined and demarcated in this stage. It is a stage, in which the signified is defined although these feelings of self are reflections and illusions as perceived by mirror.

The second order is the symbolic order in which language is structured. Laws, social realities, and systems obtain the definition. The value systems get definition and add up to

make sense. Abstract and concrete realities with elusive signifiers engender the sense of eternal loss and “othering”. Signifiers, which have no complete and solid signified keep him in eternal loss. The real escapes the verbal description. It is elusive and non-existent. It is a signifier without solidly defined signified.

These orders help us to analyze critically literature and social history. These registers/orders help our belief of literary works. The research involves these orders to interpret the text, delineation of characters, the movement of plot and the portrayal of settings. The imaginary order of mirror stage is just like the indigenous realities. As the mirror, stage sets forth the experience of an individual. It defines the self and subjective experience of a child with reference to self. Self is the personality features and recognition of uniqueness that the individual owns. Similarly, in the novel, indigenous social, cultural and geographical realities form the mirror reflection, which helps the individual to define his ego and subject position of I, the subject. The symbolic order is like the European world. It presents the alien culture and value system that is elusive and strange. It fails to incorporate the main character Usman of the novel *Another Gulmohar Tree*, hence the sense of lack or othering surrounds this character. The other characters of novel also present similar dilemma. Usman the protagonist, justly defines himself and inculcates the “I” the subject with reference to the value system of indigenous cultural, social, religious, and geographical values. The ideal self of mirror stage is broken by the symbolic order of foreign value system hence he loses his comfort zone. He strives hard to form intimate relations with the European world. Unfortunately, he is let down by the elusiveness of European world. Lydia on the other hand constructs a mirror stage like situation when she defines herself in a new geographic, religious, and social milieu of Pakistan. Not only the characters and plot but also author has also been through similar situations. The identity and subject position of I is comprehensively defined in the Indigenous value system. The adventure into the European world is symbolic and lacking identity and recognition.

Hence, this research will use the Lacanian orders to see this situation in both the novel *Another Gulmohar Tree* and authorial voice.

3. Relevance of the Study with Some Already Conducted Academic Studies

Literature and psychology are connected intimately as both focus the human experience and the emotional world that rallies around it. Literature endeavors to amplify human experiences, whereas psychology explores twists and turns in the human behavior that encounters varied experiences. The mental processes and reaction to certain realities have been keenly studied and positively answered by psychology. Literature delineates the characters as complete existential bodies with their past present and future and psychology penetrates the minds of these characters to decipher the inner working of minds. The text depends on four elements, for bringing out the inner chemistry of character: the text, the theme, the author, and the reader. Psychology analyzes the text, author's personality, the theme and the reader's response to the text (Emir, 2016, pp. 1-7).

To describe the subtleties of psychology, projected in the novel *Another Gulmohar Tree* the research uses Lacanian theory of the mirror stage. Jacques Lacan enhanced and explained the concepts of Freud with a more comprehensive and lucidly defined manner. His ideas have bestowed literary critics with a diverse and egalitarian canvas to explain the literature. His three orders have been used as lens to show different themes and explore vaster dimensions in literary works. The semiotics and symbols along with desire exist without concrete signified. The arbitrariness between the signifier and signified engages for better view of literary text. Lacan's triplet orders have been actively engaged to untie the knots in different realms of life. In culture, literature, and religion, Lacanian psychoanalytic has been generously discussed and elaborately used to interpret and draw conclusions. The following discussion on the use Lacanian theory of psychology will prove the use of theory for the critical and the thematic study of literature. It will also help to put the research gap in the limelight that identity of diasporic writers is

sentimentally divided apart, and the writers enjoy intimate homeliness in the native world and nervously position themselves in the world foreign.

Hourieh Malekie university of Kurdistan used Lacanian psychoanalytic theory to explain the text of *Atonement* by Ian McEwan. The protagonist Briony Tallis is raped by her sister's lover Robbie and Briony incessantly struggles to atone the committed sin and she is battered and endeavors to find solace in imaginary order and retires into the world of escape where she sees herself as part of her mother. It is a delusion that gives her respite and comfort that she is scared of finding in the sweltering world of reality (Maleki & Sadjadi, 2018a, pp. 132-142).

In another work Nazanin shayestch studies John Stein Beck's *Mice and Men* using Lacanian three orders. Although the continuous struggle of characters in the face of harsh realities woven around the American dream portrayed by the author but the critic used Lacan to peep into the miseries and to lift the shroud of existence to know about the inner self of the characters. Gorge Milton is lonely and infantilizes himself to escape the barren realities of life. He glaringly refuses to own Lennie and aspires for an ideal life. Lennie is mentally disabled to find refuge in ideal world away from ruthless life. Candy strives hard enough to emulate and realize the dreams of American dream thus lives in symbolic order (Shayesteh & Haratyan, 2017, pp. 10-18).

Failed Capitalist Father by Maria Granic Analyzes *the Mayor of Caster Bridge* by Thomas Hardy using the Lacanian orders. The mayor auctions his wife and renounces his fatherhood to find solace and comfort in his ideal self that is imaginary order. His alcoholic habits and hesitance to incorporate himself as a responsible person in the world of reality is discussed. He subjectifies himself as comfort seeking fellow who evades and shies away the battle for life in symbolic order (Granic, 2016a, p. 01).

Ali Naqi a PhD scholar from Foundation University published his paper on Lacanian reading of John Keats' Poem, *Ode to Psyche* and Faiz Ahmed Faiz's *Marey Dost Maray Hum Dum*. As poetry is an expression of the unconscious and conscious self of a poet and psychology can aptly reveal the inner working of mind. Both poets with an overwhelming streak of romantic sensation used the power of images and impression like Lacanian symbolic to explore and eulogize the beauty of their beloved. Using their subjective experience both the poets have visualized the pangs of separation and mirth of union. The Lacanian concept of imagery order is traced in the mirth of union and the feverish pangs of separation are explored through the images and symbols that work like signifier of the symbolic order of Lacanian theory (Naqi & Jadoon, 2017, pp. 1-14).

Another research by Shireen Gul on the topic of *Lacanian Psychoanalysis of the Protagonist of the Kite Runner* by Khalid Hussein at University of Sargodha traces the Lacanian imaginary self in the making of the protagonist named Amir. The novel spins around the Afghan turmoil that was initiated by the Soviet attack in 1979 and runs to the fall of the Taliban. The protagonist hastily travels from Afghanistan to Pakistan and moves to California but the trauma of the mirror stage travels with him agonizingly. Amir the hero and his brother Hassan who was sodomized and separated from him inflicts the pain and anguish to him. The researcher used Lacanian mirror stage to trace the miserable and murky past of Amir in shaping his personality (Gull. S, 2017).

Arkin Seda's research essay *From the Imaginary to Real: A Lacanian Reading of Wuthering Heights* also covers some engaging aspects of psychoanalytic analysis of Catherine and Heath Cliff's love rapport. Various psychoanalytic analysis have studied Wuthering Heights, but the researcher has applied Lacanian orders of real and imaginary to untie the psychic order of Heath Cliff and Catherine's love story. Lacanian imaginary and real orders

have been employed to dissect and interrogate the problematic relations of the two main characters (Arkin, 2016, pp. 1-13).

The above referred articles and thesis have used the Lacanian three registers to analyze the texts but the gap of using these three orders to analyze the diasporic experience still exists. It clearly brings the research to the conclusion that torn apart identities and emotional affiliations with the land of origin with the reference of characters and story is rarely analyzed. Sometime the past of a character and some other times the sentimental provocation is equated with Lacanian psychoanalysis, therefore the knitting of two worlds is focused by this research.

The review foregrounds the elementary gadgets for the study of the novel *Another Gulmohar Tree*. The researcher dissects the different aspects of the text to examine the dynamics of imagination using lens of Lacanian psychoanalytic theory. *Another Gulmohar Tree* is a simple story with cross-cultural and cross religious bonding and relations between the characters. A love story on the face value and convergence of cultures, religious faiths, spatiality, trends and norms in depth, has enamored the reader in general and critics in particular. Starting with three fables enshrined in the indigenous culture and tradition, the love story between Usman and Lydia unveils the cross cultural and religious realities of both the worlds. The intense search for identity and amalgamation of cultures runs deep and far on the part of the author.

Lacan's theorization/model is used to study the dynamics of imagination of the text, along with making of reasoned and logical comments on author's intention explicitly and implicitly raised in the text. The researcher uses Lacanian orders to unveil the psychoanalytic realities of character, plot, and settings. The question of identities gets discursive discussion but with different approach as the ideal state of identity is the mirror stage added up with narcissism of subjectification. The nostalgic delineation of protagonist engages attention with the reference to Lacanian orders. The subjectification of "I" and the narcissism associated with

it also makes enough presence in the making of main characters. The Symbolic significance of Gulmohar, which is deserted and devoid in the beginning and sprouts leaves at the end of the novel, anchors substantial space in the analysis section of this study. Lydia's hectic struggle to find an effective respite in the symbolic world of Usman also attract the attention of this research. Usman's nervousness tantamount to the existential issues of the diasporic community also makes up the discussion.

4. Statement of the Problem

This research aims at explaining the dynamic experience that the diasporic writers of English fiction own with a special focus on Aamir Hussein's *Another Gulmohar Tree*. The dynamics of imagination related to the experience of two worlds i.e., the native and indigenous world which belongs to the initial stage of life of Hussein and portrayed in fictional work and the diasporic foreign world with which he assimilated later, are going to be examined in this research. This experience of two versatile worlds attracts the Lacanian theory of three registers i.e., imaginary, symbolic and real. The native experience of Hussein in creative writing attracts considerable attention for analysis through the lens of imaginary order and the foreign experience is examined through the gadgets of the symbolic order. It is an attempt to critically examine the dynamics of imagination in the novel *Another Gulmohar Tree* by using the Lacanian theory of psychology. This experiment helps the research to analyze the paradigm of identities and other allied realities (setting plot and geographical and physical realities) portrayed in the fictional work of Aamer Hussein's *Another Gulmohar Tree* in a new paradigm. Hence, the research endeavors to establish and trigger a new thematic discussion on diasporic literature. It is an effort to add a new dimension to the existing cultural aspect and identity crisis often explored using postcolonial theory in academic research.

5. Research Questions

- a. How do the psychodynamics of imagination and Lacanian theory of mirror stage help the authorial voice in designing the fictional paradigm of Amir Hussein's *Another Gulmohar Tree*?
- b. How does the character of Usman enunciate Lacanian ideal self of the mirror stage in the quest for identity in his native indigenous realities?
- c. Why does Lydia cross cultural and geographic contours in search for the ideal self?

6. Summary of the Novel *Another Gulmohar Tree*

In *Another Gulmohar Tree* Aamer Hussein explores the uncomfortable sociological and cultural existence of the Diaspora. Usman is a forty-year-old Pakistani writer who hails from rural Punjab and has inconsiderate affair with life as he is forced to marry in his clan with reluctance. The uncomfortable and imbalanced relationship continued with the advent of a child. It failed to fortify into a calm and serene relationship. Usman lands in cosmopolitan London and befriends Lydia an illustrator and painter. The relationship progressed well. It does not grow into a love affair. Existing in the vicinity of each other, they could not obliterate the invisible distance that keeps them distant from each other. Their friends and acquaintances irritatingly remarked, "Puzzled angels visiting the earth on holidays" (Hussein, p, 54). The distance squeezes and they kiss physically but remain in the tight compartments defined and placed by the cultural and social realities. After two years, Usman returns leaving Lydia to reconcile and compromise to build the unison that was oft thought of but never materialized. Once divorce of Lydia matures, she voyages to reach Karachi and writes to Usman to meet her in two days otherwise she would leave for Bombay. Feeling the intensity of love, Usman hurries to the hotel and they end up in a marriage. Lydia changes her name to Rokya and her western dress to Pakistani dress and befriends a few local women to sail through the bumpy road of life. The birth of her three children annex her more viably to the realities of urban

Karachi. Within the humdrum of existence, the vivacity of love disappears, and the relationship grows into routine with Usman busy in his world and Rokeya disappearing into her own relatively estranged world. However, the site of children under a Gulmohar tree enlivens the relation and brought happiness to both Rokeya and Usman. The tree with sprouting leaves represents a new symbolic order in which reality is comfortably defining itself.

Aamer Hussein's vivid and lively description of indigenous reality and the life of Karachi, its weather, culture, and society on the one hand familiarizes the west with the indigenous world on the other hand distances him from his adopted world.

7. Significance of Research

The prerogative of research is to add to the existing body of knowledge and further the cause of research so that inquisitiveness must stay actively alive. Literature has been viewed through the lenses of theories and the prism of social relevance to reach new conclusions and novel dimensions. Hence, new discussions are initiated and interpretations that are more relevant are handed over to the coming generations.

The lenses of post-colonial theory are often used to study Anglophone literature as the crisis of identity and marginalized existence have been explored and explained by researchers over the years. It has become a common and regular practice to use postcolonial theory for the study of diasporic literature. The researcher uses psychoanalytic theory with special reference to Lacan's three orders (imaginary, symbolic and real) to examine the dynamics of creative imagination in Hussein's *Another Gulmohar Tree*. The story of the novel is structured on the lines that suitably adjust to the relevance of the psychoanalytic theory for explanation and elucidation.

The unconscious self of the characters, plot and setting attract the attention to analyze the relevance of the novel, using psychodynamics of imagination paradigm. The protagonist's uncomfortable and nervous existence in Europe and his staunch annexation with indigenous

realities obtain sufficient space for discussion with reference to Lacanian imaginary and symbolic orders respectively. The main character's nostalgia and narcissism with the native realities come into the discussion from the point of view of the imaginary order of the theory of the Mirror stage. The affiliation of the protagonist with the British settings is seen through the symbolic order. Although, it is imaginary order which extends the comfort zone for the character as symbolic order is harsh and competitively stiff for an individual to abide by but Lydia adventures into the native world of Usman to soothe the wounds of imaginary order. The role of unconscious self in the polarized identity of the characters and the author attracts attention for explanation and analysis. Hence, the research, while answering the research questions ignited above also triggers healthy and constructive discussion on the dynamics of imagination and their relevance with Lacanian theory of psychology.

8. Research Methodology, an Introduction

As per conventions, literary research detours through literary theories and criticism, measuring qualitatively and explaining the trends and motifs emerging in different genres of literature. This research employs psychoanalytic theory to analyze and disentangle the mysteries of the text at hand. Psychoanalytic theory keenly observes the changes and paradigmatic shifts in the behavior of individuals as well as societies. Using Sigmund Freud's seminal work in which he demarcates human behavior which comprises fears, desires, emotions and feelings into three categories id, ego, and superego. Id relates to instincts and pleasure patterns of the human life and normally exists in raw form. It always transports an individual into the world of raw emotions with an intensified urge to be quenched and satiated. The next layer of the human psyche consists of social and institutional order and Freud names it as Ego. Superego occupies the next level in which the individual projects himself consciously and unconsciously the civic order and moral standard that he formulates and religiously follows. Along with existential realities, these concepts are efficiently active in the interpretation of fictional characters. As the

characters of the novel are an extension of human psyche, we can use these concepts to decipher and interpret certain twists and turn in the delineation of characters.

The researcher primarily focuses on Lacan's imaginary, symbolic and real orders to further his analysis of the text. Lacan, the erstwhile disciple of Sigmund Freud extends the theories of his teacher by giving his ideas of three orders to elucidate and dissect the patterns of human behavior, which resides the emotions and the feelings. Lacan borrowed from the post-structural and constructivist theories to enunciate his point of view. Although Jacques Lacan is complex and intricate in his approach, his ideas validate the concepts of Freud. Lacan believes that the newly born child seamlessly relates to his mother. His fragmented and tainted vision of the world around him is perceived through his mother. He sees and comprehends things through his mother. As he steps into the sixth month of his life, he mirrors himself as a pristine and confident picture of life, hence he keeps dismantling the mother image and constructing the world on his own perception from 6-18 months of his age. Henceforth he develops a mirror image of himself, which is detached from mother and defined solidly with a formidable image of himself. It is the mirror stage that establishes the ideal self of a child. According to Lacan, this image is illusively conceived and perpetually evades the real.

Language, social order, and conventional rules frame and form the Lacanian ideology of symbolic order. Once a language is acquired and assimilated by the subject now, he uses this abstract to make out sense through symbols and semiotics, which are named as language. This stage authentically decides and defines the identity of the subject that is another illusion because language is removed from reality and the Lacanian real. This is symbolic order which defines the complexities of the world around an individual. The concept of other is inculcated which helps the subject think in binaries. He affirms his gender and determines his identity. Real escapes both imaginary and symbolic order and exists in a vacuum that keeps developing as the permanence is constantly evading. The characters and plot of the novel continuously

present such situations in which the psychoanalytic theory and aforementioned concepts feasibly fit in for critical analysis. The research uses close text reading of the novel by applying the theoretical model of Lacanian psychology to reach the thematic proposition mentioned in the statement of the problem.

CHAPTER. 2

LITERATURE REVIEW

1. Introduction

The literature review aims at presenting the earlier studies on a topic to base solidly the research gap and the claims of research. It provides the evidence-based footing with which the study of the research, incorporates and critically evaluates a work. It helps in keeping the continuity of the research process. In the literature review, the research study tries to situate the research gap and substantiate it with the already conducted research studies in the field of psychology. The study explains the use of theoretical framework in the thematic study of literature and throws a probing light on the dynamics of imagination in Pakistani fiction of diasporic writers. It is solidly placed fact that advent of theories has altogether changed the previously held belief. Literary critics have started to use the lens of socio-political, psychological, ideological, and socio-economic and such other jargon to view literature. The critical evaluation of the text of different genres of literature in general and fiction in particular, is based on theories. Hence, the study also throws a probing light on the relevance of the theories and their application in the analysis of fictional text. Having discussed the relevance of the theories with literature, the study moves to the dynamic of imagination in diasporic literature. The diasporic creative writers naturally get attention for their creative writings as the dual existential value system provides them with a larger space to express their sense of nostalgia, exile and displacement and their positive sense of assimilation in the foreign world. The creative writings of the diasporic experience are existing in two worlds and their characterization, construction of plot and setting vividly mark their affable intimacy with the indigenous realities of homelands and sense of being marginalized in the foreign world. A synopsis of Pakistan's literature in English with a special focus on the dynamics of imagination and portrayal of two worlds will provide us a clear view of the themes and plots that projected Pakistan and the relevant issues. A cursory

look on the development and progress of the novel by diaspora and Pakistan's writers of English literature has also been incorporated to provide us some sound foundation to place our study in a substantial critical paradigm. As the novel *Another Gulmohar Tree* has not been subjected to any academic analysis by the research scholars, so Amir Hussein's creative endeavors have been seen from the point of view of different critics to establish the theme of dynamics of imagination more cogently. An article on the story collection titled *Cactus Town* by Amir Hussein is engaged to solidly establish the claim of research. Along with the description of the author's works and themes, the study also refers to the diaspora's dual experience and the divided identity and its effects on their literary and creative works. The theoretical framework; Psycho-dynamics and the theory of mirror stage by Jacques Lacan will be seen with the reference to the different studies already conducted which have employed the theory of the mirror stage to decipher the different psychological issues in fiction.

1. Critical Theories, a New Episteme in the Thematic Study of Creative Works

20th century dawned, but the effects of previous century were still vibrantly active hence, realism and naturalism were still effervescent and energetic enough to be pursued. Although impressionistic criticism was also making its presence felt but the young creative artist like TS Eliot and Ezra Pound were busy in learning the art of objective and formalist criticism from T. E. Hulme. The impact of psychological criticism was also echoing in England particularly in the works of I. A. Richards. Richards was annoyed with impressionists hence he examined and urged to see the psychological impact on the reader by a work of literature. On the other hand, America was more sensitive to Freudian psychology hence the problems of literature were viewed through the lens of Freud's concepts and ideas of psychology. With attention riveted on psychological analysis of problems faced by characters the Americans were equally vigilant

to the strong wave of humanism which placed man in the center to measure the universe on pretext of his priorities (Barry, 2002, pp. 9-17).

In the 1960s the focus from the style shifted in the favor of the theoretical frameworks which were being developed outside the realm of literature but enveloped the literary spheres of life as well. These theories were developed in the various fields of sociology, anthropology, and other fields of social and economic sciences but they were so alluring that literature drag them on for the explanation and determination of thematic meanings in different genres of it. The theory of Marxism built on the characteristics of strife between have and have not and the post-colonial theory came to answer the marginalization of the locals and the exploitation of colonialism. The structuralist approach saw meaning being structured and linked with super structure whereas the new historicism complicated the history by placing the events of historical significance in cultural and social milieu. The feminist criticism hassled to determine the place and value of woman with respect to man and new formalism only engaged the text for the meaningful inquiry into the text. Hence these theories have reduced literature to only a propaganda and deprived it of the stylistic maturity and artistic taste (Barry, 2002).

The above discussion is an effort to realize the relevance of theories with research. The aesthetics of stylistics have given space to the theories for the critical study of creative works of literature. Even though theories are developed outside literature, the thematic issues of literature are often seen through the paradigm of theories. Hence, the research engages Lacanian theory of psychology to critically examine the dynamics of imagination in Hussein's *Another Gulmohar Tree*.

2. Psychoanalytic Theory and Lacanian Mirror in the Study of Fictions

A short synopsis of the development of theory through the pages of history carries the research study to the psychoanalytic criticism that forms the basic gadget in this research. It supplies the

instrumental function in analyzing the text of novel that the research focus for critical study. Psychoanalytic theory focuses on the intrinsic working of the nervous system in the characters, plot and setting. It unfolds the internal motives and inclinations of the author with respect to the text at hand. To authentically answer the inquisitiveness that goes in the making of text and certain attitude toward society and surroundings also cultural sensitiveness both in author and characters, psychoanalytic theory provides us with justifiable reasons and solid arguments. Although the psychoanalytic criticism remained in the vogue, but the formal shape and framework is provided by Sigmund Freud and his followers. Freud's essay on interpretation of dreams sets forth the tone of psychoanalytic criticism. Dreams and fiction are almost facsimile of each other as both are inventions of the mind often removed from the reality. Both find references from reality but remain distanced from the stark reality. The dreams are significantly like a terrifying novel, which portrays the scenes of horror and fear with such a skill that the reader's attention is gripped to the extent that he feels, being part of that horror vicariously. The texts of *Wuthering heights* by Emily Bronte and *Frankenstein* by Marry Shelly have been often referred to as dream like novels by the Freudian critics. Freud's influence is generic as we all often refer to Freud as we talk of libido, ego, complexes, unconscious desires, and sexual repression. Freud helps us in providing us with the structured and organized language to describe our nervous inclinations and his theory is aptly called human psychology. Texts like *Oedipus Rex* and *Hamlet* have been interpreted by resorting to psychology. The inordinate desire of king Oedipus and overwhelming passion of Hamlet for revenge of his late father have been suitably referred to psychology for unravelling the riddle. Literature has been eulogized conventionally for themes and motives that it brings forth and Freudian psychology has provided us with new and novel ways of explaining the intensions and motives of characters and plots (Murfin, 2011a, pp. 502-513).

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Freud's intimate relation and inquisitive take on unconscious gives him more space on description of human aptitudes and tendencies. Every sensible human being is driven by both the conscious and unconscious selves in psychological development. Freud dwells on the three stages of our existential tendencies e.g., Id, ego, and super ego. Id is essentially a raw desire and seeks outrageous satisfaction. It is more of instinctual self that shows itself up in id. Social rules and cultural etiquettes are negated summarily by id. Ego is more of coordination in between id and super ego hence it provides rationales for reasonableness and sensibility whereas super ego provides the social acceptability to our id and channelizes the desires into a certain paradigm. Rules, regulations, and decorum of does and don'ts are solidly defined and religiously determined by the super ego. Multiple institutions effectively teach and regulate the id and form the super ego. Parents, society, schools and religion are a few eminent institutions that work exhaustively to harness our id into super ego (Holland, 1970).

Ego and super ego in coloring our desires into acceptable social and cultural norms suppress some of desires and wishes that stand obsessively dear to us. Such desires are pushed into repressed parts of our mind and positively form our unconscious. Our conscious is a warehouse that contains many broken and vanquished desires and ambitions. Repressed motives and desires sometimes find their outlet in dreams and proverbial Freudian slips.

Freud also theorized human sexual inclinations and aptitudes by referring to incest likings and his famous take on oedipal complex in which he explains the favorable attitude of a child towards the parent of opposite sex. The renowned text of *Oedipus Rex* in which Oedipus kills his father although unintentionally and marries his mother has been often referred. Apart from the oedipal complex, Freud also explained the literary symbols with reference to sexual urges and inclinations. All bulged up symbols like tower, mountain, and tree are the effective representation of phallic existence and all depressed and concaved symbols are representation woman genitals.

Freudian theory and its application in literature gained significant importance once his theory penetrated the literary texts. In 1909, after the publication of his essays, *The Relation of Poet to Daydreaming* Otto Rank published his essay titled *Myth of the Birth of Hero* and that essay dwelled on the inhabitant desire of the author that gets the projection in the character of a hero. The essay also explains the effects of oedipal complex and the similarities that reside in the delineation of the hero's character in various works of literature. Ernest John who was Freud's student also published his essay in the *Journal of American Psychology* focuses on Hamlet's strong likings for his mother that compelled him to remove the authoritative uncle and place himself in his position. (Freud, 1983, pp. 19-28)

The era that stands in between 1909 to 1949, many critics turn to psychology to disentangle the knots of literary texts. A pivotal position among such critics is afforded by I.A Richards, Kenneth Burke and Edmund Wilson. Although all of them were not Freudians as some of them exploited Carl Jung's ideas on the collective conscious to explain literature and some others also turned Alfred Alder's concept of inferiority complex that compels a writer to voice his complexes through literature James Joyce Marcel Proust, Toni Morrison are a few prominent names. Freud finds a stable and solid reputation among the consummate literary writers both in their creative fiction and in critical prose. Rene Wallek and Austin Warren have included psychoanalytic criticism among the six extrinsic approaches to literature. A proper book on the critical endeavors in literature was shaped in 1945 titled *Freudians and the Literary Mind* authored by Fredrick Hoffman.

Freud termed a literary mind as "clamorous" not ill hence the interest in psychology and its effects on literature grew more solid. Poems were interpreted with the intention that fantasies of poet's mind expressed through them. Poetry and other genres of literature were considered as the projection of repressed desires and motives of poet's mind. The author's mind finds seminal description in Marie Bonaparte's 1933 analysis of Edgar Allan Poe's stories and

reference to the white spots on black cat's breast to his mother's breast and her milk. Later, the fictive characters created by the author became the verified sources to peep into the mind of the author who penned them. furthermore the intentions of good and evil reside deep in the heart of author and his likings for either of tendencies be aptly judged from the presentation of his characters (Kris, 1946).

A book titled *A Psychoanalytic Study of Double in Literature* by Robert Rogers published in 1970 suitably explains human nature and its delineation in literature. According to the book, humans are sometime double and some other times multiple in the manifestation of their intentions and characteristics. The author reveals that humans have the tendency to repress, displace, and sublimate their intentional desires and instincts. Sometime, the work of literature is a fantasy, a dream or a daydream that provides sufficient gratification to the suppressed desire of the author. In addition to the above the author finds himself emaciated in both confidence and courage hence, he turns to project his desire indirectly through his creative writings. Some Freudian terminologies suitably elaborate our contention on this issue e.g., condensation, displacement, metaphor, and metonymy. These terms are applied to conclusively reach the working of author's mind. Joining several desires and their off shoots into a single representation is known as condensation (Rogers, 1970, pp. 5-23).

Displacement is the projection of desires wishes, motives and anxieties on another image with which the object is annexed but not solidly and finds intricate association to rest on his working of mind indirectly hence a psychoanalytic critic is referred to untie the intricate knots of this proposition. In figurative language, the author displays his unconscious mind as clear and candid reference is resisted his conscious mind.

Denial Weiss asserts that a symbol in literature is intentional concealment of truth, and the truth appears in some indirect way through the reference used. Norman Holland in his essay *The Unconscious* propounds that psychoanalytic criticism embarks on the road to analyze the

author and the working of his mind to reach a text. Norman Holland contends that a poem or a literary text is elaborate manifestation of different levels of desire or a fantasy that is resting some corner of poet's mind. By level of fantasy, he means the sexual development of child explained by Freud. The oral stage in which the child draws pleasure from oral process of feeding anal stage shift the pleasure to defecation and urethral stage makes that urinary process as function of pleasure respectively. Holland's explanation of mending wall by Robert Frost and the symbol of wall the standout symbol for separation hence breaking down of wall is mandatory for the return of intimacy. Holland fairly believes that the author develops texts that appeal confidentially to some of our repressed desires and motives hence reading a text is enjoyed. Investment of desire in text and drawing of satisfaction from that description gives birth to reader response theory (Holland, 1970).

D. W. Winnicott is another important critic who believes that transition space that both the reader and text step in hence the merger takes place. The reader forges transitional relation with the text. The analogy of mother infant relationship is used by D. W. Winnicott and once they link is forged it proceeds to the merger or mixing of both, similar position is taken by the text and reader as they strike the chord of familiarity. Although Freudian child mother nexuses is based on oedipal complex in which the repressed desire actively functions but the critics who see object-relationship believe that it is a dynamic relationship that move on, develops as the process moves on (Hägglund, 1976).

Having cast a cursory look on the development of psychoanalytic criticism we reach to Jacques Lacan who forms the center of our focus as his theory of mirror stage will be employed to analyze the identity politics in the novel later. Bearing close relations with structuralist linguistics Jacques Lacan believes that our unconscious is structured like language hence he gives a new dimension to the study of dreams. Unlike Freud who viewed dreams as the repression of desires and motive, Lacan believed that dreams provide us with discourse.

Furthermore, dreams are studied in psychoanalytic way to learn more about the unconscious. Lacan has sufficiently added to Freudian theory of dream and interpretation of literature. Freudian theory of gender and psyche is further elucidated by the addition of language like representation of unconscious by Lacan. In the process of his re-interpretation of Freudian oedipal stage and oedipal complex, he matured the idea with new and relevant additions. Lacan developed his famous three stages of child development e.g., the imaginary, symbolic and real.

The pre-oedipal stage when the child is unable to identify himself as a separate entity from his mother and it is a pre-language stage, and that stage is of literal language as his coos and cas do not have symbolic meaning. From the imaginary stage, the child enters mirror stage. Mirror stag provides the child with identification of self apart from mother and inculcates the sense of independent self. He also conceptualizes others as independent selves as well. Going beyond the mother fixation the child recognizes the threats and fears as well. It also develops the subjectification of ideal “I” in the child as he defines himself as independent entity. This stage cultivates the sense of sympathy and feeling for hurt and sense of crying to vent the emotional self. Projection of self and in relation with the others and development of Freudian ego and self takes place in this stage thus the sense of other is also developed in this stage.

The imaginary or mirror stage is followed by the oedipal stage. As Freud annunciated that oedipal stage is recognition of gender and perception of parents as separate individuals. For a male child the phallic symbol of father puts him in rivalry with him and inculcates passionate adherence with mother respectively. It develops a sense of competition for mother figure in child with his father. In a social and moral standard, he substitutes it with some other.

With maturity and growth, the child enters into the symbolic stage in which language and symbols operate in totally figurative realm. In this stage, the child gets mature enough to see the words as representations that are removed from the object hence only present as symbols and substitutes for things. The Law of Father as Lacan labeled it keeps the child away

from direct desire hence the development of intimate communication that is whole world for a boy. With this development the male child conveniently enters the world of language and symbol that is difficult for female child as it does not need to renounce anything in this continuous development. The gap between male child and mother is created by the phallic symbol hence he realizes the importance of signs and substitutes. The child's ability to recognize gender is connected with the sense of names and the process of naming. Undoubtedly the child is firmly aware of mother, but the father's relation is given by the language also develop significance. It is established in his mind that father is a linguistic construct given by the symbols and language.

Feminist critics have furiously chided Lacan for developing his thesis of male child's maleness that easily adopts him to the world of symbols and language whereas a female child finds arduously hard task to adopt the same. The thesis enabled the feminine critics to explore the construction of gender in different realms of life. Lacanian proposition also attracted the post structuralist and deconstructionist critics as Lacan theorized that ego is a linguistic construct unlike Freud who staunchly believed that ego is authentic identifiable, and well-defined phenomenon and Lacanian approach fictionalized it by giving it a mere linguistic identity. His mirror stage puts it in linguistic terms of signifier and signified paradigm (Murfin, 2011, pp. 509-511).

Lacanian reading of text enables us to construct a discourse as his ideas on three imperatively essential stages e.g., imaginary, symbolic and real which are intertwined like borromean ring, provide us sufficient space to analyze literature. In the conclusion of above discussion it is safely assumed that literature and psychology have intimate relationship and different literary proposition have been referred to the psychological paradigms for the analysis. The literature is like a dream and product of the clamorous mind of the author, hence its interpretation from the psychological point of view is suitably justified. An attempt is made

to describe the relation of psychology and literature and in this endeavor the research gap that identity proposition can also be subjected to psychological criticism is also highlighted. In the preceding discussion, the sentimental self of the fiction is related with psychology. The preceding discussion significantly determines that Lacanian theory of psychoanalytic can be used for the thematic study of literature. In the succeeding discussion Lacanian theory of psychology's use in thematic study of fiction will be discussed to authenticate the relation of theory and fiction.

3. Lacanian Theory of Mirror Stage in Academic Study of Different Fictional Texts

The ideal ego and the complexities of the symbolic world in the critical analysis of the literary texts use Lacanian theory of mirror stage frequently. The principles of desire and lack and the real also have been often referred in the critical appraisal of the literary works of many writers. In this journey of the literature review, the research highlights a few works that have employed the Lacanian theory of mirror stage to unfold the text in critical explanation.

In an article from the department of English language, literature and American culture, Edge University critically analyzed the text of the classic Victorian novel using Lacanian three orders of mirror stage theory. *Wuthering heights*, a Victorian classic, has been subjected to many psychological studies as the novel presents some scenes and traits of characters that provide the critical material, which is in line with the psychoanalysis, the author contends. The mental processes of the characters and their complex ideological understanding of the relations provide sufficient subject matter to be studied through psychoanalytic theory as per the claims of author. The hysteric attitude of Catherin and her mood swings are well placed for the psychoanalytic criticism. Heath cliff's madness and his craze and intense obsession of both love and hatred are also viewed by the author through the Lacanian theory of mirror stage. The author contends that his brining up and the realities unfolding in his surroundings also intensely

impacted his personality, hence he is confused in the development of his ego. The relationship between Catherin and Heath cliff, according to author also provide an engaging case for the Lacanian theory. The author maintains that both Heath Cliff and Catherin are unable to disassociate themselves with the wholeness of the imaginary order and enter the complexity of symbolic order. The first half of the novel annexes both the characters in their imaginary order and later, as the story matures and develops further the characters of both Heath Cliff and Catherine earnestly seek the real and the Lacanian real is beyond the description hence, they find themselves in the illusive existence. Therefore, the death derive becomes more vehement and compulsive for them. The characters of Catherin and Heath Cliff are embroiled in the confusion of fictitious wholeness of the imaginary order of the Lacanian theory of mirror stage as per the proposition of the author. According to the author, the characters of Catherin and Heath Cliff are inseparably close as they form one whole thus place themselves in the imaginary order of the Lacanian theory. A child mother wholeness is being projected in the first half of the novel, according to the author. The separate identity and entry into the symbolic order of language and law of the "Other" is evaded in the first half of the novel according to the academic study of Seda Ariken. Although it sounds odd, the credentials of Catherine suggest that she has taken Heath Cliff as a substitute for mother and clings with him like a child who positively evades the Lacanian awestricken first exposure to the mirror. However, he acclimatizes himself gradually and then defines himself with this illusive order and shapes his ideal ego and subject position with the reference of this experience. Catherine is unable to enter the mirror stage, as she is inalienably associated with the mother-like figure of Heath Cliff. As Catherine is unable to define her ideal position of "I" apart from Heath Cliff, she cannot substitute her first image with the second image thus the character ignites the Lacanian imaginary order, as per the contention of the author of the article. The return of Heath Cliff to the heights once again compels her to repudiate her individual identity and attach herself to the

imaginary order. She quizzically believes herself to be the other half of Heath Cliff, hence she becomes persistent in her child mother like affinity. She is unable to establish her individual identity independent of Heath Cliff and she is unable to adjust to the first other of Lacanian order. She evades the mirror, her development of ideal self is fragmented, and the return of Heath cliff to the Heights compulsively takes her back to the childhood in which she shudders to imagine herself apart from Heath Cliff. She affirmatively believes that he is another half of her inseparably connected to her being, as per the claim of the author of the article. Additionally, the development of the story and maturity of characters puts them in formidable bond hence they define themselves as a compact whole and their narcissism also develops in the compact whole of being hence, they compromised the individual identities and join to form a single identity, according to Seda Arkion's research article. The inalienable rapport is broken apart as both characters force themselves into the law of symbolic order. It was difficult for Heath Cliff to enter the law of language and define himself as an independent entity; his troubled relation with language and books pushes him back to the imaginary order of Lacanian theory, according to the author. The part second of the novel announces the death of Catherin hence evaporates the complexity of Lacanian imaginary order and pushes Heath Cliff in the real order. In the second part, earnest search is of the real as the character of Heath cliff shakes off the imprisonment of the imaginary order. Conclusively, it can be held that first part deeply associates the characters with the imaginary order and the compact whole of mother figure and the transition and growth of story in the second part land us in the real order as the law of symbolic order is evaded continuously by the characters. Hence, the discussion solidifies our claim that identities in fictional works can be analyzed through the Lacanian theory of mirror stage. The research study of *Another Gulmohar Tree* is based on the dynamics of imagination in the two worlds and the ensuing complexities that are generated in the definition of the identities in the two worlds existing apart from each other. (Arikan, 2016, pp. 1-13).

The research article explored the identity proposition but it was the sentimental and nervous self of the characters that was searching for the ideal ego hence, it tried to associate it with different markers of identity. In the case of this research, it is the cultural settings and the affiliation with the two worlds that is placed in the psychoanalytic paradigm for the analysis.

Another article from Taif University's department of English language and literature, kingdom of Saudi Arabia, titled *A Lacanian Study of Hemingway's The Old Man and The Sea* analyzes the themes of novel. It maintains that Hemingway's *The old Man and The Sea*, is a fine combination of desires, hopes, and visualization in the company of nature and provides sound base for the conscious and unconscious relation of man with the nature. The author is of the view that Hemingway explores the theme of man against nature, and man's romance with nature as the mother figure and makes the reader to feel that connection deeply and associatively. The author relied on the conscious, unconscious and sub-conscious in creating a link between the psychoanalysis with general setting and plot of the story. According to the author, the story of novel links up the conscious, unconscious and the sub-conscious artistically to show the journey of the protagonist Santiago. The story explores the unconscious of the character and its association with nature and sometime his conscious self is mentioned. The sea with apparently perfect stillness is equated with unconscious and the relation with boy and Marline is a conscious self of the main character. Amid the metaphoric presence of the sea with many hopes and ambitions, the journey of the old man is psychological as he always seeks invisible strength from different metaphoric objects, contended by the author of the mentioned article. The Lacanian need is intensified by the setting plot of the story for the character of Santiago. It moves from the need of the boy to the need for his prey. The connection between his ambition and the need is developed both at conscious and unconscious level. Eventually the old man annexes himself with fish in his journey of eighty-four days without fishing and now this link is both at conscious and unconscious level and it is psychological one as well.

His relations with nature and sea are swerving continuously and it represents the mirror stage theory of Lacanian psychoanalysis. Connecting with nature, sea, fish, and the other dangerous creature of the sea supplies the old man a platform to testify his fears and sense of danger. Hence it is a way to reconnect with the unconscious, contends the author of the mentioned article. Nevertheless, the article based its proposition on the conscious and unconscious of the old man in relation with his interaction with nature, but the theory of mirror stage provided the foundation for the placement of ideal self and association with the success, which is symbolic order. Hence, it is authentically shaped that Lacanian theory of mirror stage plays essential role in defining and positioning of ideal “I” in the imaginary order whereas the illusions of success and ambition are in the symbolic order and connection with real is always lacking (Shahwan, 2016, pp. 87-91).

Another article titled *Emergence of Lacanian ideal ego in the light of ego ideal in Atonement* explored the ideal ego of the character and the formation of it in the imaginary order of the Lacanian theory of mirror stage. In the novel, Broiny Tallis accused the lover of her sister Cicilia, Robbie, of rape and the story develops with this trauma in the mind of the characters. The research article places the character in the symbolic order and defines their subjectivity with the relevance of that traumatic event. The article placed the ideal ego and the symbolic systems of laws and rules in juxtaposition to define the personality development of the characters. The study deals with the formation of “othering” in the characters of Broiny and Cicilia in relation with that unpleasant event and also throws light on the development of their ideal ego. Therefore, this article also discusses the ideal ego formation of the characters based on the imaginary order and the subjectification of the ideal “I” of the Lacanian theory of mirror stage. The research article endorses our claim of the ideal ego and imaginary’s role in the development of the subject position in realities that shape the childhood of the characters (Maleki, H. & Sadjadi, B. 2018, pp. 132-142).

In this regard an article from the University of Allemmeh Tehran titled, *A reality beyond truth; a Lacanian reading of Henrik Ibsen's wild duck* explores the unconscious of the characters as they were constantly evading the reality. A wild duck is a signature work of Henrik Ibsen, and it has been critically analyzed under multiple theoretical frameworks, the researcher used the Lacanian theory of psychoanalysis to untangle the unconscious of the characters. The characters of Hljiamer and Hadeve have some neurosis and psychotic issues that reside deep in their relations; hence, they avoid the reality and live in their own manipulated truth. The wound on the body of the Wild Duck had symbolic relevance with the characters as they avoided the truth and created an illusion of the reality and did not want to annihilate their perceived illusion and face the stark reality (Hadi, 2013, pp. 297-306).

Another article from Azad University of Tehran, Iran, titled *A Lacanian reading of Marsha Norman's Night, Mother* referred to the Lacanian theory of mirror stage in the description of the characters and plot. The imaginary and symbolic orders of the theory are used to describe the preferences of the characters of Jessie and Thelma. In the nutshell, the character of Jessie is seen through symbolic order and her intrinsic association with death drive is also discussed whereas the Thelma's character is evaluated analytically through the imaginary order of the Lacanian theory. The play reverses the role as mother behaves and projects herself as father and father fits in the role of mother. Hence, a feminist reading of the strange situation and chemistry of characters is used, and Lacanian theory of psychoanalysis supplies the sufficient evidential help to solve the mysteries of characters and plot. Identity of characters remained at the heart of this discussion. As Jessie grows from childhood to youth, her complexities also mature into a way that is more complex. She takes her father in the role of mother and her mother in the role father hence the author breaks the stereotype of roles and the Lacanian theory is used to critically analyze this principle shift in psychology of the characters (Taherifard & Eslamieh, 2017, pp. 184-189).

In another thesis *An analysis of Marry Shelly's Frankenstein and Robert L. Stevenson's Dr Jekyll and Mr. Hide in relation to Lacanian criticism* at Graduate school of social sciences of Middle East Technical University the writer explained the theme using lacanian theory of psychology. The thesis contends about Lacanian desire, alienation and sexuality and uses these concepts to evaluate the characters and setting of these novels. It contends that the human unconscious is vitally important in shaping of the personality and his formation of desire, sexuality, and alienation. Both novels portray horror trends and gothic settings and place the characters' personality development in the complexities of the symbolic order. In horror fiction, the unconscious of the character deeply affects the conscious self of the characters, and the research used the symbolic order of the Lacanian theory to analyze the fear and horror and the gothic settings of the two novels. In designing the personality cult and inclination of the characters' desire and fascination, the unconscious desire plays primarily an important role. The lives and preferences of the characters are triggered and decided by unconscious desire and the symbolic order. Victor Frankenstein gives into his desire of unconscious in his vain attempt to have physical control over the world. Although the indifference of his father to his pursuits changes his result of desire but he earnestly pursues his desire of unconscious self to control the physical world. Having challenged his father Victor as the rival who owned his mother, he ignites the oedipal complex and develops a constant enmity with his father. His revengeful desire turns his generous aim into the egotistical ambition of unconscious self. On the other hand, Dr. Jekyll's ambition was also provoked by his sense of altruism. He wanted to redeem man of his unbearable side, but the unconscious desire of childhood becomes the nucleus of his ambition. His earnest desire was to salvage man of unwanted self hence bring in positive and constructive self of man to the fore. To live his repressed desire of childhood he successfully brings out Mr. Hyde. In the nutshell the thesis is an attempt to bring into the focus

the desire, alienation and sexuality in the texts of both the novels with special reference to symbolic order of the characters' unconscious self (Alpakın, 2008, pp. 1-76).

A thesis by *I Really Am a Stranger to Myself; A Lacanian Reading In John Banvill's Novel Eclipse* at the University of Lineasus University's department of language and literature by Ulla Kerren also refers to the Lacanian theory of psychology in the critical explanation of the theme and allied realities. The protagonist Alex Cleave lives up to Lacanian psychoanalysis in his effort to make sense of his fragmented identity. Professionally Alex Cleave is an actor who tries to live through a role which he played as an actor and observes the besieging realities through the eye of that role. He uses his family and other people to construct his ideal identity. His character uses that identity in only a chain of symbols knotted together by the quilting buttons. Having studied the role of a character and observed the people around him, Alex Cleave tries to create his identity through these illusions. He writes the identity of character in his book called *Eclipse* and emulate himself with that character hence he imagines the mirror stage identity that is the first illusion of the child (Kerren, 2012, pp. 4-52).

Another thesis submitted by Shireen Gul in the University of Sargodha titled *A Lacanian Psychoanalysis of the Protagonists of The Kite Runner* by Khalid Hussein contends the essentially important role of mirror stage in development of the personality of the hero. The story of the novel is set in the war-torn Afghanistan and moves around the characters of Amir and Hassan and the development of their relations. As the war brought disaster and exodus, from the war, torn country became imperatively essential and Amir and Baba escape to Pakistan and then to united states of America. The relation of Amir and Hassan developed but the identities of both characters were also split apart by this chaos like situation. The trauma of the disastrous past haunt Amir although he tries to evade sincerely. The imaginary order of the mirror stage is equated with the personality development of the protagonist in Afghanistan, and he vainly tries to relinquish with that identity in his stay in London. Regret and guilt became

part of his personality when he saw Hassan being beaten mercilessly by the tribal and he helplessly stands with no effective measure to halt the brutal activity. Having alienated with his mother Amir's center of attention was his father who was playing doubles. The past of Amir Agha clings to his personality obstinately and he lives with regret. Although the past helped to position his ideal "I" but the traumatic effect of untoward incident also keeps haunting him for the rest of his life. As his father remained at the center of his personality and he always competed with Hassan his stepbrother to rivet the attention of father. Hence, his ideal ego also engendered a fair amount of jealousy with his half-brother. In the text the ideal self of the character of Amir is explored in his war torn country and it shaped his personality in the later years of his life in America (Gull, 2017).

Miss Ajda Bastan's from University of Sivas Cumhuriyet Turkey in her research article titled *Mrs. Dalloway's mirror stage* explored the identity of Mrs. Dalloway using the Lacanian theory of mirror stage. Mrs. Dalloway is a well-reputed novel of Virginia Woolf, which unearths the social life of post war London, and the greyness that envelops the life-associated realities. The plot of the novel moves briskly as it covers a day in the life of Mrs. Dalloway and explores the internal monologues and internal frictions with the reality of life. Mrs. Dalloway belonged to the upper middle class and married to the Member of Parliament Mr. Richard, despite of the fact she had love relations with Mr. Peter. The roughness of the existential realities disillusioned her from the life and recognized herself with Mr. Septimus who committed suicide although he was affirmatively connected with life, but he remained unhappy as he was dominated by the sense of futility. In the party, which she threw to forge new relations and expand her circle of friends she heard about the suicide of Mr. Septimus. She was so deeply moved and felt fathomed association with that death and separated herself from the party and locked herself in a room. Interestingly she never met Mr. Septimus but build on a strong bond of relation through which she tried to trace her identity. Lacanian theory provided her with the

sense of mirror stage imaginary identity of the self hence she links herself with it deeply. Septimus became the reference of her unconscious through which she defined her conscious self. She defines life through Mr. Septimus hence the death and life of deceased Septimus became her ideal I and the mirror stage through, which she weaves the essentials of her identity. Mirror stage defines the personality and this definition of self, forms the ideal self and first impression of identity (Bastan, 2015, pp. 76-82).

Another article titled *the symbolic order* in Steve Toltz's novel "*A fraction of Whole*" a *Lacanian treatment* by Hanna Estifie from Azad University of Tehran, Iran deciphers the theme of novel using Lacanian three orders. Steve Toltz's novels often build on the theme of identity and self-recognition in varied circumstances and conditions. The issues of modern life; politics, religion, injustice, violence, human rights, and such other social themes keep re-occurring in his works. In the novel *A Fraction of whole*, the characters of Jasper and Martin are agonizingly connected with their rough past hence, they always look for their identity from the past. Jasper had wayward relation with his past, but he deeply feels his identity that resides in the past, similarly Martine also had some family issues and sentimental link with his family that he could not escape and always looks to past to define himself in relevance with his present. The novel constructs the unconscious of the character through language and symbols hence they project the conscious linked with unconscious self. Jasper associates himself with his uncle instead of father as he finds the symbolic complexity in association with his father. He places his imaginary ideal self in the life of his uncle although his father failingly tried to coax him. Martin the father finds his real order in the trauma of the event in which his own mother poisons him and plans his death (Estifie, 2020, pp. 131-156).

In a thesis submitted at Ankara University *A Lacanian reading of Angela Carter's Desire Machine of Dr.Hoffman and Nights At the Circus* also dwells on the Lacanian theory of mirror stage in the critical analysis of the stories of two novels. The story of the novel *desire machine*

of *Dr. Hoffman* is told through the perspective of Desidero, a member of some bureau and he is confronted by the machine of Dr. Hoffman. Dr. Hoffman is seen hectic busy in enlarging the time and space to fit in the ever-altering mirage within the dimension of living impression and he creates an apparition, Desidero remained impassive to the Phantom created by the desire machine of doctor, but the fear engulfed the whole city. Meanwhile, Deserio becomes friends of Albirta, the beloved daughter of Dr. Hoffman. The city loses its connection with the outside world and craze and fear ensued. A state of emergency was declared and with the help of minister of determination, Desirdeo tries to kill Dr. Hoffman. *The night at circus* presents the story of Sophie Fevver and her success as an aerialist in the circus. Born as a normal child, she was disclaimed by the parents and left at the threshold of a brothel. Reaching her puberty, she developed strange lumps on her shoulder and those lumps grew into the wings. She lived there for some time then sold it to a person who wanted to sacrifice a winged creature for atonement of his sins. Somehow, she managed to escape and started to sell ice cream to help the dwindling economy of her home. She was eyed by the circus man, and she started to perform as an aerialist in the circus hence she achieved considerable success. The researcher contends that both the main characters of the two respective novels move through some events that sound adventurous and help to build the identity of these characters in imaginary and symbolic order of the Lacanian theory of mirror stage. The research maintains that reality is not uni-dimensional rather it is multi-dimensional; hence, the identity of characters can be built on varied facades of the reality. Reality is engendered by discourse hence it is not a fixed entity. As Desidero finds the adventure in his hometown and forms the image of reality, whereas Dr. Hoffman also creates the mirage of reality hence realities are subjective constructions. On the other hand, *Nights At The circus* explains the experience of Sophie Fevver and Walser another character. The infantile development of the character of Fevver shows her imaginary order of the

Lacanian theory. Hence the reading of the both the novels worked to place the identity in the mirror stage of the Lacanian theory of psychoanalysis (Telorman, 2014, pp. 10-85).

In a paper from Foundation University Islamabad aptly explores the construction of the reality in the romantic poetry of both John Keats and Faiz Ahmed Faiz in his seminal work titled *A Lacanian reading of human psyche in the poetry of John Keats and Faiz Ahmed Faiz*, the writer used lacanian psychoanalysis for thematic study. As poetry is creative product of poet's conscious and unconscious mind and it involves the psychological association with the events so the psychoanalysis of the verse is an interesting case, contended by the author of the paper. Although Faiz and Keats exist physically apart yet their ideology of beauty finds a fine cord of assonance and can be amalgamated, and some other time can be juxtaposed for an analytical study of themes. The author believes that poets of both the world have some unique cord of similarity and Lacanian theory of personality suitably describe their creative work. Having discussed the streak of romantic spirit in Keats and the romance in Faiz the author relates the Lacanian theory of mirror stage and moves to the relevance of this theory in the poetry of both the respective poets. Keats psyche is not used in the literal sense rather he explores the concepts of Greek beauty and uses the allusions and references of Hellenic culture to accentuate his idea of beauty in the poem titled *Ode to Psyche*. On the other hand, Faiz also expresses the mirth of union and the pangs of separation with artistic beauty in his poem. The poets traverse time and space as he imagines the beauty of his beloved. Both the poets constructed the image of their beloved by the use of metaphor and similes in the recluse of the past and the imaginary order of the Lacanian theory of mirror stage. They have endeavored to build their personal ego on the ideal ego associated with beloved who happens to reside somewhere in the distant past (Naqi *et al.*, 2017, pp. 1-14).

An article by Maria Granic-White from the Sam Huston State University titled *Failed capitalist and father; Restored order in Thomas Hardy's Mayor of Caster Bridge* also explored

the imaginary and symbolic order of Henchaerd. Michel Henchaerd unreasonably follows his desire, and he is driven by the instinct as he does not live up the standards of symbolic order of social laws and order. His acts of selling his wife to retreat into the cozy self-hood is symbolic failure. He fails to accommodate his personal self with the social self of Lacanian symbolic order, his perception of reality is myopic, and he is pathetically hampered by his imaginary order and ideal ego. He is unable to situate himself in the social laws and accepted etiquette. Being a drunkard, liar and his action of auctioning his wife places him in the imaginary order in which he seeks his ideal ego whereas he fails the social principles and decorum. He fails as father and husband and violates the Victorian symbolic order; he lacks the socially accepted values of compassion and sympathy.

With the financial prosperity, he again tries to position himself in the socially accepted symbolic order, as he owns his wife and inculcates affable relations with his daughter. The writer contends that he invoked the Lacanian theory of mirror stage in defining himself first as a dissident of symbolic order then as a convinced supporter of the social order (Granic, 2016b, p. 1).

The above discussion on the thematic study of literature through the lens of Lacanian theory of psychoanalytic brings this research study to a more confident footing. It establishes the proposition the theory is in vogue for the critical study of literature. the discussion establishes the research gap more authentically as different strands of sentimental ruptures and torn apart selves have been subjected to the Lacanian theory of psychoanalysis for critical and thematic study but the identity and duality of creative experience in two worlds standing apart in all aspects of life, is not seen through the lens of the Lacanian theory of psychoanalytic, hence, it provides sound footing to the research proposition of this study.

The discussion on psychoanalysis and its relevance with literature leads to the diasporic experience of creative writings and psychology. It is to insulate psychology with the diasporic experience of the creative writers and their creative imagination respectively. The following discussion will help to connect psychology with diasporic experience in a comprehensive way.

4. Imagination's Dynamic Association with Psychoanalysis in Diasporic fiction

In the literary rendering of concepts and ideas, imagination is a depiction of images and flashes that run across the mind. These images are shaped by the experiences, exposures, and the reactions to a certain situation and in the fictional genre of literature, such reflections form the foundations on which the literary writers build on the plot of a story. On the other hand, Dynamics is an active and prolific force that keeps the imagination afloat hence the imaginations work to shape into some form or a plot that makes the essential skeleton on which the author decorate the characters and settings to create the world of his portrayal of the imaginative reality. *Biographia Literaria* of S. T. Coleridge engages the attention in exploring the formal explanation of the imagination. In the realm of poetry, S. T. Coleridge's seminal work on the imagination gives a clear difference between the creative imagination and commonplace reflections. St Coleridge believed that delineation of the realities that unfold in the surroundings of conscious living soul produces reflections, and such reflections are trimmed and adjusted as the experiences in the mind. These experiences and reflections are warped out of shape, sometime haphazardly formed, and loosely connected. Such imaginations are possessed by all rank and file at large. On the other hand, secondary imaginations are the ordered portrayal of such an experience in a meaningful way. The secondary imaginations are furnished, ordered, and composed, and recreated with the ambition of pleasure or instruction. Literature is a significantly modeled and molded shape of the raw experiences perceived in the primary phase of the exposure to the realities unfolding across the accessible world of an

individual into the secondary imaginations (Coleridge, 1847, pp. 53-67). In the case of diasporic experience, the imaginations, both primary and secondary, are sufficiently provided by the exposure to the two worlds; the world in which a person was born and bred and the world with which he has assimilated. This dual experience provides them with a substantially large canvas to delineate their experiences in the creative writings. It is critically observed by the literary critics that dual experience splinters apart the psychological association of the diasporic literary writers. The world with which they have assimilated reluctantly agrees to provide them space to annex on the other hand the world of native lands lives in their sentimental affiliations as the childhood memories and experiences have deep seated associations, hence the nostalgia and reminiscences remain the positive force to attach them psychologically with the illusive reality of the homelands. The imaginations remain dynamic and find sufficient space in the creative writings of the diasporic fiction (Christina, 2019, pp. 507-511). Having established the nexus between psychology and diasporic experience in the preceding discussion the succeeding elaboration is on diasporic experience and the creative imagination. The creative experience of diasporic writers is always polarized in the intellectual and physical spaces and places so this discussion will help to solidly place the research proposition.

5. Diasporic Experience and Dynamics of Imagination

In the realm of creative fiction, the diasporic communities across the globe enjoy the special privilege of presenting and standing for two worlds; the world of their native and local realities in which they were born and bred and the world of adopted lands. The native world in which their children who have some vicarious experience of belonging as their parents migrated to the other world and they are equally proficient in the description of the world in which they have assimilated and deficient in both depth and knowledge of native world. Being sensitively conscious of the realities transpiring in the two worlds they find substantial subject matter to

put in their creative endeavors and earn accolades across the globe. The shared experience of the two worlds provide the vast canvass to experiment in the creative fiction but the streak of self in this divided apart world stands bereft of solid and cognizable identity that the people of one ethnic background enjoy (Hall, 2015, pp. 392-403).

Having deep link with the two world the diaspora has dual sense of identity, ethnic existence, and cultural paradigms, religious and other social markers that establish the identity. The ideas of race, culture, color and creed, sense of belonging and sense of recognition and belief system on the established institutions of two world, hand them a confused existential self and their predicament finds sufficient space in the creative fictions of the diaspora.

Tracing the origin and placing the definition of diaspora will help us to better place the dual experience of these communities in the academic contours. Diaspora is a term used to describe the band of people who have been compelled by the geo- political and other such realities to migrate and settle into other lands. The economic situation and hazards of war and communal conflicts are also contributing factors in the migration and large-scale displacement of the people. Interestingly, the diaspora communities remain equally vigilant and aware about the economic, geographic, religious, cultural, and social mannerism of their homelands and consciously or unconsciously make effort to feel the upheavals taking shape in their distant homelands. On the hind side their complete and holistic assimilation in the embraced world is always nervous and it keeps them at a fair distance. Marginalized sense of assimilation also forces them for a vivid practice and portrayal of the norms and values of their home land and it also significantly disengages them from the experience of the first world of London and Europe in particular and rest of the world in general (Cohen, 2018, pp. 268-281).

The diasporic communities also remain hectically conscious in the upbringing of their second generation and infuse in them a strong sense of self and identity in relevance with their

native lands as far as it is in their access. With the passage of time, commonly held beliefs are changing and the attitude towards the homeland identity is undergoing a significant transformation. The sense of diasporic experience is changing. Once thought and believed as a second citizen in the strange lands now the focus is shifting as transportation is becoming faster and globalization is making movement easy. Now the urge to settle abroad, particularly into the world of Europe and America is becoming intense. The craze of getting education and settling in the hassle-free world is riding on the nerves of an underdeveloped world. With the passage of time, the fascination for settlement is gaining currency hence the people are keen to do away with native realities and settle in the world of Europe and America. Hence the concept of diaspora is growing in complexity and the depiction of it in literature is also changing with the passage of time (Hall, 2015).

The development of the self in the dual existence is different as the experience of two worlds influences the personality of the immigrants and this influence of the two world finds significant space in the creative works of diaspora. Self is the reflection of the value system that surrounds a character and the reflected experiences. It is a complete totalitarian experience that individualizes a person as per his reactions to the world that unfolds in his surroundings. The people with dual exposure of two worlds develop their self in two identities existing apart from each other hence they enrich their experience with versatility and duality. This duality of self efficiently affect their sense of economic, cultural, religious social and other standards of shaping identity and the writer Amir Hussein is proficiently eloquent in both the world of existential realities and combines them in his creative fiction (Chambers, 2011, pp. 122-134).

The diasporic experience is all about physical and psychological association and disassociation as the preceding discussion established it. The diaspora stands divided apart and its identity and self are constantly in the shape of becoming as it cannot reach the state of being. The extrinsic and intrinsic self is in a flux, so this study also attempts to measure the sense of

belonging in polarized existence of the author and his delineation of story. The research aims at explaining the dynamic imagination that the author possesses and portrays in the creative writings. The cultural, social, religious economic, political and sentimental reactions that form the imagination of the two-world existing apart, are depicted by the author in the creative writings and the aim of study is to critically analyze this principle positioning of the imagination dynamically in the two diverse worlds respectively. The diasporic authors have this special ability to converge and juxtapose these experiences in their literary endeavors. Using the Lacanian psychoanalysis, the research will untie the knot of this imaginative polarization and the psychological effects on both the authorial voice and the characters respectively. A synopsis of Pakistani literature in English and its thematic study is given in the succeeding discussion to place the research in more viable context.

6. Dynamics of Imagination with Special Reference to Pakistani Diasporic fiction

Having invoked the relevance of psychoanalytic criticism and diaspora's dynamics of imagination, in the study and analysis of literature and provided with elaborate discussion on the development of Lacanian three orders and the relevance of these orders with criticism of fiction, this journey lands in the middle of diasporic Pakistani literature and the representation of themes and ideas.

Diasporic Pakistani fiction has been hectic busy in giving apt projection to the intriguing issues and dichotomies in the standards and principles of ideals being held by Pakistani society. Pakistani writers of English fiction are hyperactively sensitive to the issues that are plaguing our march to the idealized existence. Cultural, moral, social, orthodox religious, communal, identity politics, ethnic restlessness, post 9/11 terrorism and terror funding, feminist activism, political chaos, freedom of expression, voice for the marginalized communities like Ahmedies, feudalism, exploitation, and myriads of other such issues have

found exhaustive presence in the Anglophone fiction of Pakistani origin. From partition, Pakistan has been caught into the whirlpool of issues pertaining to the nationhood and national recognition hence the fiction writers have initiated the debate on critical as well as long standing issues. Pakistan's English language literature has played pivotal role in acquainting the reader with the issues and also helped the cause of debating these issues in public spaces (Kanwal, 2015, pp. 1-25).

Muneeza Shamsie in her essay titled *Duality and Diversity in Pakistani English Literature* expertly deals the Pakistani paradigm and the issues that find the projection in the contemporary Pakistani English literature. She contends that Pakistan has been unfortunate enough to find itself in the center of conflicts, violence, and religious extremism in the post 9/11 catastrophe. Although music, art and other cultural artifacts have flourished exponentially but the trauma kept us clinging to fear. Pakistan shares the colonial past with other south Asian nations hence the colonial legacy and post-colonial trauma are also vibrantly present in the writing of fiction. Along with colonial hangover, the Islamic identity along with Pakistani imagination and affiliation with the Islamic world at large also inherited us with the dilemma of identity crisis and this proposition finds sufficient space in the fiction as well. Pakistan's geography and Indus valley civilization and its borders with ethnically shared values of Afghanistan and India also provide some food for thought (Shamsie, 2011, pp. 119-121).

In addition to the shared Muslim cultural events, the wars in Iraq and Afghanistan finds Pakistan's sympathetic standings and this gesture of brotherhood also finds the space in literature. A generic overview of the novels and their themes can sufficiently justify afore mentioned contention. *A History of Pakistani literature in English* by Tariq Ali provides us some glimpse into the history of English fiction in Pakistan. *Twilight in Delhi* by Ahmed Ali sets the tone of this journey, and its maze-like journey brings us to the modern generation of diasporic fiction. *Twilight in Delhi* penetratingly focuses on the disintegration, alienation and

the social and gender conflicts that plague the post Mughal era and the fall of grand Mughals. Khawaja Ahmed Abbas' *Tomorrow Is Ours* and *Reflections in Mirror* also sufficiently threw light on the socialism and secular nationalistic movement. His works are also riveted by the perennial tension of Hindu Muslim issues. Mumtaz shahnawaz's *The Spectator*, and *The Heart Divided* stay attentive to the sensitive issue of Hindu Muslim rifts and the maturity of two nation theory. Fractious relation of Hindu Muslim families also find some space in these works as well (Rahman, 1991).

Partition added to the existing pains and traumas and the novel was equally sensitive to record the changing milieu and the breeding disillusionment. Pakistan's reality was recently defined hence it pertains to the ethnic, religious, political, and cultural issues coupled with the horrific tragedy of migration. Apart from these issues, the contention on system of governance liberal ideals, Russian totalitarian socialism, and democracy were also present to test the courage of the new nation. These issues also found space in the novel of Elsa Kazi *Old English Garden Symphony*. Apart from the novels, short stories of Mrs Hamidullah titled *The Young Wife and Others* also paid rapt attention to male dominance, religious authoritarianism and the domestic issues that demanded attention. Nasir Ahmed Farooqi's *Faces of Death* tried to replicate the European enlightenment and the cultural pluralism in Pakistan. 1960s altered the scene for Pakistan as the dictatorship stifle the voices of free speech similarly literature also got affected by this change and censor. Moving on through the pages of history, we meet with Zulfikar Ghose, a prolific writer and minute observer of the realities unfolding around him. His prominent work *The Murder of Aziz Khan* gives glimpses of the social developments that were taking shape. Aziz khan being the landowner was petted against the shah brothers who were the industrialist. Aziz khan represented the tradition and shah brothers stood solidly for modernism and the industrial onslaught (Cilano, 2009).

According to Rehman (1991) another prominent name that comes to the fore with some versatile work and keen sense of identity paradigm is Bapsi Sidwa. Born and bred in Karachi she remained a prolific writer and projected the social as well as cultural trends of urbane Pakistani society in her novels. Although she was paralyzed and her movement was limited but she kept an observing eye on the social trends and traditions, her *The Crow Eater* and *The Bride* stand tall as the examples of realistic fiction in Pakistan. *The Crow Eater* dwells on the theme of unquenchable lust for money whereas *The Bride* focused on the story of Zaitoon a girl who finds hard to adjust in the narrow and the myopic tribal social values of Pakistan. Sidwa also remained intensely sensitive to the issue of partition and her novel *Ice Candy Man* projects the trials and tribulation of partition and the psychological trauma that people suffered. Her last novel *The American Brat* focuses on the marriage of a parsi girl outside her community and the anxiety that surrounds her.

Tariq Ali is another notable voice in this list. Graduated from Pakistan and settled in London, Tariq Ali made history of Islam the main subject of his creative works. His prominent works: *The Stone Woman*, *The Book of Saladin* and *A Sultan of Palermo* have also made significant contribution in the list of Pakistani writers. Hanif Querishi is also a writer with foresight and his Pakistani father and English mother provided him a splintered identity and he recounts his own life in his novel *The Buddha of Suburbia*. Another novel *The Black Album* deals with mixed identity of the immigrant Muslim families and the anxiety that surrounds it. His considerably short work *The Intimacy* deals the agonizing experience of a man who abandons his family.

Contemporary Anglophonic fiction and the issues it encompasses also engage significant attention. The modern writers have been embroiled in the altogether different issues pertaining to displacement both physical and geographic along with identity crisis. Sharply feeling the sense of polarized identity and dilemma of homelessness, these writers turn to

Pakistan for recognition and affirmative approval. Some of the poignantly felt events that find their space in the novel are the secession of Bangladesh in 1971 and the ethnic feeling, Zia's rule, and the blasphemy laws along with these issues, truncated Islamization find space for them. Of all the events 9/11, tragedy altered the ambience of the world and Pakistan's identity as a terrorist supporting state came to the fore with vehement intensity. This aspect of our identity also finds fair projection in the fiction and Mohsin Hamid's *Reluctant Fundamentalist* provides with sufficient ground and reason in making of Changz the protagonist of the novel. Nadeem Aslam Baig also occupies significantly important place in this list of modern-day Pakistani novelist. He enrolled in the University of Manchester for Higher Studies but soon renounced the studies to write and his novel *The Seasons of Rain Birds* deals with the loss of self and identity in sublime style. His another work *Maps of the Lost Lovers* deals with the theme of immigrant's pains and anguish in settling in another social milieu in a foresightful manner. Moneeza Shamsie's five novels contends that she looks back to construct the present. Although her novel *Cartography* encompasses the Karachi's violence of 1991 to the trials and tribulations of Guantanamo Bay but she also confronts with other issues as well in weaving her story. Uzma Aslam's *Geometry of God* focuses on the blasphemy laws and their outrageous usage besides focusing on the role of woman in contemporary Pakistan. Bina Shah's *Where They Dream Blue* in the hot search of past and future and it delineates the theme more vehemently. She also added color and new angle of thinking pattern to the English literature of Pakistani origin. Muhammad Hanif's *A Case of Exploding Mangoes* more vividly portrays fanaticism of Zia regime. Although in satirical tone and humorous description, the writer aptly describes the events that shaped up the myopic vision of that regime. Hanif is skillfully artistic in blending sarcasm with the naked harsh and agonizing realities and his novel *The Red Birds* explores the ravages of war and the disquieting realities of the capitalistic world that besiege the horrors of war (Rahman, 1991).

The discussion on Pakistani diaspora and the creative imagination solidifies the claim of the research that polarized identities and existential issues of the diaspora are more of psychological association and disconnection than matrix of physical manifestation of different strands of cultural studies. Although the association with two worlds provides the diasporic creative writers with the larger canvas to portray their creativity yet the psychological polarization also forces them to associate with the native world for ideal subject position more vehemently. The thematic study of Pakistan diaspora's creative experience establishes the issues of displacement, nostalgia, trauma, and sense of exile, estranged belongings, and squeezed spaces in the adopted lands, therefore, it needs psychological paradigm for critical and thematic study. The above discussion places this research study in a more confident place and space with the reference to diasporic experience.

7. Amir Hussein's Dynamics of Imagination in Diasporic Experience

Amir Hussein in his lucidly romantic and effortless story telling craft, tells of his childhood in Karachi and little romantic flirt with Indian experience before moving to England. He uses his dynamism of imagination in constructing the two worlds e.g., the European world of color and modernism and the indigenous world of Pakistan. A deep and fine awareness of the two worlds; the European world and the indigenous world Pakistan, is the voice of Amir Hussein. Born in Karachi in 1970 and migrated to England and settled there but the anguish of exile and displacement from the native realities disturbingly portrayed in his creative fiction as he pens the realities of two worlds with considerable interest and intriguing self-awareness in the dual self. His novel *The Cloud Messenger* through the character of Mehran sends the messages of love and painful separation from the land of his birth. Mehran settles in London along with his family and hotly pursues his interests in literature that belongs to his native country. His relationship with Marvi and two British girls also matured his idea of love and elevates it to the spiritualism.

Amir Hussein's another novel *Another Gulmohar Tree* endeavors to weld the two starkly different worlds of London and Pakistan through the love story of Usman and Lydia. Transcultural and trans-world realities find sufficient space in his works. An article titled *Confused Identities; A Diaspora Studies Of Aamir Hussein's Cactus Town And Other Stories And Monica Ali's Brick Lane* by Muhammad Asif Asghar from GC University Faisalabad, explores the dynamics of imagination in the works of Hussein and the sense of the two worlds that resides deep in the heart of the author. The sense of two worlds finds the expression in the creative fictional works of Amir Hussein. Duality in the identities under the umbrella of diaspora subject has been frequently referred to and keenly felt position in the postmodern world of sharp sense of identities and the politics that encompasses it. Diaspora and its sensitiveness towards the identity question has been felt and perceived with seriousness. The attempt to assimilate in the world of the adopted lands and the sense of marginalization remains a hot topic in the creative fiction of the diaspora community at large and Amir Hussein in particular, maintains the author of the article. The author contends that the Amir Hussein's *A Cactus Town* is very sensitive towards the home desiring although a sense of "Othering" is also present in the realities of foreign world as well. *Cactus Town* of Hussein is a text that combines the two world and expresses the sense of exile and displacement in the realities that occur in the adopted land and sense of intimate and affable ease that is being portrayed in the local native realities of Pakistan. The stories, in the mentioned collection, project his longing for home and being nervous in the diasporic existence. The influence of two worlds and the identity in the local native culture is vividly felt from the time the story sets forth. The works of Hussein remain acutely sensitive to the issues of mixed identities, displacement, trans- cultural traditions, and other such details. His characters are nervous and uprooted in the world of London and Europe and always desire to annex with nativism and indigenous realities. *Cactus Town* is a collection of sixteen stories that sharply feel the sense of belonging in the native

lands and theme of comfortable and confidently realistic existence in the native reality and piercingly acute sense of alienation in the world of London are manifestly present in all the stories. Hussein mixes the tales and fables from Urdu literature to make his work more noticeably native. Imagination of the authorial voice in the stories is strongly linked with Pakistan. In the course of assimilation into the new and foreign identities, the characters are nervous so does the authorial voice. The settings of Lahore, Karachi and Agra make sound presence and dominate the plot hence the experience of the author in native world is projected. It brings the study to a comfortable position to hold that Amir Hussein exists in two worlds divided apart by the experiences and existential realities. The sense of bereavement and marginalized existence is keenly felt in his prose as the two novels and the research paper on the *Cactus town* the collection of his short stories clearly portray (Asghar, 2020, pp. 64-80).

Conclusively, the study has strived to establish that Lacanian theory of mirror stage has been in the vogue and multiple critics have referred to it for the critical and thematic study of different fiction as well as other genres of literature. The study has identified the gape that has existed in the academic circles. The academic and research gap of psychological perspective has not been optimally used to study the association matrix of diasporic literature. Although the identity proposition is subjected to different strands of postcolonial theory, yet the duality of experience possessed by the diasporic writers of English fiction is not academically studied in psychological paradigm. The Lacanian theory of three registers in psychology is used for studying different aspects of literature but the identity in diasporic reference is largely missed. Hence, the present research is an effort to bridge this academic gap. It also traced the history of theory as a tool for explicating the meaning of literary texts. Theories have been borrowed from multiple fields of social sciences as lens to decipher the meanings and subject position of the novel in particular and other literary genre in general. In the quest to develop the rationales of study on dynamics of imagination and the psychological impression from the point of the

author and the story the study also engaged in the Pakistani literature in English with the view to see the maturity of themes and the ideas being presented by diaspora and indigenous writers respectively. The streak of identity consciousness on dynamics of imagination in two worlds is finely felt in the themes of diasporic literature of Pakistani origin. Along with identity paradigm, the dynamics of imagination in the portrayal of two worlds; the world of Pakistan and London is also observed and discussed. As no solid authentic and quotable academic research was available on the novel *Another Gulmohar Tree* a paper on the works of Hussein and the crisis of identity is referred to place the study in more authentic context. Hussein enjoys the experience of the two worlds and positively delineates it in his creative works of fiction. *Cactus Town*, a collection of his short stories, also stand as the witness of his diasporic experience and portrayal of the two worlds. The study searched for the theory and its application in literature. Some thesis and articles are cited to place the research in some viable position. In the cited works, it is sensitively perceived that identity of characters and crisis that linked with it, found substantially large space. Multiple layers of identity crisis and each of them either referring to the imaginary order as an ideal ego or positioning themselves in the complex symbolic order of social reality have found space for discussion. The referred points, sufficiently endorsing our claim of research title and application of the mirror stage theory for explicating the dynamics of imagination and identity proposition in Amir Hussein's *Another Gulmohar Tree*.

CHAPTER. 3

THEORETICAL FRAMEWORK

As per the norms of qualitative research, the measure of innovation is reaching out to the new theme in the work of literature using the gadgets of the established theoretical framework. Therefore, it is imperatively significant to explain the theory that assists in exposition, elucidation, and elaboration of meaning in general and theme in particular of the text at hand. In this journey of deciphering a new theme through the lens of available tools of theory, the research employs psychoanalytic criticism with a particular focus on the mirror stage theory of Lacanian approach to unfold the theme, authorial voice's sentimental oscillations in the description of characters, setting, plot and other miscellaneous details of artistic value.

The theory of mirror stage by Lacan is engaged to see the dynamics of imagination of the authorial voice in making of plot, setting and other details that unfold in the story, and the characters of the story in their association with the two worlds in the novel *Another Gulmohar Tree*. The dual experience of the author places both story and character in an interesting position in which they struggle to place their ideal "I" of imaginary order and connection with the subtleties of the symbolic world at large.

Psychoanalytic theory is a vast realm that has multiple views and critical opinions on the psychic self of the individual as well as collective self of the society. Therefore, the study delimits itself to focus optimally on the Lacanian theory of mirror stage with a special focus on three registers i.e., imaginary, symbolic and real, to explain the dynamics that go into the making of meaning in two worlds having diametrically opposite value systems and cultural norms projected in the novel *Another Gulmohar Tree* by Hussein . The mother like association of the author, and his vividly comfortable description of Pakistan in general and Karachi in particular is going to be equated with the imaginary order in which the ideal "I" and the

subjectification that surrounds the characters and the author respectively will be focused for analysis. Whereas, symbolic order is going to be employed to see through the alienated description of the western world in general and post-war London in particular. The story unfolds in rural Pakistan that moves to the metropolitan city of Karachi and reaches to the world of Europe. The author of novel *Another Gulmohar Tree* develops his characters and weaves the plot around a story in way that it sounds suitable to use the Lacanian theory of psychology for the critical evaluation. Having foregrounded the essential relevance of the text and theory, the fundamentals of the theory are elaborated here to further consolidate the point of view.

The theory of Lacanian three orders draw basic impetuosity from the structuralist linguistic approach of Ferdinand de Saussure's concept of sign and its play. Lacan essentially builds on his concepts from point of view of signifier and signified relationship, in which he propounds that signifiers have their own world intertwined together like quilting buttons and the signified, is an insignificant entity in this illusive reality that is developed and cultivated by the chain of signifiers. The signifiers are knitted together to shape the reality that is removed from the world of signified. His claim that our unconscious is "structured like a language" finds substantial justification from the explanation annunciated above. Unconscious is a warehouse of all the signifiers, broken bruised and truncated. These greyed and cramped signifiers stored in the unconscious are fundamentally important in defining our illusive concept of self and other as well (Barry, 2020).

His big "Other" associates with the symbolic world and the small "other" is concerned with an individual self of the mirror stage image. Lacan discredited the Cartesian principle of self "*I think therefore I am*" and explicated his idea which "*I am where I think not*" in essentialising the power of the unconscious in defining the personality of an individual as well as collective self of society. Jacques Lacan's major contribution in the realm of psychoanalysis

is the introduction of mirror stage. He introduced a new and novel way in already established Freudian concepts of ego and self-identity. He contends that human child is the most fragile and delicate of all the newborn creatures and needs excessive care and look after to grow. His mother does not only feed him but also provide him conscious self and the recognition as well. According to Lacan, the child firmly believes that the world exists only in the access of mother, and nothing is solid and concrete beyond the body of mother. Hence, he enjoys the mother figure along with relishing the care and love. As the child is unable to solidly demarcate between himself and mother so does the novice concept of identity. The concept of identity merges with mother (Sheikh, 2017, pp. 1-12).

As the growth leaves physical impacts it also leaves the psychological impressions on the child and he searches curiously for the self, alienated from mother figure and as he steps into the sixth month of his age the mirror solves his riddles because he stumbles upon the mirror and the secondary image of the self is developed. Although it is an elusive figure that sufficiently lacks substance, the child clings passionately with this image as it almost gives him independent self-identity and ego. The child enters the conflict of solid self and illusive image of the self that is generated by his exposure to the mirror. It ensues an endless struggle of self-identity and ego. Although the mirror image is illusive and external but it sits profoundly deep in the personality of the child that he clings with this image and strives hard to complete it in one way or the other (Barry, 2020).

The chain of signifiers assumes critically important image which although remains a mirage but creates the centrally vital concept of the self in the child and also defines his ideal self "I" and the subjectification that encompasses this proposition. As the image that appears in the mirror is bankrupt of the concrete existence and only exists in the illusion, so it helps the child to define the role model that he imitates physically now and endeavors to imitate in the rest of his existence. The order is imaginary, as it exists in the image reflected in the mirror

having no real solid significance. Having removed existence this order has the potentially crucial space to define the self and ideal ego of a child. Having defined the complex and subtle development of self in imaginary order of both mother image and mirror stage, Lacan explicated his symbolic order. The imaginary order continues defining and maturing till the age of eighteen months and inculcating the sense of ideal ego and subject position with respect to the besieging reality for the child (Dobie, 2011, pp. 67-69).

Having suitably adapted to this imaginary order the child is exposed to the symbolic order or the law of father as per Lacanian conventions. In symbolic order, the oft repeated Lacanian phrase that our unconscious is structured like language becomes vehemently obvious. Owing to the complexity of Lacanian thought process the texts on symbolic order having widely defused opinions as understanding Lacan is a difficult task. His symbolic order is the social systems of values that defines and formulates the orders of laws, rules and regulation for social existence and accommodation. It is a system constructed like language only existing in the knotting of the signifiers. Language is a system that exists in the chain of signifiers, which escapes the signified continuously. In this system, the individual speaker identifies himself with certain principles both consciously and unconsciously. Lacan upholds the pristine significance of signifiers as they shape a reality and contend that the unconscious is warehouse of signifiers bereft of solid signified. The chain of signifiers has life of their own removed from the world of solid reality. Lacan brings in the big “Other” to elucidate his concept of symbolic order. The chain of signifiers in the symbolic order exist along with the signified devoid of the complete reality but only the mere representation (Eagleton, 2011, pp. 142-145).

The signifiers of symbolic order are only references, which do not fully realize the reality, rather make hectic effort to represent it. Signifiers have their own lineage that links to represent the reality and in this struggle form the chain which runs along the reality and never completely realizing it (Barry, 2020, pp. 96-118).

Human beings are exhaustively busy placing all the realities in the symbolic order of the signifiers. A child is named, and his religion and cultural norms are defined and labelled sometime before his birth, hence the struggle of the intricate world of signifiers ensues. Having utterly occupied by the sense of symbols and symbolic configurations, humans are centrally important to the Lacanian proposition of the symbolic order. Language and culture that have been fundamentally associated to the definition of identity exist in the symbolic chain of signifiers. As the child enters into the Lacanian symbolic order he embarks on the arduous task of coordinating the imaginary with the symbolic order to create a meaningful existential self (Selden *et al.*, 2005, pp. 153-161).

The Lacanian subject must strike a chord of balance between imaginary and symbolic, as he cannot escape either of the two orders. The system of rules and regulation situated in the symbolic order are proved authenticated and defined hence, their imminence is indefinitely important. It surrounds all the three conventional demarcation of time the past, the present and the future, so existence outside it, is literally impossible and reconcile is only sane sagacious way for the individual to incorporate positively. This legacy of systematic existential laws and rules is passed on from the ancestors to the posterity hence making indelible chain with no finite limit in the sight (Green & LeBihan, 2006, pp 160-167).

Having elucidated the symbolic order, Lacan also replaced Freudian concepts of displacement and condensation with metonymy and metaphor respectively as the critically allied concepts to the symbolic order. Either it is part whole relationship or the compression of many symbols into the compact whole like metaphor; these concepts also make repeated appearance in the Lacanian theory of psychoanalysis. Dreams are elaborated by the analogy of the metonymy and metaphor respectively. Imaginary and symbolic orders have intrinsic coordination as the imaginary is mostly benign and inclusive, it is affected by the mother hence incestuous urge is provoked in the serene comfortable environs of motherhood whereas the

symbolic order is of father which suppresses the raw desires, or the oedipal complex hence exposes the child to the world of laws and systems at large. The imposition of the symbolic order lures the child to the comforts of the imaginary order hence it triggers the endless conflictual battle between the two worlds that intrinsically exist in the same subject of an individual (Murray, 2014, pp. 504-510).

The most complex and intricately subtle concept in the description of the three orders of psychoanalytic theory is the “REAL”. It escapes linguistic description hence it exists in the realm of impossibilities as interpretation, explanation and analysis of this concept is literally beyond verbal description. The nascent idea of the real is borrowed from the Aristotelian concept of “TUCHE” which shows the quest for a cause and the cause is sufficiently illusive to escape every description. Real in the essence is a state of being in which the character disengages himself with the attraction of desire and demand. It is a stage that is liberated from the joints of symbolizations of language and the system of signifiers. In his seminar X Lacan himself termed it impossible to get the representation (Qazi, 2011).

Having escaped the symbolization, the concept of real is above the manifestation of the ideologies and identities respectively. As it transcends the value system, it goes beyond the conventions of meaning and exists in the region in which meaning making through the chain of signifier stands ineffective, ideologies, and identities seem only endlessly foggy notions. It is reality beyond the grasp of ideas and identities and society collectively fails in reaching that state of real in which all manifestations and representations stand devoid of solidity. Real is outside the cobwebs of absence and presence hence the state of being it can encompass is for the time being which is outside the reality constructed by the signifiers.

Lacanian three registers of psychoanalytic theory do not exist in segregation from each other as they are intrinsically intertwined in the Borromean ring. Each of the three orders

accentuate and announce the other. From comforting realm of imaginary and mother recognition to the symbolic system of father laws and social decorum and principles and the occasional experience of real, the Lacanian orders situate the individual in the quest of his identity and meaningful annexation with the existing social order. The borromean ring of the three Lacanian orders shape the ideological as well as identity thirst of an individual. The linguistic approach developed by Lacan in re-reading of Freud places the desire and meaning in eternal lack and the concrete object of desire is deprived of the solid existential existence. Meanings are shaped and formed by the language, which exists in the chain of signifiers and often the signified escapes or hardly makes the presence in this process.

The study is all about close reading of text using psychoanalytic theory of Lacan to untie the knots of belonging with the two worlds. The imaginary order of mirror stage is engaged to examine the association with the native world and the symbolic order is employed to study critically the matrix of belonging with foreign world. To make this theoretical framework relevant and specific with the study of novel *Another Gulmohar Tree* following relation of the theory and text is forged for the better explanation of research proposition. The research engages the above explained three registers of the Lacanian theory of psychology. The mirror stage analogy of personality development of a child is equated with the indigenous native realities of Pakistan and the symbolic stage of the theory is annexed to explain the foreign experience of authorial voice, characters, settings, and plot respectively. The psychological predicament of the authorial voice is manifestly clear in the lines of the novel quoted here. “Puzzled angles visiting the earth on holidays, lost until they finally find each other” (Hussein, p. 54). In this scenario, the puzzle is more of psychological association than physical assimilation. Hence, the research engages the imaginary order’s mirror stage phase to place the ideal subjectification of the authorial voice and characters and following elucidation from the text stands suitable illustration of this contention

Distance had only sharpened his vision of the land he'd left behind. In the writing of his native places the looser, rougher language of his youth would come back to him, more musical and fuller of metaphors; he was experimenting with the stories composed almost entirely of the dialogue, to allow his characters to speak in their own voice. (Hussein, p. 44)

The mentioned lines clearly demonstrate the ideal subjectification and the mirror stage like sentimental affiliation of the main character with the native land, hence, it suffices the claim of the research that the ideal "I" of the imaginary of Lacanian psychoanalytical theory is placed in the native world of the author. On the other hand, the symbolic order of the Lacanian theory shapes the linguistic complexities of the foreign world. The symbolic order is nervous association, and the child always desires to return to the comfort of the imaginary order of mother association. The research annexes the following lines from the text to describe the nervous association of the authorial voice and the main character with the foreign world. The lines referred below give a clear picture of the justifiable authentic proposition of the association of the theory and text.

But he hadn't once pretended he wanted to stay on in England. He found the city dank and its architecture morose, and most of all he hated the leafless winter. He even complained that the wet green of London parks was monotonous and summer days that ended hours after the 6 o'clock sunsets he was used to be far too long after ominous darkness of the cold months. (Hussein, p. 53)

The textual reference explains the association with the foreign world which is confused and off colored and it does not connect the main character intimately as the native world did in the first textual reference. The symbolic order of Lacanian three register is going to be employed to analyze the hesitant association of the characters with the experience of foreign world.

Conclusively, this chapter has explained the Lacanian theory of psychology consisting of the three orders: imaginary, symbolic and real. It has endeavored to establish the link of the theory with the close reading of the text. Some of the textual examples have been given to explain the link of theory with the text. The textual examples manifestly elucidate the sentimental association of the authorial voice and the main character of the novel *Another Gulmohar Tree*. The intimate homeliness in the native indigenous world is defined in line with the mirror stage subject position whereas, symbolic order of the theory is going to be used to explain the association with the world of London. The nervousness of the character in experience of the London is solidly defined in the above lines. The research equates the mirror stage's ideal subjectification of the story in native realities and the nervousness of the foreign experience with the symbolic world to explain critically the association matrix in psychological paradigm.

CHAPTER. 4

ANALYSIS

The chapter begins with an introduction to Amir Hussein's psychodynamics of imagination in his creative works, as the authorial voice is essentially vital to the study's research questions. Hence a synopsis of Hussein's method of treating a story is considered aptly suitable and having elucidated the approach of Hussein in creative writing, the study moves on to the synopsis of folk tales, mentioned in the beginning of the novel and their interesting relevance with the plot of the novel. The critical appraisal of the folk tales is given for a better view of the research questions. The research examines the authorial voice and its association with the dynamics of imagination in two worlds through the evaluative process of the close textual reading and it throws a probing light on the characters of both Rokeya and Usman in making of the imaginary and symbolic identity through the dynamics of authorial imagination.

1. Amir Hussein's Psychodynamics of Creative Imaginations in his Novel *Another Gulmohar Tree*

Amir Hussein in his vividly lucid prose weaves the romantic tale of two worlds and knits the intricacies with artistic skillfulness, which attracts the readers and researchers respectively. Transcultural realities are sometimes juxtaposed, and some other times intermingled in a skillful way. Hussein is not a stark and rough realist hence he does not dwell deep in the minds of his character and entangles the symbols together with willful complexity rather he is vivid and unambiguously plain in his art of dotting the plot and in stringing together the essentials of characters and allied details. His simple plot and the sharp sense of holding his reader at the tenterhook with tongue in teeth suspense marks him the prominent writer of the diaspora community. Having attained mastery over the languages of both Urdu and English, he is

sufficiently able to understand the cultural, social, psychological, religious, and political milieus of both worlds profoundly. With this profundity of understanding, added by his keen and sensitive observation, he is substantially better equipped to ornate his tales with minute details of both worlds respectively. Hussein benignly holds the finger of his readers and moves him like an able guide through the meadows of his creative literary endeavors. The reader is never left to drain his perception to get to the depth of text rather he guides and infuses sufficient confidence into his reader that the reader develops a virtual intimacy with the writer, hence the reader enjoys his reading experience. Hussein does not experiment inordinately with his prose, as is the dominant convention in the postmodern world; rather, he efficiently moves his reader to the plain simple unadulterated world of traditional literature. Husain's literature is not a propagandist in any sense of modern propaganda ridden literature rather he presents the simple, fair, and conventional tales to enrich the experience of his readers.

Conventionally the presentation and representation of Pakistani and Indigenous issues in diaspora creative works are bleak and dismal. Issues of terrorism, exploitation of softer sex, the narrowness of ideologues and religious bigotry make prominent presence in the English novel of Pakistani creative writers. Pakistan is embarrassingly portrayed negative as the rituals and traditions of male dominance and stark exploitation are elaborately painted with the dark colors to engage the attention of an international audience. The biasedness of the authorial voice in such a despicable representation is vividly seen in manipulating the scenarios to serve the envisaged interests. Obviously, such a murky picture hurts the local sentiment and some protesting voices have also been raised to realize the mistaken ambition, but they remained significantly ineffective to deliver the good.

Amir Hussein stands out as the true ambassador of Pakistani sentiment and his creative endeavors have never represented Pakistan as an anarchic state riddled with multiple existential issues and problems. His works have tried to project the acceptable cooperative and refined face of the country. His romances in his short stories as well as the novels always present depoliticized picture of Pakistan in particular and sub-continent in general. He unveils the folk traditions and folk romances, trims them to adjust in his description of the two worlds. Living at the periphery of issue-based literature, Hussein explores the finer side of life that can potently bind the romance and sentimental longings together. His works bring to the surface the mergers and unions of the lovers who happen to belong to the two predominantly divergent worlds. His characters are epitomes of rudimentary sentiments of love hence they embark on the arduous journey of welding the love in the socially, culturally, and religiously heterogeneous worlds. Challenge to the existential values is scarcely visible in his creative works.

Hussein introduces cosmopolitanism in the world that otherwise stands torn apart by the divides of varied colors and creeds. Shared values, norms, and inclusiveness is the theme that frequents quintessentially in his creative works. Individual identities and ethnic values that build the barriers of segregations and divisions are merely meaningless entities to the softhearted Hussein. Hussein belongs to the world of co-existence in which the sharp and valueless politics eclipse in significance and happy conclusions endear him to his readers.

Human relations and their rapid growth to the happy maturity find the place at the heart of his prose, so he writes to give the message of love. His knowledge of languages and inculcation of learning and sense of belonging to the homeland sits deep in his creative works. His characters live in two worlds but their sense of belonging to Pakistan is fundamentally vital and it dominates in all the description. He takes his character to London, and they acutely feel the differentiated and

marginalized existence there. They sharply feel the sense of peripheral existence. Husain's stories busily trace the ideal self of the characters as he brings them back to Pakistan to inculcate the self-actualization in them. The characters in Hussein's creative works climb the ladder of self-confidence and self-accomplishment in their homeland, supplying us a clue about the sever sense of bereavement that resides somewhere deep in Hussein's personal self. Hussein's nexuses with indigenous reality of Pakistan are formidably strong to give his characters the sense of accomplished self in native identities. Therefore, this research study intends to examine his sense of belonging through a psychological paradigm.

2. Interpretation of Text with the Reference of Lacanian Mirror Stage

The research aims at deciphering and untangling the sense of self that annexes the authorial voice and makes the chemistry of characters along with connecting the dots of plot. The authorial voice in all formats of narratives seems unequivocally clear in craving the ideal self in the native realities of Pakistan and its uncomfortably estranged voice is perceived perceptibly in the foreign realities of London and Europe respectively.

The Lacanian theory of three registers i.e., Imaginary, symbolic and real is employed to build the case for the study. Lacanian orders of imaginary, symbolic and real are referred, to explain the dynamics of imagination that work in the creative work of Amir Hussein's *Another Gulmohar Tree*. The authorial voice, in the making of plot, characters and settings and use of symbols and images is clearly seen making the case of imaginary self of Lacanian order in the realities that pertains to Pakistan and the nervousness and estrangement is also perceived sensitively in the description of London and the activities of the characters in that world. In the delineation of characters in general and the protagonist Usman in particular, it is vividly clear that Usman is struggling to settle in the alienated realities of London and intensely longs to bid farewell

to that world and rehabilitate himself in the indigenous climes of Pakistan. Additionally, the character of Lydia is also not able to adjust in the world of London although she was born and bred in that world but her sense of belonging, the distressful marriage and the love starved parental relationship never allows her to connect deeply. She is puzzled and confused, the world of Usman provided her imaginative solace, and she formed a deep rapport with world of Pakistan that she became utterly oblivious of the nativism of London that she left behind and merged herself with new self-actualization in Pakistan. Here children under the Gulmohar tree were enthusiastically enjoying and providing her the nourishing sense of ideal self. The present study strives positively to establish that the cultural studies of post-colonial episteme and new historicism with different strands are not only sole parameter to analyze the themes of diasporic literature. Secondly, the identity paradigm is not the only question to be relevantly explored in academic research regarding diasporic literature. It is earnest endeavor on the part of this study to explore the psychological parameters in making of diasporic literature. Dual experience of diasporic literary writers needs to be explored based on psychological associations of the authorial voices. Having based its contention on the novel of Amir Hussein, *Another Gulmohar Tree*, the research tries to identify and explain the psychological association of authorial voice. Impacts of dual experience and dynamics of imagination of the authorial voice are seen through the Lacanian theory of mirror stage. In the delineation of plot, settings and the making of characters, the psychological association of the authorial voice with two worlds is manifestly clear. The comfortable position of authorial voice in indigenous local realities and the awkwardly disengaged position of the author with adopted British world is analyzed through the lens of Lacanian psychoanalytic theory.

Along with the story of Usman and Lydia, the author presents three folk tales, which have also symbolically shifted the burden of belonging and sense of native indigenous self to Pakistan's

realities. This academic research explores dynamics of imagination through the lens of Lacanian theory of psychoanalysis, in folk tales as well as the story of the novel *Another Gulmohar Tree*. In addition to the authorial voice the development of characters with their aptitude, actions and reactions, tendencies, and the intentions of self in these two worlds, are also going to be elaborately discussed.

Starting with the folk tales and their relevance with the research, the folds of story will be unfolded in the preceding discussion to justify the statement of the problem and explain the research questions.

3. A Synopsis of Folk Tales in Line with Psychodynamics of Imagination

A short synopsis of the folk tales will follow the critical analysis and the relevance of the tales with the research proposition. The first tale tells the engaging story of Usman, a young lad who used to work on a farm, his job was to shoo off the birds, and in return of his tiring work he was paid a few pennies, which were insufficient to feed the family, comprising of his aunt and himself. His aunt always complained of the meager earnings, and she used to give him stale hard bread with buttermilk to satisfy his appetite in the day. In the harsh and inclement weather, Usman labored aguishly and the flowerless Gulmohar tree used to provide him solace in the tyrannically hot weather. Intensely fatigued, he closed his eyes and a frog hooped to awaken him. In the magically realistic way, the frog asked for some food and Usman's rancid buttermilk and steel hard bread were found very relishing by the frog. It ravenously ate the stale musty food and hooped away, Usman closed his eyes and the strange dream of tree with golden leaves, and leaves falling from the tree on his innocently deprived face awaken him. On the next day, he again started for the work, having quarreled with Aunt, Usman is encountered by the same frog and the story replicated almost in the same manner. His dream took him to the shade of tree, and he was utterly

surprised to find gold coins, which he picked and came home. He was ecstatically happy and asked his aunt to buy fresh flour and make fresh bread and the aunt was happy to see the gold coins. On his way to work he picked up a reward for the frog; a can of fresh milk and soft bread but the frog did not turn up and he kept singing his song. Although money brought some respite from vagaries of harsh existence, it made Usman ill and he renounced work and reduced to bed, his aunt served him some opium to comfort his restless legs. The aunt disguised into a man with blanket covered her emaciated body and face hidden by a cloth went to the fields and the frog came and asked for the food. In her utter fury, she threw it away and broke its one leg. Disabled by this fierce sentimental agony of aunt, it hopped away into the pond which was replenished by the heavy down pour the night before.

Rokeya was an innocently small girl of school going age and she was engaged attentively by the deer that came to her yard by a chance. She hoped in jubilation as she decided to take good care of that animal. For thirty-three days, she relished the jocund company of the deer. One morning she went to school and the owner of pet deer came along with his boy who was nervously tossed for his pet deer. The man took away the deer and when Rokeya came back from school, she bitterly wept the loss of deer, and her mother consoled her by telling her own tale of wild peacock that also came to her by a chance. She felt the intense pain of her daughter and related the story of pet peacock that once came to her yard she befriended it and how the separation agonized her. She admonished Rokeya that do not make friend with wild pets as they engender longings and longings are painful.

Rokeya's routine strolling took her to the place where that feverish boy resided and he complained Rokeya of maltreating his deer as it had refused to eat and drink, adding to the fluster of the owner. Rokeya moved on and as the evening spread, its shroud of darkness the cloud

thundered and drained themselves as it rained heavily. It filled the pond in the yard and the frog deprived of a leg came there and asked her to listen to her story or accept the coins of gold. The frog praised the boldness of Rokeya and threw her plan. Rokeya adamantly asked to have a story not the gold coins. Henceforth the frog hooped on her shoulder and told the story of Gulmohar tree, and they enjoyed it as the frog in the fold of her arm. The distant song of Usman melodious and attention riveting made them happy.

The third magically realistic tale relates the story of three children who lost their ball and in their mundane search, they awakened a long forgotten old creature hence some ritualistic manners and codes brought family of the farmers in the land of that creature. The tale of Umar, Bilal and Jani takes us to the distant land of crocodiles and the change of identities. The three kids hailed from influential farming family played their routine game and stumbled upon a crocodile in the mossy land of the reeds when they were poking for the lost ball. The crocodile belonged to the family of reptiles, which used to accept the tithe of buffaloes, cows and young camels for not destroying the crops in the distant past. The king used to offer the tithe religiously to avoid the devastation of the crops by the crocodiles that used to come in the groups.

The story of the crocodiles relived, and the stubborn creature demanded the tithe of a girl that irked unknowingly the slumbering creature. To the utter surprise of the farmer the crocodile was persistent in his demand of the girl that irritably awoke the sleeping creature otherwise the warning was the complete disaster of the crops. Annoyingly the farming community was forced to think about the pros and cons of the demand. Meanwhile Jani prepared herself to be tied to a tree where it was demanded by the ferocious creature. She braved the circumstances and resiliently asked her father to do the needful. The father condescended accordingly, and he sent her to the world of the crocodiles. The parents feverishly tossed in the agony of reuniting with their daughter,

they visited her, and they were pleasantly surprised to see that their daughter was wedded with the commander, and she had a baby girl and she developed all the features of crocodiles and living there comfortably. The parents of Jani also acclimatized and developed the habits of crocodiles and physically transformed with scales on their bodies and wagging tales. They relished the food and enjoyed the company of the crocodiles. Notwithstanding, the loss of their human traits, they sent for Bilal who also joined them and in the world of the crocodiles he grew partially in the same ways and days. Umar was adamant to remain in his present human self and he visited that place along with his own buttermilk and bread as he despised the food of that alien world. Being self-conscious, he perceived the changes in Bilal and hastened to fold back for the home. Bilal lost consciousness and Umar carried him laboriously on his weak shoulders. He feverishly prayed for rain to wash away the green scales that have grown visible on their skin. It rained and both enjoyed themselves and drenched themselves to wash away the filth from their bodies. Reaching home, the crops and the Gulmohar tree greeted them with their lavish greenery.

The Gulmohar tree has special significance in three tales as it goes from leafless barrenness to the flame red flowers and thick green foliage. Gulmohar with scarlet red flowers and green foliage has special symbolic importance to the author.

4. History and Significance of Gulmohar Tree

Tracing the history of this tree to link the symbolic significance with the origin of the tree, the researcher is embraced by the details mentioned henceforth. Gulmohar was discovered in Madagascar by Winsel Bojor, a botanist and it provided flamboyance to the streets of Bengal. Its hot red flowers with flame like appearance have acquired sacred place as the symbol of love. A Bishop added to the significance of it by associating it to the sacred sacrifice of Jesus the Christ. His description of Gulmohar stands as the scarlet red flowers associate with the blood of the Christ,

which was sprinkled on the Patel of this tree giving them the ultra-red color. Keeping in view the vitality of Gulmohar with flame red flowers, the significance of homeland and the metaphor of Gulmohar accentuate it to a considerable level. It consolidates validly our point of the imaginary order in which the ideal I of the author and characters both lives and flourishes respectively in the indigenous realities of Pakistan like the exuberance of Gulmohar (Natesh, 2013)

5. Dynamics of Imagination and Ideal Self of Characters in Folk Tales

In the first tale, Usman guarded the fields of a farmer in the scorching sun, and he did not find any cool shade until he discovered a Gulmohar tree that provided him shade and comfort.

“He walked a little and came to a Gulmohar tree, flowerless but green enough to offer shelter. Beside the tree was a pond, which seemed to have filled up recently with the rainwater, though it hadn’t rained for days” (Hussein, p. 3).

The significance of Gulmohar and the description of the surroundings which placed Usman in the middle is clearly showing the romance of the authorial voice with the native settings. The mention of Usman’s lunch with eastern habits again associates the author with the world of the indigenous realities more vehemently. The pancake, buttermilk and pickle are local lunch items found in the rural areas but equally relished by the urbanites of Karachi. The author takes Usman in the middle of a rural setting, the magical reality of the talking frog unfolded which summarily amazed Usman, and he shared his stale food with that frog happily. Stale food and rescind buttermilk that Usman shared with the frog made both happy but the dream of gold coins afterwards as he was drowsing under the tree and translation of the dream into reality as he found the gold coins piled up beside him added the mundane worries to his placid life. Although he felt positively happy, the story of coins has snatched away the peace along with the idealized existence

of the imaginary order. The coins and urge for money landed Usman in the symbolic world of pleasure and comforts but it deprived him of internal peace and tranquility. Although Usman's aunt, a usually annoying creature, became happy and prepared better food but the frog deprived him of his company. Usman's financial struggle and laborious work befriended him with frog, but the turn of fortune denuded him of that frog and internal peace as his song echoed feverishly in the remote barrenness without any effect.

“Frog, frog feast on sweet bread.

Wash down with milk.

Millet and barley, corn and wheat,

Frog, Frog come eat your fill!” (Hussein, p. 9)

The dream of gold coins is a signifier that creates the urge for getting out of the rot of poverty-ridden life and enter the realm of pleasure and excessiveness and hence Usman loses his contact with the indigenous realities and finds himself in the troubles of the modern money obsessed world. The pond dried and the rain refused to fill the dry pond and the tree was bereaved of the green foliage. The symbolic order of the Lacanian three registers is an elusive existence in which chain of signifiers connect like quilting buttons to shape a reality deprived of the solid concrete reality of the signified. Hence, Usman sings and sings for the return of that imaginary order which existed before the dream of the coins of gold, but that world has disappeared only reducing him to nostalgic singing of his song.

The second tale is of Rokeya and the wild deer which she befriended for thirty-three days and on the last day it was taken away by the owner of the deer leaving her reduced to sentimental rupture. She intensely felt for the deer until her mother intervened and told her that such a wild creatures cannot be made into a pet as they always escape inheriting us the pain and regrets. It is

also a symbolic tale in which the character of Rokeya, which was Lydia previously, and her entry into the world of Usman brought intense pain. Although she was awkwardly placed in her imaginary order as, life was bristled with issues and the sentimental ruptures that have triggered the search of another world. Her relations with Usman have intricately involved her into the symbolic chain of signifiers, which she illusively chased for some respite. Nevertheless, the advice of her mother sounded more dominant as Usman left her to connect back to the realities of Pakistan “You should not make pets of the wild things Rokeya’s mother said” (Hussein, p. 11)

As the urge in both Usman and Rokeya to connect, back to the idealized world of the imaginary order is always formidably strong and Usman felt the heat of this desire hence he divested her of love-drenched response and returned leaving her in the halfway in the life.

The third tale is of Umar Bilal and Jani who were enjoying their routine game and their ball search brought them to a wild sleeping crocodile. It exposed them to the world of crocodiles. Jani rendered her willing sacrifice and parents followed her, but Umar remained stubbornly adamant to remain in his world of humans and refuse to change himself. “Give me to the river creature, if that is my destiny” (Hussein, p. 9)

The children were happily enjoying the pleasure of the imaginary order of indigenous realities. Their game and fathomed relation with native society were nourishing themselves with all the activities when an abrupt twist in the tale landed them in the hot waters of the symbolic world of magically realistic crocodile’s kingdom. Hence, physical as well as psychological changes ensued. Although Jani and her parents acclimatized themselves with the new reality and accommodated the changes that occurred in their body shape and psychological self but deep in the fathoms of their heart, they had the desire to annex with the world of imaginary order in which

they were comfortably placed. Jani's newborn was accustomed to the world of crocodiles and Jani adjusted to this reality with her household chores and expressed her love for the child by sewing a dress of gossamer for him. The author artistically weaves the tale of the two worlds the native world of Pakistan is equated with farming ponds and trees. Whereas the crocodiles' world of scaly skin is foreign world in which the immigrants' labor to annex but the urge like Bilal and Umar remains essentially strong to re-connect with the native land of farms, ponds and Gulmohar trees.

Umar saw Bilal's skin turn greener every day. Take me back to the river, the sick boy told his brother. Nevertheless, you are too ill to travel. So, carry me to the river on your back, Bilal said. I need some bread from crocodile land. Or I'll die. (Hussein, p. 10)

The above lines tell us the intensity of the desire although the new world is denting on the identities both physically as well as psychologically but the urge to quench the desire for luxuries is more powerful hence the characters urge to live in confused world.

Some of the characters have instinctive allegiance to the lands of their origin and Umar is an epitome of such a quality as he resiliently refuses to accommodate in the world of crocodiles. His rapport with the native realities is vitally essential; hence, he struggles hard to save his family from the alien world of crocodiles. He is habitually related with the farms, ponds and green trees that shape his imaginary mirror stage association hence he carries Bilal on his back to save him from the physical assimilation into the world of crocodiles.

"My bread will soon finish, and I have drunk all my milk. Come home me now Umar said. He circled his brother's wrist with his fingers. Come away before we grow tails" (Hussein, p. 26)

The lines confirm our contention that Umar is not willing to be imbued in the newfound reality; therefore, he feverishly aspires and struggles to get back to the imaginary order of mother like association. The imaginary order promises him a comfortable native existence.

For thirty-three days through clouds and wind and rains and thunderstorm, Umar swam across rivers and walked across fields with the weight of his brother Bilal on his shoulders. The muscles of his arms and legs were seized with cramps. The palms of his hands and the soles of his feet were studded with thorns and gravels. At times he thought he'd die of the fatigue. (Hussein, p. 30)

The intense urge on the part of Umar to feel the mirth of reunion with his ideal self can be perceived from the description of his labor mentioned above. The uncompromising craze to relish the idealized imaginary order Umar moves through both emotional and physical labor. The dread of assimilation into the crocodiles' world and loss of identity and connection with indigenous realities pushed him vehemently to free himself and his brother from the clutches of crocodiles' world.

O! Master of mercy, he whispered. Land us home. In addition, let the rain wash away the green scales from our skin. On the thirty third day they saw at distance, the palm tree and the Gulmohar that marked the boundary of home. (Hussein, p. 31)

Home is a signifier that connects Umar and Bilal to the native world. The desire of merger into the local world is intense and the prayer is extremely condescending as it was heard by the skies, and it rained on them to wash away the dust and dirt of the newly found identities. Similar intensity is shown in the diaspora in general and Hussein to connect with the native world. Husain is dynamic enough to portray both the worlds in these tales. The indigenous world of farms, ponds,

Gulmohar trees and the rain and smell of muddy field are always strong reality, and the world of crocodiles and gold coins also attract ravishingly but the authorial voice disturbs any equilibrium in the favor of the native realities. Hussein's deep-seated nexuses with the native world vividly shows the Lacanian imaginary order of the mirror stage as the urge to connect with the imaginary order of the mirror stage always is strong.

The folk tales provide Hussein with the foundation on which he builds the story of the culturally diverse worlds. He uses love as the only saving force, which can effectively bind two worlds into an attention-engaging story. The symbol of Gulmohar, which appears in the tales as a metaphor for convergence amid all the divergence, Hussein uses it artistically. Folk tales rooted in the rich tradition of rural Pakistan stand for the spiritualism and power of love to unite the physically displaced people. Although it does not get "the Gulmohar tree" as a symbol of love but the exposure to the scorching realities of the two worlds manage to unite the love of Usman and Lydia under the shade of *Another Gulmohar Tree*. It is all about reposing trust and deep-seated love for the traditions of rural Pakistan that compelled the author to use the folk tales in the making of a love story of two worlds. The psychological association of the authorial voice and the attachment with the country of his origin shows the imaginary order of the Lacanian theory of three psychoanalytical registers. The authorial voice seems overtly confident in association of the tales with the indigenous realities.

In the analysis of the story of Usman and Lydia turned Rokeya, the authorial voice, and its sentimental and emotional adherence with two differentiated worlds will be keenly seen and discussed. The author's imaginary order of first recognition like analogous child that stumbles upon the mirror to give himself a sense of identity in Lacanian psychoanalysis, will also be roped in for analysis. The author's inclination and his interest in the dynamics of the two worlds existing

apart in all forms and shapes will also be perceived with sensitiveness that lives deep in the heart of setting and plot description. Although Hussein stays sensitively consciousness and economical in the allied description, but his prose gives enough information about his nostalgic voice as he describes the setting of Karachi in particular and south Asia in general. This nostalgic affinity will shape up for the imaginary order and the ideal “I” and the subjectification that is constructed in delineation of plot, narration of the setting and character description.

Along with the authorial voice, the characters, and their comfort zone as well as the nervousness will also be explicated in the light of Lacanian theoretical framework. Usman, the protagonist stands upright and makes himself conspicuous when he is asked to address the audience in the senate Hall of Oxford University and he appeared in the national dress instead of imported suit. His dissenting voice on the issues pertaining to the division of India and thereafter was not only loud but effectively and tactfully dealt the discussion. The resolute confidence in his voice and appearance added to the affiliation with the imaginary order and ideal self as per the Lacanian claim. Despite of the fact, that London offered him better opening both financially and emotionally, but he preferred to return to Pakistan. In the symbolic order, the realities are constructed by the chain of signifiers, which have almost no relation with the signified hence it encourages nervousness and creates the gap of lack. Therefore, the character of Usman does not assimilate himself with the symbolic world rather he longs intensely to repatriate himself and converge in the indigenous world.

The character of Lydia Javashvilli develops interestingly from a mere face in the crowd to the essentially vital character, which has the pristine traits of assimilating with Pakistan’s reality culturally, religiously, and linguistically. She changes for love and that change was holistic it was not partial. A complete shift in her ways and days united her with the world of Usman. It is

admittedly painful to imbue oneself in the alien world, but Lydia has the resilience to withstand the psychological and sentimental pangs of this change. Identities are fluid and people keep on craving new identities and relinquishing the old ones, but the case of Lydia is uniquely discernable as she places love above the questions of self. Hence, the meaningful changes in her personality will also be discussed in this journey of research.

In the conventional academic approach, cultural studies would have been annexed to critically analyze the making of folk tales. Identity paradigm would have been engaged to explain this experience of the authorial voice. This research study has fairly tried to build on a different academic approach as it uses the lens of psychoanalytic theory to explain folk tales. Culturally rich and entwined in the local settings, these tales provide sufficient evidence of author's intimate association with the native realities. Symbols and metaphoric significance of these stories are also explored and academically related with the proposition of dynamics of imagination.

6. The Dynamics of Imagination in the Authorial Voice and the Lacanian Mirror Stage

Keeping in view the first question, the research will use the authorial voice, its association with the two worlds i.e., the Pakistan's realities verse the post war London's world, and the two worlds are seen through the imaginary and symbolic order of Lacanian three orders of psychoanalytic theory. The setting and plot that pertains to Pakistan is equated with the imaginary order as it belongs to the nostalgically comfort zone of the author and the English world which is nervous for the characters as well as the authorial voice, and it is seen through the lens of symbolic order.

In stringing together, the events of the love story of two characters, otherwise existing apart from each other, the author places Usman in the center stage, uses his identity as a standard to measure all the encompassing details. Usman's dressing, his language, his demeanor, his confident

defense of the new nation, his public conduct, and his ambitious disposition, all show the keen observation and deep association with the indigenous world of Pakistan, somewhere in the distant heart of authorial voice. In the socialist seminar in 1949, the author provides all the above subject positions to Usman to place him in the imaginary order of the Lacanian three orders of the psychoanalytic theory. The child like association with the imaginary order and first identity in the authorial voice is candidly visible in description of Usman in the socialist seminar in which the candidates from different countries defended their point of view. The author describes Usman in native dress to trigger the quest for the solid identity in the native land.

He was in the national dress, a long black coat with high cropped collar, fitted waist and slit on the side, worn over a white shirt, its cuffs emerging from under his coat sleeves and voluminous white trousers. He had a tall black woolly hat on his head. His shoes, she noticed were laced and western. (Hussein, p. 36)

The author in his description of Usman makes it vehemently obvious that somewhere deep in his heart, the author feels intense emotional nexuses with Pakistan. The defense of newborn Pakistan in the face of erudite Indian speaker who had been fanged with abundance of force and impetuosity to ridicule this new country was incredibly strong. The authorial voice is significantly biased in the favor of Pakistan that young Usman is given adroit words and powerful expression to defend his country and impress Lydia as well. The author accentuated Usman as he cast an alluring impression on Lydia who had never been in conversation with a dark foreigner. In all that adventurous maneuvering, the author never compromises on the markers of identity of his protagonist as he shows him nervously hesitant in making frank contact with a woman. “in turn he, who had largely avoided contact with foreign women before, was drawn to the friendly manner and clear, low pitched voice of this forthcoming shy young woman” (Hussein, p. 37)

In delineating the character and the subject position of him, the author feels for Asian dignity and codes of masculinity as Usman supports perfectly defined mannerism deeply associated to his Asian background in his introduction with Lydia. In his nervousness Usman remained hesitant to pronounce her name and called her Miss Joshili, which Lydia being a bold and overflowing with excessive confidence corrected and permitted him to call her Lydia. Usman, despite her adventurous moves and audacious confidence remained perfectly defined in his attitude and conduct. He never invited her to use his first name to address him as he was staunchly placed in the Asian mannerism and moral standard. “He took her extended hand, but he didn’t ask her to call him by his first name, which was relatively easy to say” (Hussein, p. 38)

When Lydia in her hilarious ecstasy introduces London Museum to him the author positions Usman in the center and Lydia is made to live up to the defined standards of Usman. She keeps a minute eye on his aptitude and disposition in her introduction of the city. The authorial voice in the construction of plot stands with the indigenous realities like the imaginary order of Lacanian theory of psychoanalysis because the comfort and idealized association that resides deep in the heart of authorial voice and it is hard to compromise for the illusively symbolic world of London.

In the making of Usman, the protagonist, the author uses his profundity of knowledge about indigenous realities and the social customs, norms, and rituals. Usman’s early childhood was marked by continuous fluctuations, turns, and twists of fortune as Usman’s mother died when he was very young and father refused to own him, so he was made to live with his maternal parents. Having obtained his basic education from his grandparents in Arabic and Persian, Usman developed keen interest in learning of poetry and literature. As his grandfather bid farewell to the mortal self, he was sent to live with his father in Rawalpindi. His strained relation with stepmother

and siblings did not give him comfortable living hence he remained as an alienated forlorn character. As per the local customs and ritualistic norms, his father was not benign enough to accommodate him and he sent him for work. Usman took along the books of his grandfather to quench his intense thirst for literature hence he vastly read the Persian and Arabic poetry and tasted the Urdu poetry of Ghalib and Mir.

In the description of his early childhood and his educational journey, the author is defining his ideal self and also his subject position. The abundant love for Persian, Arabic and Urdu poetry and literature places him amid the local identity markers. The imaginary order of the mirror stage in which the child positions himself before the mirror and perceives the ideal self is obvious in the description of Usman's phenomenally adventurous childhood. The author develops all the characteristics of Usman with the approach to showcase the indigenous cultural, religious, social, and geographic realities. Usman's marriage to his cousin was reluctant one with some sordid sentimental brokenness moving along with the further complications in life. In the feudal land, holding families, male child is essentially important as he inherits the property, so Usman was to procreate a son for the family so that future of property be secured. This cultural norm is elaborately described by the author to position Usman as a subject in the mirror stage and the concept of idealized "I". Although he had no matrimonial bliss and his relations with Naimt Bibi were soar enough to move him despondently out of this relation as he had farewell to that home and went to Lahore to carve his future in poetry and literature, which had arrested his passionate attention. Having left Rawalpindi, he also renounced the dialect of the language and from Lahore to Delhi he moved on with his interest and maturing himself in his poetry and prose. As British colonialism left indelible prints on the identity paradigm of the south Asian people, Usman also felt the heat of massacre in Jilinawalla Bagh. Being audacious and candid he bitterly criticized the

gory drama of killing and subduing so he was jailed for his rebelliously candid attitude and his anguish is vividly present in his poetry and prose respectively. Having conscientiously criticized the conscription for the Second World War from India he left Delhi for Lahore.

Although the author places the Lacanian ideal self in the indigenous realities, but the turns and twists of events had sufficiently inculcated the anger in Usman and this anger is manifestly present in his writing and Lydia clearly perceived it. His literary endeavors were deeply associated with native identity and Pakistani culture as he attempted to write about London, but the greyness of the surroundings inhibited him in his portrayal of the city that sounded life less to his eye.

“He had written a little about London; pinched, shabby and hag-ridden with post war austerities though it was, it still remained a city where people would save on necessities to buy themselves a book a ticket for film.” (Hussein, p. 44)

Although, third person narrative is used to depict the dreary picture of London, but the authorial voice is also not having the serenity and comfort in the realities of its adopted land and finds it arduously difficult to adjust in the world of Europe. Sharp sense of detachment with the world of residence and keen sense of belonging in the land of birth stands at the heart of diaspora literary endeavors. It brings in the transcultural world in the macroscopic limelight and positions the author and characters nervous in the symbolic order of the European world. On the other hand, Usman intensely feels for the homeland, and he finds mother like association with the realities of Pakistan. Although the roughness of social, economic and cultural existence are painful, but he finds the music of nativism in this roughness hence perceives the pains of being away from the home.

Distance had only sharpened his vision of the land he'd left behind. In the writing of his native places the looser, rougher language of his youth would come back to him, more musical and fuller of metaphors; he was experimenting with the stories composed almost entirely of the dialogue, to allow his characters to speak in their own voice. (Hussein, p. 44)

"To speak in their own voice" is a phrase that speaks voluminously about the deep and wide association with the social realities and the comfort that he perceives in the indigenous existence of Pakistani reality. It is the comfort of the mirror stage identity that always engages nostalgically the characters in particular and the author in general and the authorial voice indirectly puts these words in the mouth of characters to solace the intense urge of identity in them.

Usman's literary endeavors move around the independence of Indo-Pak and the tragedies that unfolded there. He is defining himself in the coarse and harsh realities that encircled the independence and the large-scale migration and the ideological divide carving new identities for the Indian people. The sense of religious identity, which became predominantly vehement and encompassing, is also interweaved by the author with true artistry. In placing Usman in the world of London the author perceives the nervousness and acute sense of alienation as the symbolic order is hard to manage and incorporate keeping in view the illusiveness that the Lacanian symbolic order harbors. London with its hectic busy life and chilly winter gives a hostile reception to Usman and snow becomes a strange thing to him.

The first time I saw snow here; I drew my curtain at 7 in the morning and it was coming down in flakes as big as the palm of your hand. The trees were capped in the snow, and the tops of buses and a man in the coat went by looking like a walking snowman. And another

with umbrella, looked like a snowy scarecrow, I went to work in that weather, slipping and sliding. (Hussein, p. 45)

The snow in both stark reality and in metaphoric sense is cold as it evaporates the hotness and vitality from relations and snatches away the ambitiousness to work. In the geographical realities of London, Usman is in an awkward place and the longing for the homeland becomes intense in him. Similarly, the authorial voice is also not comfortably connecting with the identity of the adopted land and desires to reunite with the indigenous world of Pakistan. When asked about his stay in London Usman draws blank as he would hardly manage to put up with this cold world for a year and permanent settlement and compromise with the sense of identity and ideal self is fairly difficult task for him. "And what would I do here" (Hussein, p. 45)

This phrase clearly shows his inner blankness in the alienated world. Adjustment in that world is utterly difficult as the sensitive people like Usman have hypersensitivity to the ideas of identity and subject position hence the mother like mirror stage and the imaginary order is passionately loved and longed for and the symbolic order of complexities and intricacies is evaded. In the world of symbolic order, the realities are difficult to connect for Usman. The cultural, religious, social, geographic and linguistic identity of imaginary order and ideal self, haunt him manifestly as he says: "I just couldn't convey the voices in my head in English" (Hussein, p. 45)

In the economical introduction of Lydia, the author also brings out the rituals and norms of culture and society hailing from European reality, and the brokenness is meaningfully present in that introduction. She is well acquainted with the language of colors and knows the balance of colors in sceneries and painting but the colors in her own life are greying rapidly. She is hastily attempting to tie her knot with the world of Usman for the identification and solace from the

harshness that she feels in the broken relations and warped out of shape existence. Her half Georgian father with prolific career in banking and agnostic belief in orthodox catholic religion and her Scottish mother with devotedly strong belief in Catholic Church have brought up four children and Lydia feels the acute sense of bereavement in the parental relation. She has opposed her parents to pursue her interests independently in life. She married to Mark Beecham who was officer in air force and had rich experience of war, but he remained mysteriously disloyal as he dated many women outside his marriage. Her marriage was untenable as it had many complex turns and twists. She could not formalize it as her husband was protestant and she was born to catholic parents. This religious dichotomy added to her worries as the sense of sin was strong in her mind. The marriage remained an unpleasant experience as she conceived but opted for abortion and then filed for divorce to remain independent and in her independent decision-making, she did not claim alimony from her ex-husband. The sense of guilt as she had transgressed the religious decorum twice, first in abortion and second in filing for divorce, divided her personality.

An unbiased comparison of the personal life and marital relation and upbringing of both the characters, the social and cultural position of Usman finds a better and solid foundation. It is ideologically clear. Whereas Lydia's case is diametrically opposite, as she has been through the life with fair degree of independence and wreckage of broken relations and other allied matter are bearing heavy on her shoulders. She is intensely in search of a shoulder to repose her trust and fill her internal emptiness.

Positioning of Usman in the native value system and constructing the basics of a love story with the central position to the cultural norms of Pakistan stands prominently noticeable in the text. The authorial voice is exposing its deeply ingrained love and psychological affiliation with Pakistan and its value system. Description of London and Usman's stay there seems uncomfortably

placed. Although the love saga is maturing and the meetings of the two love, starved souls are frequented as they live in vicinity, but the description of London sounds stale monotonous and grey in the eyes of the author. Usman is continuously reminded of his sense of disillusioned existence as he came only to complete an assignment and the fleeting image permanently shuddered him in his inordinate fear.

But at work or waiting at the bus stop to oxford circus or walking home from Marylebone station, alone in the villa evening that refuses to shade into the night, with his mind fixed on his return to Karachi, he would ask himself a question to which he had no answer.
(Hussein, p. 50)

Although Usman abandoned his bond of responsibilities with his birthplace and lived in Karachi which was equally strange place with all eccentrically strange faces of the crowd, moving around but the association with the local Pakistani culture and value system is unimaginably vital to him hence, he intensely wants to reconnect with Pakistan. Usman's strong link with indigenous realities and subject position amid the value system that encompasses him is clear of the imaginary order of the Lacanian theory of psychoanalysis. Even though he was residing in London and had better chances of both financial and intellectual grooming, but the weirdness and sense of alienation frequently overwhelmed him, and he raised questions about the city and his affiliation with it. Lydia was the only soul that provided him with some vitality and effervescence in the grey surroundings.

No he would reflect, she was a friend and someone who, a stranger in the city of and oddly lonely like himself, had reached out to him, and not out of sense of pity or even curiosity,

but in search of a companion to talk to, all through the long damp late spring days. (Hussein, p. 51)

On his departure from London to Karachi, Usman was in perfect composure. His isolation and disillusionment with the geographical and other realities of London was going to end, but the sapling of love that he planted in the trouble-ridden heart of Lydia was feverishly looking for some promise to grow into a tall, strong tree. Usman was not keenly interested in developing and fortifying the relation as the question of age difference and value system would not allow this relation to mature into some viable position. The deep association with the cultural traditions of Pakistan put questions of age and responsibility of his two sons and other such miscellaneous responsibilities seriously. These questions were handed down to him by the traditional Pakistani society and they would hamper him from this adventure whereas Lydia was not entrenched and connected with these essentially vital values, and she was pressing for some socially acceptable name to their relation.

Even though I have been separated from wife for longer than I ever lived with her, she and my sons are still my responsibility. I cannot offer you anything. I don't feel I even have the right to speak to you of affection. But I'll never forget what you have given me. I was alone, a stranger in a strange country, I felt like a ghost in the rain and the cloud and the snow... as if I didn't have presence or even body and you... you drew me out of myself, you brought a little brightness my life. (Hussein, p. 52)

Usman's extreme disillusionment with the symbolic reality is visibly strong in the above lines of the text. The realities of the symbolic world are proving to be an uncomfortable existential burden on him as he refuses to connect affably with this grey world of isolation. His sense of flimsy

annoyed association with London is further aggravated by the hostile weather and geographic realities, as he seems to be irritated by the snow and cloudy weather and the same is reflected in the temperament of the city folks. The scenery of London that paints dull picture of the city, with life and the hustle and bustle and the noise that stands as the evident proof of the liveliness were abysmally missing there. The adjectives like dank, monotonous, morose architecture stand the viable proves of the disenchantment of the authorial voice with the city. Nothing seems to attract him, as he feels annoyed by the cultural as well as the existential realities of the city. His intense desire to reunite with his own cultural and social world was exceptionally formidable; hence, he felt the sense of up rootedness in the world of London. He was psychologically unable to annex and adjust.

But he hadn't once pretended he wanted to stay on in England. He found the city dank and its architecture morose, and most of all he hated the leafless winter. He even complained that the wet green of London parks was monotonous and summer days that ended hours after the 6 o'clock sunsets he was used to be far too long after ominous darkness of the cold months. (Hussein, p. 53)

Even Lydia used to feel the intense disenchantment of Usman in the complex symbolic order of the first world of London. She staunchly believed that he would place himself in his own indigenous world and live more comfortably hence, she suspiciously believed that Usman would return leaving her in the lurch. "She didn't doubt that he saw his future in his own country, among his own people, speaking his own language." (Hussein, p. 52). Usman's journey in the alien world was positively awkward and his connection with foreign realities of symbolic order was uncomfortable. He was squarely occupied by the confusion. His imaginary order and idealized existence and subject position were incessantly challenged by the values and norms of the

symbolic order. The gap was created which tormented him poignantly. His experience of religious identity and religiously defined eating habits and social definition were so prominent that it became literally hard for him to compromise with an existential self in the world of London. The boldly defined religious value system was adamant enough to accommodate and adjust him in the world of Lydia and London respectively. Usman remained meticulously scrupulous in his eating habit as he avoided eating bacon and pork although he was not practicing Muslim but the profoundly deep association with the religious norms inhibited him from convergence.

Usman remained uncompromising in the religious identity as he remained positively associated with other social norms of indigenous self. Recognition into the imaginary order of Lacanian psychoanalytic identity has the deep association for the protagonist hence the authorial voice in construction of the basics of plot remained extremely cautious to maintain the cultural identity of hero and constructed him on the strong value system.

He wouldn't touch alcohol, preferred not even to enter a pub, as for food, not only did he avoided every part of the pig, but would keep insisting that bread, biscuits, ice cream and various other foods were tainted with its fat. As a consequence, he lived on fruit and cereals, except when they could eat Indian food. (Hussein, p. 53)

Usman's nativism and sense of identity in the value system of Pakistan is painted with indelible colors, which refuses to fade or converge with the customs and tradition of London. Indian nativism is manifestly strong in him as he used to search for the Indian food outlets and did not allow himself to change with his ideological concepts of eating habits and sense of religious prohibitions and permissions. On the account of his social standing, he deliberately avoided the company of Lydia among his Indian acquaintances as it used to put him in uncomfortable position.

Once he was in an Indian restaurant with Lydia and the whispers of crew and other people really put him in an awkwardly strange position, and his embarrassment on their guesses of Usman and Lydia's relationship was vividly visible on his face. In the restaurant, he maintained considerable distance from Lydia to avoid the shame that he felt by the gestures and whispers of his Indian acquaintances. The intimacy remained in the confines of moral decorum. On the hind side, Lydia was also in guessing spree on the equation of their relationship as she was suspiciously eyed as just a time killing fellow. The oddity of the rapport was visible as they were yet to reach a conclusively compromised position and converge into an intimate and socially acceptable relationship. Her friend Jack who eyed them together cracked a joke and said that they were the perfect match for each other and must hasten to name their relation.

The confusion and uncompromising stance of Usman on the social norms and cultural values that resided deep in his heart was not allowing him to reach for the outstretched hand of Lydia. It was also essentially important for the love relation to mature into some socially acceptable status that Lydia showed compromise and solved the puzzle. As the suspicions and doubts abound on their intimacy, the author puts in the apt remark to define their tangled relation and confused existence. "Puzzled angles visiting earth on holiday, lost until you finally find each other" (Hussein, p. 54)

On the eve of his departure from London to Karachi Usman felt piercingly the heat of emotional gap as he remained unable to associate with proverbial Other of Lacan and sacrificed his love at the altar of value system. They remained together that evening and kissed each other in an intense longing for intimacy. Although they remained together for a night, but the defined identities and compartments of self were, strong enough to desist any attempt for convergence hence they compromised their love for the identities and promise to stay in touch through mails

and letters and in the morning the pangs of separation were intense, and they exchanged their addresses. Usman's exposure to London and the binary of value system is intensely brought in the focused. Usman's imaginary order and the fundamentals of identity are perfectly distinctly defined by the indigenous reality of Pakistan. The author positions him ideally in the local norms and cultural values hence it forms the imaginary order in which the child defines himself and this sense of self and subject position is always deeply ingrained in his unconscious self. It programs his identity paradigm and instills deep the consciousness of adherence with these solid definitions. Usman's visit to London failed to allure him in any convincingly strong sense of being. He remained uprooted in all the aspects of living. Although Lydia opened a sentimental chapter yet she also uneasily admitted his alienation in the environs of London. All the identity markers became substantially sharp to make his perception of London as the symbolic order which is perfectly unsuitable to annex with. Notwithstanding, the glitter and glitz of the first world in which values and identities have been reduce to nominal existence as the sharp sense of religion and social position are on the decline. Usman upheld the flag of his defined and determined value system and even sacrificed his sentimental nexuses with Lydia at the altar of norms and rituals that gave him idealized position of subject as "I".

On the hind side, Lydia is flexible, and the pen of author portrayed her with words of compromise hence she comes to Pakistan with a resilient urge to unite with Usman in the matrimonial bliss. The author goes back in retrospection as she narrates her adventurous endeavor to travel to Pakistan and compelled Usman to accept her as his bride. Lydia shows excessive flexibility as she learns the holy Quran and reads about the life of prophet's wife Ayesha from a book to have better adjustment in the world of Usman. Being displaced from her imaginary order and first impression of self, she comes to Pakistan to define herself in altogether different value

system. She changes herself holistically to adjust and acclimatize with the existential realities of Pakistan.

Reading the Marmaduke Pickthall translation of the Qur'an she bought the life of Muhammad and even with more interest the lives of Muslim women. Nabia Abbott's the beloved of Muhammad and Margret Smith's tales of the mystic Rabia of Basra. Studying Urdu or (the Hindoostanwey as her teacher told her) with retired red faced major Macgragor who, when left Hinjer as he lovingly remembered it, had lost most connections with the land in which he'd spent his youth, and longed to share the language he'd learnt so intimately. (Hussein, p. 56)

Lydia compromises her identities and value system to join him. She studies holy Qur'an, also lives of the Muslim women, and altogether changes herself to fit in the Usman's world. The authorial voice does not fast anchor her in her values of society, rather she remained loosely annexed with all the identity markers hence it is convincingly easy for her to alienate herself from her imaginary order of idealized subject position. Her craving for love splintered apart all fitters of norms and culture and she reached Karachi to marry Usman. Although Usman was shocked and awe stricken when he received her letter to receive her from a hotel otherwise, she would board for Bombay. In order to create space for herself in the heart of Usman she abandoned her all defining markers and totally absolved in the world of Usman. Usman hurried to the hotel with some flower bouquet and jasmine garlands, which are sold outside his office to greet her. She is oddly dressed in men's cloth and looks taller and thinner than her regular appearance. She tells her children that they proposed three days later and then the dreary marriage ceremony followed.

Their marriage was also hued into the values and traditions of Usman's world as a small ceremony was arranged in which Usman's friend had played the role of Lydia's responsible elder. Being completely unaware of the values and traditions that she was going to accommodate in, she remained blunt and outspoken and abruptly answered that she wanted to wed with Usman. Religious norms and standards were keenly observed, as they had to arrange for witness and other miscellaneous rituals with sober religious spirit.

She would have no one act as her witness to their wedding two days later if Usman had not arranged for chowdhry Nazir Ahmed, an elderly publisher who'd become his close friend and benefactor, to stand in the role of her father. (Hussein, p. 61)

Lydia's journey to assimilate with the world of Usman was full of strange and odd episodes as she was on the long road of cultural and social alteration and in this arduous and long journey, she unknowingly made some interesting mistakes that both amused and amazed her surroundings. "And Lydia in perfectly comprehensible Urdu said I Rokeya accept. He could not conceal his surprise; the new name and the ease with words." (Hussein, p. 61)

In the description of that odd event and the cultural confusions, the authorial voice is obviously making a case for her assimilation into the world of Usman instead of converging Usman in the world of London. It is the mirror stage imaginary order of the Lacanian theory of psychoanalysis that aptly stands with idealized subject position of the author as well as the protagonist. The luxurious description of indigenous world and the ease and conviction that the author effervescently adds to the description of Karachi suburbs vividly mark the deep association of the author with Pakistani side of the story. In the struggle of the self-actualization, the characters not only travelled to Pakistan but also linked themselves with the world although it was initially

hard for them to settle but they braved the odds gallantly and managed the things in perfectly eastern style. It is praiseworthy fact that Rokeya remained positively patient and unflinchingly steadfast in her first troubles in Pakistan. She reorganized and reordered herself with such a passionate intensity of love that she never showed signs of fatigue and disheartened regret that usually accompanied such an odd love story. The author places her in all sorts of difficult and testing times but she remained rock solid to accept, remained cool calm, and collected.

Slender lizard in the grass seemed harmless enough to the country girl she had been but crested chameleon that changed colors (once she brought one in the house on a flowering branch) and monster reptile they called 'go' that she saw once on a rock and supposed was a cousin of the iguana, gave her gooseflesh. (Hussein, p. 64)

The author takes her to the bazaars of Karachi with fruit vendors and the hassle of life that moves on. It was not London with luxurious existence here; the story was altogether opposite to what she had been born and bred to. It is a life in which deprivation and luxury move side by side as the pains of excessive labor and struggle for life and the luxuriant excess of comfort always glare into the eyes of each other. The authorial voice familiarizes her with this piercingly sharp contrast as she visits the bazaars and streets of Karachi. The cultural and social etiquette of the city also oddly amused her with their strange presence.

Sugar, rice and flour were strictly rationed and meat available only five days a week but milk from the cow's udder was delivered in cans to your doorsteps and fish and crustaceans of the most extravagant sorts were sold on the stalls in the open market. Pereira's bakery in the shadow of the Roman Catholic cathedral served exquisite Mediterranean-inspired

bread, pastries and cakes which, Usman told her were made by the descendent of the bakers trained long ago by the Portuguese. (Hussein, p. 67)

Along with exposing her to the realities of Pakistan, the author also familiarizes her with colonial history of this part of the world as the buildings and some dishes of the colonial period presented themselves as colonial hang over. Although these odd appearances and pungent tastes have made them acclimatized to the local realities, but they have still managed to maintain their noticeably significant distinction. Lydia changed to Rokeya and she was making her sincerest effort to erase her past and imaginary self to adjust into the symbolic order of Usman's world.

However, Rokeya's heart felt pangs of separation from her world of imaginary order and idealized subject position, but she had been endowed with sufficient strength by her love and sentimental affiliation with Usman that she subsequently managed to weed out the thought like weeding of the garden from wild growth. "in the early days, longings for someone to listen to the stories of her new home, she'd write long detailed letters to Jack, but the letters would lie around, incomplete or un posted, and soon she found no time to write" (Hussein, p. 66)

Nevertheless, she remained hectic busy in her newfound self but she also sometimes thought of this as a dream as the ladder steps of self-actualization were hastily being climbed. Their house was constructed in the record time of eight months, and she took to doing up it with paraphernalia of assorted items, but the eastern style and cultural items made the space to the center of this hectic endeavor. She out rightly rejected the craze for western style that had been obsessively followed in the gentry of the middle and upper middle class of Pakistan's reality.

She had decided to dispense with conventional western furniture: influenced by the manner in which she'd seen Usman's arty friends decorate their rooms, she had divans

made from scarps of wood and covered those and some low wooden chest with white cotton bright swatches of cloths and pieces of rug or straw mattings brought from the local market, to serve as seats. (Hussein, p. 67)

Apart from the habitual assimilation, she also managed to insulate herself with the social reality with perfect style and elegance. She converged into the marketplaces intentionally and socialized with local friends of Usman to dispense with the sense of foreignness and the symbolic complexities hardly halted her these odd endeavors. Although they were strangely chased by awestricken eyes in their short existence in London but here, she found acceptance and regard as the wife of Usman because she never remained proverbial odd one out for the local surroundings. “Usman’s Friends accepted her easily, addressing her as sister-in-law with affectionate regard as soon as they recognized her spontaneous interest in their lives, her keen willingness to play a part in the life of their city, her hospitality.” (Hussein, p. 67)

The most interesting transition and displacement was in her dressing style. She never stuck insolently with her western style to remain noticeable and alienated from local realities rather the authorial voice while commenting her growing character keeps a keen eye on her dressing style. She remained remarkably sensitive to all the codes of life of Pakistan. Her assimilation was holistic her segregation with the west was complete and her love remained loyal and faithful. Hussein’s interest in the cultural world that rises above the compartmentalization of color creed and race is endorsed by this description of Rokeya. He is truly metropolitan in his approach and Lydia turned Rokeya stands the sound testimony of his attitude toward life. He not only managed to become ambassador of peace, love and co-existence, but also, he vociferously condemns the agenda of propaganda literature. His prose is enriched by the unbiased realities and it is always enjoyed by the reader in general and critic in particular.

But soon Lydia as now Rokeya preferably to be known, changed her foreign cloths for local apparel. She found it easier to ride her bike to shop dressed in her loose trousers and a cotton tunic. She often wore her dopatta wrapped around her forehead and knotted at the nape of her neck to keep her hair from flying in her eyes, one end grazing a shoulder, the other streaming in the air behind her as she rode around the lanes. (Hussein, p. 68)

While Usman was kept busy in his literary activities, she stayed busy in her assimilation on all levels to the reality of Pakistan. Being a writer Usman had considerable success, he left his government service to join a magazine as an editor, and he was actively engaged in the literary circles. His love for the classic poetry and his acumen in understanding and describing the meaning of classical poets and generating the relevance with existential realities was fabulously strong hence he was respected in the literary circles of his world. Usman had long been vying for professional competition with Shah Bilal another writer of minute observation and sense of acute analysis of indigenous reality. Usman was envious and sometimes jealous of his proclaimed success in the world of native literature. Usman was invited to attend a literary function in Lahore, there Shah Bilal remained in the limelight and positively stole the show with his crisp prose, and Usman was relegated to the second best, which really annoyed him. Literary world of Pakistan is also bristled with such tussles and rifts, and it was draining the energy of Usman. Having found the space in adult literature a bit stiff Usman turned to writing of children literature and his story of crocodiles and human interaction in which the human in the crocodile world developed and metamorphosed into the crocodiles got fair amount of popularity. It was also included in the folk tales related to the beginning of the novel. It is having metaphoric significance as the author tacitly conveys the message of migration of resources hence the migrated people compromised the

identities and vainly try to assimilate in the cultural milieu of the adopted lands of Europe and America respectively.

Usman is serving as a clarion call for such people who make a futile attempt to dissolve in the western world. His association with the European world failed to assimilate him and similar dilemma is being faced by the diaspora of varied origin. In the creative works of Hussein, it is an often-repeated theme. Usman is a mouthpiece of authorial voice, which finds more comfortable position in the local culture hence Usman is annexed with the value system of Pakistan authentically.

Meanwhile, Usman was immersed in the literary endeavors Rokeya was busy welding herself in the world of Pakistan more vehemently. The names of children were picked from the cultural and social norms of this part of the world and her unquenchable urge to identify herself with the values of Usman's world became more vibrant presence as she named her children Shamyle, Sadi and Rabia. Rabia fascinated her from the tales of Rabia of Basra, which she studied in her adventurous journey to Pakistan. She even adopted the cooking styles of Pakistan to showcase her diametric shift of identity. She loved to cook Pakistani food whereas her friends were equally inquisitive to learn western style as the general trend here finds more attraction in following the west. To anchor herself more viably she took to teaching in the local school of marginal prestige and found the hysteric obsession of the local parents and kids for English as the key for future success. She positively perceived it as the hangover effects of the British colonialism and their education system, which has divested the natives of ability and only English appears as the sole benchmark for intelligence and ability. Her interest in painting befriended a local female Tabinda who was summarily obsessed by the western ways and days although she was not well

educated. Tabinda ran a boutique, and she held a painting exhibition of Rokeya which achieved considerable success.

Abstract expressionism geometric forms and compositions that exalted colors were hugely fashionable here but Rokeya had little time for a trend that reminded her of dated Western modes she wanted to leave behind. She preferred the local handicrafts, embroidery and ceramics of various kinds and found the gap between the traditional artisan and modern artist dismaying. (Hussein, p. 79)

The author brings Rokeya in the contrast with a West crazy woman who are obsessed for chic, and they always tried to wear the western lifestyle to sound more fashion conscious. Jahan Bano Kazmi was the woman with chain smoking habits, hair trimmed to the shoulder and speaking strangely pronounced western English, which was more of fun than any serious concern. She also used to bring out magazine named *endeavors* and for her *endeavor* she needed illustrator and contacted Rokeya but the simple style of her did not attract Jani towards her. Rokeya's intimate interest in the local scenes and sceneries was observed by Jani with fair amount of curiosity as she did not approve of a western woman so keenly immersed in the local identity that she abandoned her westernized style.

Jani liked Rokeya's pictures, the low prices she charged and her self-deprecating attitude to her work. Locals when they discovered Rokeya Usman Ali was originally a Londoner, found it hard to believe that a foreigner could survey the local scenes with intimate and affectionate an eye. But from time-to-time Jani would say 'Lydia dear' (she was the one of the few friends who refused to call her Rokeya) Lydia dear, must you make your little ones quite so dark? (Hussein, p. 79)

In his earnest and intimate effort to bridge the differences and fill the cracks that have been created by the misrepresentation by the propaganda literature, Hussein's effort stands toweringly tall. His character of Rokeya is an epitome of adjustment and assimilation. The authorial voice in her delineation and shaping the surrounding is vividly placing its favor on the imaginary order of Lacanian theory of psychoanalysis. A child like faith is being proved by the characters and setting on the reality that pertains to Pakistan. His description of London and positioning of Usman in that reality which is equated with symbolic order is always searching for the signified. It is the quilting button like constructed world of London that construct the reality in confused links of the signifier and the signified which is hardly present in that world.

Having described the two worlds and the psychologically dynamic proposition that relates the two worlds, the author also peeps into their intellectual pursuits. It also adds to the rational that characters placed in two worlds that exist apart in all aspects of life, yet these characters have homogenous creative pursuits. Rokeya and Usman both have profound interest in literature, and both wanted to go deep into the stream of life to understand the meaning of existence. Rokeya with her painting and sense of balance in colors knows how to set the relation in equilibrium and how moderate and well settle approach can fortify and flourish the relations. Usman also writes the fluctuations of life as it existed around him to understand the stories in depth. The author shows his vast and profound knowledge of psychology in the portrayal of the characters and knows how to balance the emotions and sentimental affiliations for the balanced existence of life at large.

Keeping her interest in line with Usman as she had already erased her personal self to immerse into the world of Usman, now she also started to write and her attempt at this genre of literature was well appreciated by Jani when she wrote a story for Jani's magazine. There were two nameless characters having romance on the seaside and exchanging kisses in the company of

swirling waves and sand dust on the beach. Jani approved with some comments as she said Somerset Maugham sort of story. Rokeya shared the details with Usman in the evening and asked his permission to translate his stories in English, which he consented. She was aware of his failing skill and wanted to engage him to avoid the writer's block and the despondence that would definitely ensue. The translation activity increased their intimacy as they were alienating each other in their own defined rot of life. They used to sit together discuss the plots and choice of world with some precision and shared intimate jokes about the children and life to retrigger the love and relive the vivacity of their matrimonial life.

They spent many hours together over several evenings returning to the rapt companionship of their early years, arguing about choice of words, paragraphs tenses. Instead of translating his words literally, she would ask to retell them to her unadorned. Rokeya began to weave Usman's words, as he said them, into a single tapestry of many parables and images even richer and stronger than the tales he'd originally told. (Hussein, p. 83)

Along with exploring the identities in cross cultural world and the psychological associations of characters with their respective cultures and social norms, the author is equally sensitive to the other activities of life: the intellectual pursuits, routine life, the matrimonial rejuvenations, the life of their children and their professional interests. Rokeya joined Jani's magazine as an editor because Jani had her political affairs and frequently visited Islamabad and also had a clandestine love relation with a politician which she enjoyed on their abroad travels as in Pakistan there was every likelihood that they would be caught red handed and flare of media sensation would drag them in notorious controversies.

Although Usman did not approved of her incessant shifts and turns in career, as he wanted her to focus on her paintings. Being sensitive to the eastern traditions, Usman candidly told her that he did not want her income as he had sufficient money and believed in his own earning hand. Although her contribution to the wellbeing of the children would be a prestige for them but compulsory earning is discouraged by Usman. "He'd never ever let her feel that she needed to bring home any money; it was understood that she should do whatever she pleased with what she earned, and if she chose to spend it on the children-well, that was her privilege." (Hussein, p. 85)

Nevertheless, she annexed affirmatively into the world of Usman sometimes her imaginary order and the child-like association impinged upon her imagination as she keenly thought of London and the streets and parks that consumed her adolescence. In the depth of her otherwise ever busy heart, an urge to be associated with her world and show that world to her children became very intense. "She had been thinking, for some time of England: was it perhaps, time for a visit? Did she owe it Rabia, Sadi and Shaml to show them the places their mother had known as a child?" (Hussein, p. 85)

Although she had been in contact with Jack and her father respectively, it was not enough to her inquisitive nature she has the imaginary order association that defines the child as an individual and his sense of self. This sense of self finds nourishment and gains strength in the indigenous realities and she some time feels the sense of void being away from that world. "How would things be in London now? Her father sent her courteous messages on special occasions: Jack wrote from time to time, but he could not convey what she wanted to know." (Hussein, p. 85)

A second thought in her hectic busy schedule would some time sprang up abruptly about her life in London and the present state of it. She had been busied by multiple engagements: art

critic, Urdu learner, and Magazine editor along with the life of three children and home. She had been multitasking and sometimes in this busy routine the love and romance get buried, dusted, and same thing happened to their relation. As Usman was having bitter taste of the relentless world of literature in which his reputation was fast dwindling, his jetlag was stubbornly persisting, and she remained in her own world, their love felt the perceptible dent of this ignorance.

Somehow, over ten years of her life in Karachi, she'd become too busy with the demands of her own full day, the need to practice economies, the children's demand and wants, the hectic serenity she'd found. Her social life and Usman's had begun to diverge to the extent that there was hardly any occasion they attended as a couple. (Hussein, p. 88)

Sensitively conscious of the Pakistani traditions the author diverges their interests as in Pakistan the males have their own world which moves around the politics and their own activities and female have their own parochial world in which children and clothing and some other homely interests find sufficient occupation. Usman and Rokeya had some time together in the evening, some anecdotes, and other such mundane matters discussed. She related the story of a single mango. A vender sold it to her she used it for her still life painting. All her routine stories hardly ignited any interest in Usman, and he returned a blank response bereft of the jocund sentiment and emotional adherence. A mysterious silence has been cultivated in between them and the ashes in mouth responses from hectic buried in books of Usman really put her off, but she remained in the optimistic hope of re-energizing the lost love. Greying relations urgently needed dusting and starkly bright colors which she wanted to give and were relentlessly looking for some solution to this dryness in their relations. On the hind side of the story, Usman was also dejected and dismayed by this coldness in their relations. He rather inculcated an envious behavior towards the things, which were engaging her rapt attention. He intensely wanted her. She remained head to toe

drenched in her routine that relation's cozy comfort was scarcely realized by her. Meanwhile Usman remained busy in his literary endeavors and some of his contemporaries compared him with Camus and Zola, but he remained obstinately firm in his retreat of regionalism and wanted to be recognized by the norms and trends that occupy his surroundings instead of the foreign nameplates that hardly adjust to the local realities. "Denying Western that he influence insisting that he drew on local rather than imported traditions, he was placed in the category of his own regionalist or a man of letters who wrote for a select audience composed almost exclusively of other writers" (Hussein, p. 92).

The sharp sense of identity is uncompromisingly visible in the world of Usman. He firmly binds himself in the regionalism and indigenous realities as these realities provides him solace of imaginary order's identity principle of child in Lacanian theory of psychoanalysis. In the world of sentimental famine and dried emotional rapport with Rokeya Usman's unconscious self, threw a lost and oblivion story of a female writer with whom he had had the first crush, but he went to London, and she married to a landowner who made her into a nonentity. Usman's first novel, the amateurish attempt was also inspired by that love saga lost in the dust of time.

Additionally, Usman's passionate adherence with the local identity also cast a deep influence on his children, as he was consciously active in defining them in the local culture and social norms. He routinely monitored and actively supervised their Urdu accent as well to weld them firmly into the local identity paradigm. In spite of the fact that he was keen to root them staunchly in the local world his apprehensions were fairly strong that they would explore their English identities as they would grow into the symbolic order of psychological proposition. "Usman soon stopped supervising their lesion, wondering, not without anxiety, whether one or

both of his sons would want one day to explore their English roots and leave the country of their birth for their mother's native land." (Hussein, p. 96)

Although Rokeya had been striving hard to adjust and assimilate into the world of Usman in social and cultural scenarios for last ten years, but she remained sharply conscious of her children she imbues them into the local culture hence avoids them the dilemma of splintered and confused identity. "Rokeya seemed even keener than he that Rabia, Sadi and Shamyl should have a secure grounding in Urdu and a strong sense of cultural identity and prevailed on him to help them to master the national language." (Hussein, p. 95)

Despite of the fact, the local craze for English schooling and drilling of English world as a socially removed phenomenon in the young impressionable minds was very strong in the local schools as the hangover effect of colonial period but Usman had sharpened his sense of identity by visiting England and receiving the first-hand experience of that world.

Once local kids booed and laughed at the children for their poor Urdu pronunciation. Their Scottish maternal inheritance of some physical feature, Usman felt the mixing of the origins, and identities with guilty conscience, he consoled them. Additionally, he admonished Rokeya to keep close attention to this fact that children learn better Urdu and remain sensitively conscious of local cultural norms and traditions. Sometimes, his culture and identity sensitivity turn into obsession, hence, in dreams he dreamed of climbing a ladder that goes into another sky and left dangling in the midair, he dreamed of entering a formal occasion shirtless and without shoes and the embarrassment of wearing no trousers. All such horrible dreams were the endangered identity of his kids and their vulnerable existence that scared him intensely.

While Usman was embroiled busily in sense of identity, culture and social values of his children as he earnestly wanted to implant them solidly in the local reality, his political interest was also fading in the period of Marshal Law. He was sucked in by the sense of self in the first place and in the second tier of his ideal ego he was also feeling the loss of symbolically significant symbols of success as he compared himself with a lot of writers and creative artists and found himself lacking. The lack is the desire for Lacanian real, which escapes all description as it exists in the gap of desire. His shrinking reputation, measuredly closed circle of friends and wife growing into more of mother than his lover, were a few prominent issues that ignited the sense of alienation in Usman. In the traumatic psychological self, he sought refuge in the religion as it fills the gap of desire by replacing it with thankfulness. Usman recited Surah-e –Rahman and studied Holy Qur'an to promote thankfulness hence save himself from the sense of eternal loss. "Companionship and inspiration not dependency and duty, were what he wanted. Again and again, he had to remind himself of the words of Surah-e- Rahman, to which, as he grew older, he often turned for succor: "how many of your lord's favors will you deny" (Hussein, p. 101)

Meanwhile, Usman's nationalism and love for local norms and tradition also gained more vehemence. He unconditionally loved his newborn country, and the gratitude would flow from his face as he thought about the national identity and religious values being solidly defined by the country:

Usman loved his country right or wrong and would never ever leave it, but its soil was still pitted with the graves of martyrs and victims. The new dawn, he thought, had yet to deliver most of its promises of the glorious day to come. (Hussein, p. 101)

While he was lost in the stormy cobwebs of existence, Jani reminded him of adding another thing to the gratefulness and that was his wife, Rokeya. She was indeed a pleasant addition to the fortune and life of him. This sentence moved him deeply and he started to reconnect with his wife. Both were just waiting for this realization to re-invigorate and rekindle the long-forgotten love hence they started translation of the stories of Usman. English translation would again broadcast their cultural and social world to the audience existing beyond the walls of nationalism making Hussein a cosmopolitan artist.

Although Rokeya was honestly busy in erasing the foreignness from herself but sometimes the imaginary order of her psychic self-surged and she felt the gap of self-realization hence she reconnected with the values of European identity to solace her desire. She bought tickets for Shakespearian plays for Usman and herself. The indigenous values defined Usman so candidly and rooted him in the local culture that he absolutely declined to attend, and she watched the play with her friend.

One night, he had refused to go with her to a performance of Henry V, for which she'd acquired two tickets. "Spare me your English kings, plantagenets or Tudors, he'd muttered, a little spitefully. She went without him, asking anglophile Jani to take his place. (Hussein, p. 104)

Usman remained retrospective and nostalgic, lost somewhere in the past along with his writer's block when he discovered that his wife was actively working on the translation of his stories and the publication brought astounding success. He was also rewarded with an award for writing children's literature, and this brought the family back to the vivaciously intimate relations. The Gulmohar painted with the strokes of Rokeya had three children playing under it. It was a

symbol of their cool and calm existence along with some minor issues of life. Planning holidays, Usman realized her homesickness and asked to visit London with kids which she pleasantly rejected and preferred a visit to local hilly station. This visit was also postponed, as she was engrossed in the routines of life. "Usman realized that his wife has been away from her homeland for ten years; with all the expenses of daily living, they've never been able to afford the fare back." (Hussein, p. 112)

She was so enthusiastically involved in the routines of life that she refused this plan and postponed the plan.

Rasulain's nephew Shabbir who works for a contractor came to see me, and he says he can build a wall for us too and bring that strip of ground, which does not really belong to anyone into our garden. I want a low brick wall we can whitewash, no barbed wire or bits of glass. We could plant another Gulmohar tree to mark the boundary. You can write in its shade. Tell me, how can we go wandering abroad when there's so much to be done right here? I was thinking... what were you thinking dear? Would you mind terribly if we just stayed home this summer? We could visit the hills next year. (Hussein, p. 112)

With the fine artistic sense, the authorial voice defines Lydia in the realities of indigenous world. The author assimilates the character of Lydia in the world of Usman. This annexation of Lydia with the world of Usman adds immense confidence in Usman and his association matrix with the native world.

The authorial voice has sharply defined the psychological nexuses with the two worlds existing apart with their distinct norms and tradition. The author has been hesitant in the description of London that is his adopted home, but he remained provokingly vocal and influentially interested

in exploring the reality of Pakistan. The dynamics of creative imagination along with the psychological liking for the world of Pakistan significantly aided him in creating the character of Usman. Usman remained entrenched solidly in the values, culture, and society of Pakistan. He had the uncompromising stance to identify himself with indigenous reality. His visit to London further sharpened and accentuated the sense of self-identity. In the vast realm of identity markers, religion, society, culture, rituals, and infinitely long list of all these norms, the character of Usman is constructed with meticulous caution as he remained in the Lacanian proposition of the imaginary order and definition of the ideal ego.

His literary endeavors truly measured and situated themselves in the cultural and social etiquettes of Pakistan. He was never seen enamored by the glamour of the west as he always placed his identity in the local milieu on the top of his priority lists. In the case of children, he stayed susceptiblely conscious about their Urdu language and pronunciation, his marriage ceremony, his intellectual journey; his religious affiliation never felt the shakiness. He had endorsed the society of Pakistan amid all the crisis and issues. From folk legends to the modern-day society, he never ever preferred the west to his local identity although he struggled in the financial sphere of his life, but the ideal ego remained deeply implanted in the local reality. Hence, we can conclude the deep psychological affiliation of the author in making of Usman's character.

The character of Lydia turned into Rokeya also honestly endeavored to imbue herself in the reality of Pakistan to mature her love bond. She has been bestowed with the maturity of vision and depth of sense, so she converted not only religiously but also socially and culturally to fit into the world of Usman. The author infuses more impetuosity in her character as she willingly adjusts and enthusiastically persuades her instincts to connect with the world of her beloved. She fashioned herself on new paradigms and eradicated her imaginary order holistically to find herself in

Pakistani reality. The authorial voice has displayed his imaginary order of ideal self in the construction of these characters.

In addition to the characters and in the plot of story, the setting and description in both the worlds find that ideal self deeply rooted in the local cultural and social existence. London gives Usman very economical space as a few parks and some other such places were described, but the settings of Pakistan find more solid and confident space in this love story of two worlds. The author represents Pakistan as an inclusive society that accommodates foreigners against the stereotype that Pakistan is an inferno for foreigners. Lydia found more space and respect as the British wife of a Pakistani man. Conclusively, the author has used the dynamics of imagination in the portrayal of two worlds with an artistic balance.

7. Identity Proposition of Usman from the Perspective of Lacanian Mirror Stage

The character of Usman is partially discussed in the above discussion on the authorial voice and the construction of plot, setting and description of characters but some ideas related to ideal ego and ideal identity of Lacanian mirror stage needs elaboration. Usman from the fables related in the beginning to the middle of love story of Usman and Rokeya, is a multilayered character and he is profoundly associated with varied norms and traditions of local identity. He finds ideal “I” of the Lacanian order of imaginary stage in the realities related to Pakistan. His subject position stands distinctly defined in the value system of Pakistan and he is uncompromisingly attached to this reality. In the fable related to Usman, the coins that frog brings for him although associates him with the glitter of money and luxury, but he intensely regrets the loss of frog’s company. His stay in London failed to create a sentimental association for him in the realities of London. He remained in an intense quest to join his native world.

But he hadn't once pretended he wanted to stay on in England. He found the city dank and its architecture morose, and most of all he hated the lifeless winter. He even complained that the wet green London parks was monotonous, and summer days that ended hours after the 6 o'clock sunset he was used to be far too long after the ominous day. (Hussein, p. 52)

His exposure to the world of post-war London was not to insulate him with the brazenly bright lights and life of the first world rather it served as a stimulant that awakened his sense of identity in the local realities more vehemently. Usman in the ceremony at the Senate Hall remained in his national dress and with masculine confidence; he presented and defended the case of Pakistan. He never appeared nervous and awkward in his demeanor rather his audaciously confident conduct enamored Lydia who was a mere face in the crowd to fancy him as her love. His meeting with Lydia did not deter him from his composure as he introduced himself in a well-composed manner. London allured many with grace and charm and it accommodated them in its folds, but Usman kept his sense of self-intact above the ordinary existence.

In the retrospective study of his character, the author takes the reader to the remote rural areas of Punjab in which he was born and bred. His fluctuating fortune and the social environs that encompassed his existential self, inculcated profoundly the cultural and social norms of his native land in him. Having got his early education from his ancestors and acquainted himself with the versatility of Arabic, Persian and Urdu poetry, Usman inalienably entrenched himself and his identity proposition in the value system of the local culture. Although he faced financial strains and emotional fragmentation his father initially refused him shelter but later on, he adopted him. With all odds impinging him painfully, Usman kept his literary taste fertile. He kept writing stories

related to the life around him. On the uneven road of life, he moved with at most precision, he migrated to Karachi to broaden his perspective on life and enrich his literary taste.

However, he had a better chance of doing away with his financial strains in London but his deep association with Pakistan did not allow him to settle there. Although his romance with Lydia was an oasis in the swelteringly hot desert of deprivation, he kept his value system above all and never compromised on the standards that he adhered with, hence he returned to adjust himself in the faded world of Karachi. Lydia compromised her all identity markers to adjust herself in the world of dignified Usman. She traveled to Karachi to satisfy her love thirst. The news of her arrival made him happy, but he never became ecstatically jubilant rather maintained his decency in the face of all that. He received her and their marriage ensued. Marriage ceremony measured up to all standards of religious and social norms. Lydia changed her name, her religion, her dressing style, learned Urdu, read the holy Qur'an, and learned about the lives of Muslim women: all these endeavors were to create a substantial space in the world of Usman who was unfathomably associated with his world and Lacanian imaginary order of psychoanalysis. In self-actualization, they got their house constructed in the record time of eight months and to remain entrenched in the world of Usman, Rokeya economically decorated the house with local items to please him.

In the evening, Usman would come home to find his wife, shalwar-kameez crushed and dupatta abandoned on some chair or peg, busy with a dozen chores-Shamyl on her hip, Saadi holding a finger, Rabia, the oldest named after the saint of Basra whose story she had read and reread on the ship to Karachi, holding on her hem and attempting to help. (Hussein, p. 73)

Conventional eastern style mother with all the identity markers defining her personality in Pakistani style. She compromised her all identity markers and merged herself with the world of Usman. The author sounds vivid in solidifying the world of native indigenous realities.

In the naming of their children Rokeya also remained extra cautious as she named them in accordance with Islamic tradition instead of giving them any modern borrowed name. She named them Rabia, Sadi and Shamyle who were all historically renowned personalities of luminous Islamic tradition. Usman's literary endeavors were rooted deeply in the local realities although he had observed the western world closely during his stay in London. In spite of the fact, he did not enjoy an exceptional reputation, but he remained a considerably important writer. His novels, short stories and fables all were the projection and portrayal of the local setting and plots. In the upbringing of the children, Usman remained extra cautious as he wanted them to be deeply and widely associated with indigenous reality. Hence, he took great care of their language.

Nine-year-old Rabia, on the other hand, had mastered Urdu and was learning to read the Qur'an at Tabinda's knee) Saadi would constantly refer to masculine objects as feminine and vice versa; a book and a chair would become masculine, water and yogurt feminine. He would misspell Arabic words that used letters such as 'ain' and suad and like his mother would ask why they needed to be there since they lost their original sound value. (Hussein, p. 96)

He remained sensitively conscious of children's identity as he wanted them to learn Urdu and used to teach them as well. The above quoted lines clearly mark his precaution in the learning of his children. It was the time that the craze for English in the newly established state of Pakistan was gaining currency and the children of the upper class were obsessed with English language.

Usman was making his children familiar with indigenous reality. On the other hand, Rokeya was also finely aware of his priorities, and she fashioned and brought up her kids with a serious and sober sense of local identity. Although their intimacy dried, and love's passionate intensity evaporated with increasingly busy schedules of life as both took to their routine life yet the association with indigenous world remained strong. Usman first realized to reignite the love and the translation of his stories, and pride of performance award for him all injected the lost spirit in their relation, and they were found intimately happy under the Gulmohar tree with their children.

Usman's ideal "I" of imaginary order and the subject position that was constructed around it by the allied realities make him an interesting case for study. The researcher used the lens of Lacanian imaginary order of the mirror stage to position Usman's ideal self in the indigenous realities of Pakistan. Although Amir Hussein is a cosmopolitan writer who raises himself above the world of race color and creed, but he could not do away with his strong affiliation with the local world of Pakistan, hence the character of Usman stands the testimonial evidence of his deep association.

Differentiating itself from the set credentials of academic studies, this study engaged the Lacanian imaginary and symbolic orders for an academic study of the novel *Another Gulmohar Tree*. The paradigm of identity and the crisis of post-colonial existential experiences, oriental mindset and cultural positioning have exhaustive usage in academic analysis of characters and settings. This study is an effort to trigger new discussion in academic circles as the character is also having an extrinsic and the intrinsic self-based on psychological associations, which possesses fluctuation in the belonging. Hence, the present study is an attempt to explicate the intrinsic self as well as extrinsic self of the character and its attitudinal associations. These associations are

normally divided apart, indigenous linkage is sentimentally strong, foreign experience is nervous, and awkward which has been proved through the textual evidence.

8. Lydia's annexation with the world of Usman

In contrast to the character of Usman, the author created the character of Lydia. If Usman was obstinately eastern in his ways and days and persisted stubbornly in recognizing himself in the identity proposition of indigenous realities Lydia was accommodative and spacious enough to relinquish her first imaginary order's identity and comfort to dissolve holistically in the world of Usman. She took the gigantic step of reaching Karachi from London and living her passion for love.

At a brief unsentimental wedding ceremony, the Qazi asked her if she accepted Usman as her husband. And Lydia, in her perfectly comprehensible Urdu, said I Rokeya accept He did not conceal his surprise, the new name, the ease with words. He did not ask her to convert she'd quite simply taken the step herself, in London, and chosen a name she knew he loved. (Hussein, p. 61).

She compromised her existential values; religious, social, cultural, and geographical location to live her love. She added to the world of Usman a sense of confidence in the indigenous realities. She never stood apart and was noticeable when the question of identity came to the fore. Lydia owns passionate love for the values of Pakistan and an intense urge to learn and assimilate in totality with Pakistan, and she additionally added to the confidence of Usman in the cultural norms of Pakistan. If Usman was proud of his value system and did not want the adultery and mixture that was usually seen in the local natives, she added to his pride by drenching herself head to toe in the local culture.

Jani liked Rokeya's pictures, the low prices she charged and her self-deprecating attitude to her work. Locals, when they discovered Rokeya Usman Ali was originally a Londoner, found it hard to believe that a foreigner could survey the local scenes with so intimate and affectionate, an eye. But from time-to-time Jani would say, Lydia dear (she was one of the friends who refused to call her Rokeya) Lydia dear must you make your little ones quite so dark? (Hussein, p. 79)

She stayed busy assimilating herself in the world of Usman to give him more confidence and belief in his social and cultural settings. She completely erased herself and the identity markers that defined her as a female from London were put aside by her. She even resented being called Lydia as she remained hectic busy in defining herself in line with the world of Usman. Her character is created to make the native world and ideal subject position of the author more vehement and whelming in all the aspects of life.

In her dressing style, religious norms, education of children and house decoration she observed Pakistan's traditions. Although, on some odd occasions, her imaginary ideal self of London made her disturbingly strong urge for projection, but she tactfully dealt with such mischievous thoughts. On the question of homesickness and visit to London, she tackled Usman cleverly and presented the excuse of some important works that needed urgent attention.

Usman realizes that his wife has been away from her homeland for ten years; with all the expenses of daily living, they've never been able to afford the fare back. But my dearest Mr. Usman, she says. What a dreamer you are, first we must build an annexe to the house, which seems to be getting smaller every day. The children are growing, and we need two more rooms. Then Mai Rasulian's daughter is getting married, surely we should be giving her

something after all the years she's cooking for us and cared our children—we are the only family she has, after all.(Hussein, p. 112)

Her association with the world of Usman is complete and her adjustment into the world of Usman is passionate, hence the authorial voice weaves the plot in such way that its imaginary stage finds confidence in the native realities. In the world of Usman under the flame red flowers of the Gulmohar tree, she happily watched her children play. She created flexibility in the symbolic world of Pakistan to adjust happily. Having discussed elaborately the construction of characters of both Usman and Lydia, the researcher annexes the research gap once again for better view of mentioned details.

To conclude the above discussion, this academic research places the diasporic experience of Amir Hussein in a new proposition. The largely held belief in academic circles that creative writers address identity crisis and allied realities by using the post-colonial theory is given a new academic dimension for critical analysis of diasporic literature. The academic researchers have employed various strands of post-colonial theory in different works of diasporic authors for the critical analysis of creative works hence the approach sounds clichéd and exhausted. This research distinguishes itself determinedly by viewing the creative work of Amir Hussein through the critical proposition of psychoanalytic theory, more precisely by employing Lacanian theory of the mirror stage. The dynamics of imagination and diversified experience of the author attracts attention for critical evaluation. The sense of dual association provides differentiated experience to Hussein, and he weaves the plot, setting and characters in this versatile experience. It is his earnest association with indigenous reality that his characters feel homeliness in the Pakistani realities and nervous in foreign realities of the British World.

CHAPTER. 5

CONCLUSION

The research aimed at explaining the identity paradigm and dynamics of imagination in the novel of Amir Hussein *Another Gulmohar Tree* using the well-reputed Lacanian theory of the mirror stage, and its three orders: imaginary, symbolic and real. The research contended that the association matrix is not only a physical rather it is a psychological phenomenon. Hence, the connectivity with the native and foreign world needs analysis through the psychological paradigm. The duality owned by the diasporic writers puts them in a psychological brokenness, as a matter of affiliation both sentimental and physical remain nervous. In this transcultural and transnational association, the imaginary homelands make for intimate homeliness while the adopted lands become nervous existence for the diasporic writers of fiction. On the one hand, the duality of experience puts the diasporic writers of creative fiction, in a helpful position, as they possess larger canvas to broadcast their creativity. On the other hand, this proposition puts the diasporic writers in a dilemma of connectivity.

The adopted lands often make them feel marginalized in all postulations of connectivity. Additionally, the sense of marginalization is not only in the places rather in the intellectual spaces as well. Intellectual spaces of the west ostracize the diasporic creative writers and the sense of alienation and squeezed existence prevail in the ranks of diasporic writers of creative fiction. It owes to this issue of peripheral existence in both place and space that the diasporic writers intensely feel for their native lands. In the absence of physical connectivity with the native world, the writers of diasporic literature strive to develop a virtual relationship with their native lands through their literary endeavors. In this process of marginalization in the adopted lands, a keen sense of

belonging with the native land is inculcated in the writers of diasporic experience hence the writers of diasporic fiction develop a homeliness with the lands of their birth. They often treat the experience of native world with marked confidence as is observed in the text and context of the novel *Another Gulmohar tree* of Hussein. This duality of creative imagination needs a psychological paradigm for analysis. The research attempted to analyze the sense of alienation in the European world and a feeling for the homeland in the novel *Another Gulmohar Tree* by Hussein. It is acutely felt that both the characters and authorial voice have an intense psychological association with the world of Pakistan and extremely feel the alienation in the world of London. The native, indigenous realities of Pakistan as exposed in the novel through the setting plot and voice of characters are equated with the imaginary order of the Lacanian theory, whereas the realities of the western world in general and London in particular, are equated with the symbolic order of the Lacanian theory. Through the references of text, it is endeavored to prove that the diasporic experience of literature is not only a cultural binary rather it is a matter of psychological association and emotional self of both the author and fictional story, therefore, only cultural criticism is not sufficient theoretical framework for this description.

The fundamental objective that triggered my interest and served as a stimulant for this study was to break away from the stereotype of post-colonial critical analysis of diaspora's creative endeavors and use different lenses to analyze the dynamics of imagination. Hence, Lacanian theory of the mirror stage provided the scaffolding on which the study depended for critical study of the textual narrative. The following research questions have been addressed, keeping in view the duality of experience that the author possesses.

a) The dynamics of imagination of the authorial voice in the construction of the intricacies of plot, setting, and making of characters.

b) The protagonist's intimate association with the local native value system and alienated and disinterested presence in the world of London.

c) The character of female that compromised her identity in order to assimilate and insulate herself with Pakistan's social environment.

The study moved through the details of plot, setting and formation of characters, and critically seen the voice of the author and its nestling with cultural value systems of both Pakistan and London. The imaginary order of the mirror stage provided the lenses through which the association of the authorial voice in the construction of the plot, in Pakistan, is seen and analyzed and the symbolic order is used for the analysis of the story that belongs to London. The setting in both the worlds enunciated distinctly the metaphoric child and mirror example of the Lacanian theory as the author has been vividly comfortable and more deeply connected with the reality of Pakistan. A minute description of rural Pakistan in the positioning of the main character and the suburbs of Karachi, in situating his married and creative phase of life shows an obvious psychological association of the authorial voice with local cultural, social, and religious norms. His portrayal of the characters and the ingredients of aptitude and the attitude that shape the response to the value system is also seen through lens of Lacanian theory of the mirror stage. Although, identities are received from outside and they are imagined realities yet the association and dependence on them carve out the ideal self. Hence, the protagonist's pessimistically disinterested and disengaged attitude with the realities unfolding around him in London and his strong sense of deep affiliation with the local culture provided sound evidence to the claims of the research question.

Nevertheless, the character of Lydia was painted with the brush of greyness in her indigenous realities of London but her comfort and spirit to anchor with the world of Usman the protagonist provided an interesting social and psychological case for the study. It accentuated the confidence of Usman in his ideal self of Lacanian imaginary order of the theory. To accomplish and provide the vivacious energy to her love she compromised, and her compromise shrouded every aspect of her life. From converting to Islam, her serious and sober marriage ceremony, her accommodation in the dusty outskirts of the metropolis of Karachi, her dressing sense perfectly in line with religious decorum, her decoration of the new house, her eating habits, her naming of the children, her seriousness in educating her children absolutely in accordance with regional and religious values, to her personal habits, she assimilated herself with the realities of Pakistan. However, as per the research proposition, her imaginary order of self-identity was in the world of London and Pakistan shaped her symbolic order which is an intricately complex phenomenon to adjust as it mainly comprises of the signifiers which hardly refer to solid signified. Nevertheless, she made an appreciable effort to cement herself and perceive the world through the imaginary order of Usman.

Moving through the relevant literature for review, the study mainly focused on the theoretical framework and its application in the infinitely long list of creative fiction, as the novel, *Another Gulmohar Tree* has not been subject to any academic study, and the research scholars never saw it through any critical framework until now. Amir Hussein's other literary works like *A Cactus Town* which has been studied by a researcher for identity crisis and it has been referred to establish the proposition of the research that Hussein is an individual of dual experience and the same finds spacious mention in his creative works of fiction. The relevance of Pakistan's literature in English and dynamics of imagination are also discussed thematically and some of the research

articles and thesis, which have relevance to the literature of Pakistan, have been referred to establish the research gap. Pakistan's diasporic literature has usually been seen through the lens of post-colonial theory and cultural studies, therefore, this research is an effort to do away with this convention. The streak of colonial exploitation of resources and identity crisis that it ensued, has been substantially discussed in the thematic study of Pakistani literature in English. Along with, Pakistani literature and its thematic study, the Lacanian theory, and its usage in literature at large and Pakistani English literature in particular has also been referred to with partial details to provide the foundation for this study. The discussion on both Lacanian theory of psychology and Pakistani fiction in English established the research gap. As the theory has been extensively used to study different psychological positions of characters and thematic postulations but it is not used to study the association matrix, the research gap for the use of theory of psychology to study association matrix is noticeably placed and defined. The cultural studies with different strands have been frequently used to study: the identity proposition, location and dislocation, and sense of exile in the foreign world. The literature review established the research gap more authentically. It significantly authenticated that, association and disassociation is a matter of psychological paradigm along with the identity proposition.

In the theoretical framework, the mirror stage of Lacanian theory is discussed as it provides the lens through which the unfolding of the plot of the text is critically seen and analyzed. As the imaginary order provides the first identity to the child, it forms the ideal self of the child along with the subject position. The Symbolic order, which is equated with the foreign world of London in the research, is also considerably discussed in building the case for the study. Although the real stage of Lacanian theory remained largely irrelevant to the research proposition, it is also discussed

in the theoretical framework. The theoretical framework is also linked with textual analysis to forge the relationship of text and theory.

Conclusively, the research endeavored to untie the knot of the identity proposition in the psychological paradigm. It tried to explain critically the social, cultural, religious, ritualistic, traditional, geographical, and behavioral stance of characters, the delineation of the plot and description of the setting in the two worlds through the Lacanian theory of mirror stage. It tried to establish in an academic way that cultural theories are not the only lens through which diasporic literature is critically studied. The transcultural realities, the dilemma of displacement, the feelings of exile, the sense of belonging and alienation in the two respective worlds of London and Pakistan are also analyzed and the dynamics of imagination is seen through psychological paradigm hence it is an attempt to conclude that the authorial voice in the fictional narrative forms ideal subjectification of “I” in the indigenous world of native country and it nervously associates with the adopted world. It is an effort to establish a different from the conventions, an analytical approach for the study of diasporic literature. The research remained focused on the qualitative analysis of the interconnectivity and association matrix through the psychological paradigm. It tried to establish that association with the two worlds is not a matter of physical assimilation and disconnection rather it is more of psychological phenomenon. Further, it is an effort to conclude that both text and context have a formidable psychological connection with the two worlds, and it is always in flux not fixed and a determined proposition.

The authorial voice and the construction of the character remain in the state of becoming and they do not attain a state of being. The state of becoming continuously evolves and the association matrix oscillates between nervousness and comfortable ease. In the dynamic process of belonging, both worlds have an active role in shaping the self of the characters, making of the

plot and settings. In addition, to the dynamic process of the progress of the association, the ideal subjectification of the characters, settings and plot is traced in the native lands from which the diasporic author migrated and the interaction with the foreign world, which the author has adopted, remains nervous and alienated.

This strand of intimate association with the local, indigenous world and the nervous and estranged relation with the adopted world of the west are respectively seen through the mirror stage and symbolic stage of the Lacanian theory of three registers. Consequently, the research is an effort to establish that luxuriant comfort, and ease is always in the native world of author, and this experience is equal to the ideal “I” of the Lacanian mirror stage. As the mirror stage significantly affects the personality of a child and he feels separated self from the mother. This separation from the mother figure gives the child immense happiness and his fragile body gets a fair amount of confidence, similarly, the main character of *Another Gulmohar Tree* feels a substantial amount of confidence and positive ease in the native world. His intrinsic and extrinsic self develops, and self-actualization gets more confidence and ease in the indigenous world of Pakistan. His marriage with Lydia and the construction of house, his professional life and all prominent identity markers mature into cognizable reality amid the native cultural and physical space. On the hind side, the relationship with the world of London remained hesitant for both the main character and the authorial voice respectively. The analogy of symbolic order is aptly suitable theoretical register of the Lacanian theory of three registers to explain this nervousness and eccentrically uneasy association of the main character with the world of London.

The territorial as well as societal realities of London sounded faded and off colored to the protagonist, Usman. He remained differentiated and meticulously defined in all aspects of life. Hence, his association remained reluctant like the child who willingly disengages and distances

himself from the symbolic order. The study tried to prove that association with the two worlds; the native world of Pakistan and the foreign world of London are tantamount to the mirror and the symbolic stages of the Lacanian theory of three registers respectively.

It has been observed that the character of Lydia is deliberately given the identity traits that augment and add to the confidence level of Usman so that he may define and associate himself with the native world with ease and upright confidence. Lydia's holistic shift from the pure British ways and days to an ordinary woman of Karachi gives the native world more confidence. Lydia is making a serious effort to define her all social, religious, and cultural preferences in line with the ideal "I" of Usman. Her complete change in all physical manifestations seems to substantiate the native pride of Usman.

In addition to the change in Lydia, the author stands with Usman and his pen becomes partisan as it positions Usman in the indigenous world. The author projects himself through the character of Usman as he provides a conducive environment to him to develop his personal self. By incorporating textual evidence from the text of the novel *Another Gulmohar Tree*, the study endeavored to prove that the psychodynamics of imagination in the dual experience of authorial voice. It further establishes that confidence of the authorial voice fairly increases as it connects the mirror stage like association of the native world whereas; it becomes starkly nervous and economical like the symbolic stage of the Lacanian theory of psychology in the description of the foreign world. Thus, it can be safely deduced that the study will help future academic endeavors to explore the identity paradigm through a psychoanalytical approach. The Lacanian three register and other models in psychology can be anchored with the diasporic text for the thematic study of association matrix. Diasporic experience of the text and context have sentimental association not merely a physical connection with the two worlds. The scope for critical analysis of the association

matrix in a psychological paradigm will help particularly the research scholars and the readers in general to understand the diasporic experience in the new academic approach.

Recommendations

Although this study deals with the psychodynamics of creative imagination in Hussein's *Another Gulmohar Tree* yet there is a potent space to use the Lacanian model of psychology to study creative works of other diasporic writers as well. This study remained focused on the textual narrative of the novel and the critical study of association matrix using the Lacanian theory of psychology, but the room for more studies of the diasporic literature through psychological paradigm remains wide open. In this regard, the following points have been given.

- i) The diasporic literature possesses a vast potential for the critical study through psychological paradigm.
- ii) The identity and sense of belonging in diasporic literature, are more of a psychological association and disassociation than the physical belonging, hence the diasporic literature at large can be critically analyzed through different models of psychoanalytic theory.

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