

**TRIBHUVAN UNIVERSITY**

**Traumatic Memory and Quest for Identity in Barbara King Solver's *Animal's  
Dream***

**A Thesis Submitted to the Faculty of Humanities and Social Sciences  
In Partial Fulfillment of the Requirement for Degree of the  
Master of Arts in English**

**By**

**Buddhi Prasad Adhikari**

**Central Department of English**

**Kirtipur, Kathmandu**

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**Tribhuvan University**  
**Central Department of English**

**Letter of Recommendation**

This thesis entitled “Traumatic Memory and Quest of Identity” submitted to the Central Department of English, Tribhuvan University by Buddhi Prasad Adhikari has been completed in time successfully. He carried out this research seriously by being devoted for six months. I therefore recommend him to submit it for the viva-voce.

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Dr. Beerendra Pandey  
(Supervisor)

**Tribhuvan University**  
**Faculty of Humanities and social Science**

**Approval Letter**

This thesis entitled “**Traumatic Memory and Quest for Identity**” In Barbara Kingsolver’s *Animals Dreams*” submitted to the Central Department of English, Tribhuvan University by Buddhi Prasad Adhikari has been approved by the undersigned members of the research committee.

**Members of the Research Committee**

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Internal Examiner

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External Examiner

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Head

\_\_\_\_\_

Central Department of English

**Date:**

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Buddhi Prasad Adhikari

## **Abstract**

Barbara Kingsolver's *Animals Dreams*, published in 1990, explores the tormented state of the protagonist Codi. She suffers from identity crisis. She feels that she is outsider from Grace Arizona. She also catches up on all that has happened in Grace over the previous fourteen years. Due to traumatic memory, Codi feels aimless, not knowing what to do with her life. She is often introspective and indulges in self criticism lacking an inner sense of direction. She goes where the wind blows. Communities and cultural influences can enable Codi to connect with her past and with other people; they also help her to remember her past and reconstruct her future identity.

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## I. INTRODUCTION

The *Animal Dream* was Published in by Barbara Kingsolver 1990. Cosima Noline, a young woman unsure of her purpose in life, returns to her hometown of grace, Arizona to teach high school and care for her father. As the novel unfolds, Codi gradually becomes aware of important political and environmental issues. She also learns that the detached and cynical individualism that has dominated her life is not the best recipe for happiness. Her exposure to Hispanic and Native American culture shows her the value of the communal way of living, which emphasizes deep and lasting ties to family and to the earth. Although her life is blighted by the tragic death of her sister, Haille, Codi finally finds peace in the knowledge and acceptance of who she is and where she comes from.

*Animal's Dreams* was Kingsolver's second novel. It won high praise for its convincing portrayal of the complex, interconnected web of human life and relationship, and how this web is man life and relationships and how this web is shaped by time, memory and culture. A female protagonist whose way of living or becomes more cooperative than competitive a concern for the environment; an admiration of native American culture, and opposition to U.S. involvement in the politics of central America. Barbara Kingsolver was born on April 5, 1995, in Annapolis, Maryland, to Virginal and Wendell R. Kingsolver. Her father was a country physician, and Kingsolver grew up in rural Kentucky, where she became a writer although she did not believe this to be a realistic goal.

Kingsolver won a scholarship to study instrumental music at DePauw University in Indiana. It was at DePauw that she became interested in the social and political issues that would later inform her writing. After changing her major from music to biology, which she considered to be a more piratical subject for a future

career, she graduated magna cum laude with a B.A. in 1977. After graduation, she traveled and worked in Europe for two years before returning to the United States; she went to live in Tucson, Arizona where she still lives today. Kingsolver took on some freelance writing work and at the same time began her own fiction and nonfiction much of her own writing concerned political causes and environmental issues. Out of her work during this period came her book, *holding the line: woman in the Great Arizona Mine Strike of 1989*. This was sympathetic to the miners' cause. The novel *Animals Dreams* begins Dr. Homer Noline gazes on his two young daughter Cosima and Halimeda , as they sleep curled up close together. It is early November, the Night of all Souls in the Christian Liturgical Clender.

After a fourteen year absence she is returning to her hometown of grace, Arizona, to work as a schoolteacher and care for her sick father. Previously, she had been living with her boyfriend, Carlo and her sister, Hallie, in Tucson, Arizona. Soon after Hallie left for war-torn Nicaragua to help develop agriculture, Codi decided to move also. But as she walks the streets of Grace she feels like a stranger. Doc Homer thinks back to a time when Hallie and Codi were young children and were missing during a storm. They were rescued from a washed-open coyote burrow, nursing seven pups they wanted to save. In Grace, Codi stays with Emelina, her friend from high school who has five boys. Codi recalls the last time she saw Haille and the close relationship they had always enjoyed. She also catches up on all that has happened in grace over the previous fourteen years. Although the town is full of memories she still feels like an outsider. She recalls the day her mother died, when Codi was three years old. And her own loss of a baby to a miscarriage when she was fifteen. The father was Loyd Peregrina, a part-Pueblo high school senior. At a Labor Day weekend party, Codi meets Loyd, who is now a railroad engineer, and listens to a group of old men



talking about how Black Mountain Mining Company is polluting the nearby river.

Codi visits her father for the first time in two years. He is in the early stages of Alzheimer's disease. They communicate little, and Doc Homer refuses to discuss his illness.

Codi begins teaching biology at the high school and also discovers the Stitch and Bitch Club, a sewing group who are holding a meeting in Emelina's house. Codi receives a letter from Hallie, Mailed from southern Mexico. It is full of characteristically detailed observations. Codi and Loyd begin talking, and Loyd reveals that he had a twin brother, Leander, who died at the age of fifteen. He invites Codi to accompany him on a business trip. Doc Homer lies on his examining table in his office in the hospital basement. He is confused and can no longer distinguish between past and present. He thinks fifteen years old Codi, knowing she is pregnant but having no idea how to talk to her about it. Codi sees Loyd frequently but convinces herself their relationship is only a casual one. She takes her student on a field trip to the river. Which she finds to be extremely polluted. Viola tells her of Black Mountain's plan to divert the river, so as not to flout Environmental protection agency regulations. But diverting the river will destroy Grace because there will be no water to nourish the orchards.

Loyd takes Codi on a trip to the apache reservation and then to Kinishiba, an eight-hundred year old pueblo stone dwelling that contains two hundred small rooms. A whole village was under one roof. Homer is again lost in his memories, and his mind slides from the present to the past, he remembers the day Codi suffered a miscarriage. She emerged from the bathroom carrying a bundle wrapped in a black sweater; Doc Homer followed her outside and watched as she disposed of the dead baby. After hearing from a local resident about Doc Homer's failing memory, she

asks to take care of him but he insists he is fine. Codi celebrates Halloween by going trick or treating with Emelina's children joins the whole community to celebrate the Mexican Day of the Dead, in which everyone converges on the cemetery and tends family graves. Codi finds a grave marked Homer Nolina, and wonders why his name is so similar to her father's since she believes the family came from Illinois.

Doc Homer is disturbed by a visit from Codi, who asks whether they have relatives in grace. Doc Homer's mind once again plays tricks on him and drifts back to images of Codi as a child. Codi speaks to the stitch and bitch Club about the pollution of the river, and the woman decide to mount a mass demonstration against Black Mountain. Codi receives a distressing letter from Hallie, describing how three girls in Nicaragua were killed by gunfire, Loyd takes Codi to watch cockfights in which his own birds participate, but after Codi protest he agrees to give up the sport. She spends Christmas with Loyd on the Navajo reservation, where Loyd shows her an ancient village built into the cliff. In the Jemez Mountains in New Mexico, they bathe in volcanic hot springs and Loyd takes her to visit his family in a pueblo village.

Doc Homer receives a telephone call informing him that Hallie has been kidnapped in Nicaragua he is confused and for a while does not understand what has happened. Distraught at Hallie's kidnapping, Codi gives her students an impassioned lecture about presenting the environment. She also informs Doc Homer about the origins of his family, but he refuses to acknowledge the truth.

Doc Homer condition deteriorates, but he confesses to Codi the truth about his family. He had covered up his origins because the Nolina family had a bad reputation in the town. In a dream Codi learns how to let go of the haunting memory of the child she lost. Codi is informed that Hallie has been murdered by her kidnappers. Numbed by grief, she decides to leave grace and rejoin Carlo. She feels aimless, lacking inner

sense of direction has and takes a flight to Denver, but the plane has engine trouble and this has return to Tucson Codi is relived to get back on the ground. The shock of the flight makes her alter her plans. And she decides to remain in Grace with Loyd.

Doc Homer has died and is buried with the rest of his family. On All Souls Day in November. Viola takes Codi, who in now pregnant by Loyd to the place where she watched her dead mother taken away by helicopter, over thirty years ago. An active member of the stitch and Biitch Club Viola Domingos is J.T's. mother she is a widow and is to Dona Althea. Viola is proud off her Hispanic cultural heritage and wants her son and daughter in law to raise their children to speak Spanish and know their own culture. At the end of the novel, Viola takes Codi to the alfalfa field where Codi as a three-years-old witnessed the helicopter taking her dead mother away.

Cosima Noline is the sister of Hallie and the daughter of Doc Homer. It is she who narrates most of the story. Codi is tall, just less than six feet; she is highly intelligent and well educated, having completed medical school. However she dropped out of medicine near of her first year of residency because she lacked confidence in her abilities. Since that time she has done various research jobs, which she had little interest in, and moved around the country with her lover, Carl. She also spent a few years on Crete. Codi is returning to her hometown of Grace, Arizona, from Tucson, where her most recent job was working the night shift at a convenience store.

Codi is close to her younger sister, Hallie, and wonders why they turned out to be so different in temperament and attitude. Hallie is confident, untroubled by doubt, but Codi feels aimless, not knowing what to do with her life, she is often introspective and indulges in self criticism. Lacking an inner sense of direction, she goes where the

wind blow, in the past, this meant that she went wherever Carlo's work as an emergency room doctor took him. Codi doesn't believe that she fits in anywhere, and she feels timid about approaching life with any gusto. "I feel small and ridiculous and hemmed in on every side by the need to be safe" (206). She writes in a confessional letter to Hallie.

Hallie is the younger sister of Codi and the daughter of Doc Homer: she does not appear directly in the novel but is revealed through Codi's memories of her and her letters from Nicaragua. From which Codi quotes extensively. Hallie is Codi's opposite. She is purposeful and knows exactly what she wants to do in life, giving herself totally to causes she relives in. She first becomes aware of the political situation in Central America by taking in refugees while she is living in Tucson. Then she travels to Nicaragua to help the development of agriculture, caring noting about the danger she will be encountering.

Codi has a boundless admiration for Hallie. She contrasts Hallie's clarity of mind and purpose with her own indecisiveness. According to Codi, Hallie just charges ahead in life, doing the right thing to save the world. Hallie vehemently denies that she is doing anything as grandiose as saving the world. She explains her far more modest total in a letter to Codi. Hallie has always been lucky. She has walked away from car wrecks and bike wrecks, and refers to herself as "the luckiest person alive." But Hallie's luck runs out in Nicaragua, where she is kidnapped by the Nicaraguan rebels, the contras, who eventually shoot her in the head and leave her body by a roadside.

The novel opens with Doc Homer watching his children sleep, and equation them with animals: "His girls are curled together like animals whose habit is to sleep underground." In the assessment of Critic Janet Bawdan, one of the Kingsolver's real

strengths as writer is her ability to fuse all parts of a novel. Bowdan notes, “Kingsolver used boundaries but refuses to maintain all of them at all times: the results create new images, overlapping, demanding inquiry into the idea of possession, position, the habitation of a place, a body, a language” (Bowdan, 16).

*Animal Dreams* probed values of class, especially in mixed-race cultures, where any kind of training or college was scarce; and it extended Kingsolver’s interest in matriarchies, particularly within Spanish and Native American Cultures. Thematically, it dealt with the losses of a mother and an unborn child, and the effect of these losses on a developing psyche. James Smiley, in the New York Times Book review, commented that attempting political expose was difficult; she wrote how hard it is “to forge a compelling political vision in our new world. Where so many systems of social organization have turned out to be either ineffectual or bankrupt.” (Smiley, 2)

*Animals Dreams* won the American Library Association Award, just as *The Bean Trees* had. It also won a PEN fiction award and the Edward Abbey Ecofiction Award; and it was nominated for a number of other awards. As Kingsolver’s second novel, it brought her even greater praise for her writing, and for her ability to create plausible fictional worlds. Codi’s decade of training to be a physician, but not finishing that training; of working inferior jobs; of taking up with men who are not suitable for her; traumatized people need other individuals in spite of distrust of living a visibly aimless life she returns to grace in order to help care for her sick father. It is in the story of her adjusting to Grace, of accepting her friends there, and of learning to understand her seemingly impassive father that the heart of *Animals Dreams* occurs- but it remains a book more about the past than about the immediate present.

The aforementioned critical receptions of *Animal Dreams* make one realize that the novel has gathered immense responses many of the researcher have explored the issues of eco-feminist materials, a special gift for the vivid evocation of landscape.

*Animal Dreams* received a highly possible response from reviewers many admired the subtle interlocking complexities of plot and themes, the vividly described south western setting, the satisfying development of character, and Kingsolver compassion and humor Lisa see, in publishers weekly, said that Kingsolver had “taken all of her previous themes- native Americans, us involvement in Nicaragua, environmental issues , parental relationship, woman’s taking charge of their own lives –tossed them into a literary pot and created a perfectly constructed novel” (46). However, this present research ventures in to the issue of how the traumatic memory hunts the protagonist with the help of network of community helps her reconstruct her future identity.

This research has been divided into four chapters the first chapter explores a brief introduction of Barbara Kingsolver and his work, a short sketch of the novel in hand and the critical responses it received. The second chapter constitutes the theoretical overview to be applied in this research. It involves an outline of the basic concept about the traumatic memory and quest of identity. Cultural trauma leaves indelible marks on their group’s consciousness and findings their future identity fundamental and irrecoverable ways. The third chapter explores how the theoretical over view applied in the text. Sorting out the relevant and major extracts from the txt as strong evidence it tries to prove that what is the nature of traumatic memory and quest for future identity. Finally, the fourth chapter concludes the justification and arguments related in the preceding chapters.

## II. Traumatic Memory: A Theoretical Overview

Trauma and theory in literature developed systematically after the mid 1990s when various lines of inquiry converged to make trauma a privileged critical category which includes diverse fields with its specific focus on psychology, philosophical, ethical and aesthetic questions about the nature and representation of traumatic events. Trauma, a medical term of Greek origin denotes a severe wound or injury and the resulting after effects. New historicism, fascinated by repression of historical narrative, has developed a model of countervailing recovery of what has been silenced or lost in traditional literary histories. Trauma is defined as a serious injury or shock to the body, as from violence or accident, and relating *psychiat* the dictionary defines trauma as an emotional wound or shock that creates substantial lasting damage to the psychological development of a person. Trauma effects may also be evidenced as multiple personalities, paranoia, anger, and sleep problem, and difficulty trusting people and difficult relationships. Cathy Caruth, in *Unclaimed Experience: Trauma, Narrative, and History*, is concerned principally with the question of reference and representation how trauma becomes text or how wound becomes voice. She outlines a theory of references as the imprint of a catastrophic fall in a discussion of de Man and Heinrich Von Kleist; and ends with a reading of Lacan's gloss on Freud's interpretation of the dream of the burning child (a sequence of interpretation that itself sightings of traumatic transmission). Caruth sketches a theory of trauma as instigator of historical narrative through an analysis of Moses and monotheism which describes the intersections of traumatic narratives. Caruth argues that trauma as it first occurs in incomprehensibility of "the impact of the traumatic event lies precisely in its belatedness, in its refusal to be simply located"(qtd. in Berger 8). Caruth's introduction, "The Wound and the Voice" opens new ground on problematic relation

between pain and language in its historical narrative, historical and ethical dimensions.

Trauma is not simply another word for disaster. The idea of catastrophe as trauma provides a method of interpretation that the effects of an event may be manifested in many forms not obviously associated with the event. This representational and temporal hermeneutics of the symptom as powerful implications for contemporary theory, that emphasis on the retrospective reconstruction of the traumatic event, a traumatic analysis is both constructivist and empirical. The late twentieth century is a time marked, indeed defined, by historical catastrophe. World wars, local wars, civil wars ideological wars, ethnic wars, the two atomic bomb attacks, the cold war, genocides, famines, epidemics, and lesser turmoil's of all kinds-these events, and the visual representations of these events, have in large part shaped contemporary American modes of viewing the world. The theorists have turned to concepts of trauma as tool of literary and cultural analysis.

She becomes a critic of the de Manian method of interpretation (which, of course, stresses the figurative nature of language). Caruth cites de Man's distinction in "The Resistance to Theory" between language and natural law and follows de Man in arguing that because the language of science has progressed toward mathematical abstraction, "direct or phenomenal reference to the world means paradoxically , the production of fiction" (qtd. in Berger 76). She argues that the historical narrative arises from such intersection of traumatic repetitions, that "history, like trauma, is never simply one's own, that history is precisely the way we are implicated in each other's traumas" (qtd. in Berger 24). A concept of trauma can be of great value in the study of history and historical narrative, and also of narrative in general, as the verbal representation of temporality. Trauma also allows for an interpretation of cultural



symptoms of the growths, wounds, scars on a social body, and its compulsive repeated actions. Caruth then proceeds to a quite difficult discussion of how events “befall” authors, how language falls short of perceptual reality while producing reference through this fall, and how reference ultimately, “registers, in language, the impact of an event” (qtd. in Berger 74). Caruth presents de Manian reference as a literary symptom, an unconscious, imprint of events on text in the form of verbal tricks or troupes; and she interprets de Man’s blindness and insight in terms of traumatic impact and later inscription.

She invites consideration of de Man’s war time writing and his failure ever to refer to them. If, like a marionette, de Man fell, then, obvious to gravity, rose again, where in his mature work can we note the impact of and reference to his fall? In this regard, Caruth writes:

It is the originality and unique refer reasonable of de Man’s writing [...] to discover the resistance of theory in the story it tells of its own falling. What theory does, de Man tells us repeatedly, is fall; and in falling it refers. To capture the reality of this falling is the crucial task de Man’s theoretical work is engaged in, and it is the task that falls upon us as we read the very particular story of de Man’s writing.

(qtd. in Berger 90)

What has remained underdeveloped is the role sites of memory play in contributing to our understanding of trauma. The sites of trauma articulate memory precisely through refusing a continuous temporal narrative. Implicit in theoretical treatments of the memory of trauma is the fragmented reception of the past. Memory comes in fragmentation of the past and it does not present the continuation of event. His conclusion is that the appearance of the ruin, understood phenomenologically

allows us to approach the spatio-temporal of trauma in terms of logic of hauntings and voids.

Simon Srebnik, a former Polish prisoner survived in the camp in his return to Chelmno, Srebnik surveys the place where people were burned Srebnik says, now walking around the site "No one can recreate what happened here, impossible! And no one can understand it. Even, I here, now ... I cannot believe I'm here"(qtd in Trigg 88). We approach this tension between place and trauma in a phenomenological sense are faced with a scene of recognition, in which specific details are recollected from the past and applied to the spatiality of present. The prisoner where he stands in the present is undercut by the radical singularity of the traumatic past. During this opening, scene of Shoah, Srebnik remains essentially displaced from the materiality of the location phenomenologically, materially, memory and time appear to buckle in this ambiguously placed emergence of the past. In the work Merleau-Ponty, taking into consideration Cathy Caruth's account of trauma as an unclaimed experience, we can sense the displacement of the traumatized body, therefore, as a phenomenon marked by an experience that literally overwhelms the relation between place and embodiment. We can approach this tension between place and trauma phenomenologically through considering the relation between embodiment materiality and testimony. To approach this tension between place and trauma in a phenomenological sense, are faced with a scene of recognition in which specific details are recollected from the past and applied to the spatiality of the present. The word ruins designates location of memory in which, trauma took place and continues to be inextricably bound with that location in both an affective and evidential manner. The magnetism places of trauma hold for visitors, survivors and even those complicit with propagating the traumatic event which is by no means of self-explanatory, despite the symbolic import of mourning frequently

being conferred upon traumatic places that the ruin's capacity to hunt the viewer effectively undercuts a claim of temporal continuity and instead, offers a counter – narrative in which testimony becomes guided by voids rather than points of presence. The ruins have come to assume an aesthetic presence, inviting the viewer to fill out the broken form through the active dynamism of the imagination. (qtd. in Trigg 88-9)

Dylan Trigg calls upon the work of Holocaust survivor, Charlotte Delbo, in particular and he employs the theme of Delbo's nightmare of trauma alongside Giorgio Agmben's account of testimony as presented in his remains of Auschwitz (qtd. in Trigg 89).

Phenomenology assist us in negotiating the tension between the experience of place in the present and the blocked emergence of the traumatic memory rooted in the past which are clear from the tension between Srebnik and Chelmno. In the opening scene of Claude Lanzmann's film Shoah (1985) the term 'site' simply employed as a methodological device to provide a link between spatiality and subjectivity and the site also suggests a location being between other places, a liminal space at once incomplete and in transition. By absolute here Merleau Pointy refers to a here which can gradually center a significance on all spatial determinations (qtd. in Trigg 90).

Merleau Ponty's "absolute here" is the elevation of the body to a spatial and temporal focus observing the word from inside out. Speaking about "motor memory" temporality and spicity, this emphasis on synthesis and unity is made clear:

In so far I have a body through which I act in the word, space and time are not for me, a collection of adjacent point, not are all they a limitless number of relations synthesized by my consciousness and in which it draws my body. I am not in space and time, nor I do I conceive space

and time; I belong to them, my body combines with them and includes them. (Ponty qtd. in Trigg 90)

The above passage underlines the peculiar retention of body memory in performing the experience of the present. In the scene from Shoah is a paradoxical sense of radical estrangement compounded with an intense proximity between Srebnik and the location. The materiality of the environment appears as basically divorced from the temporality of Srebnik, as a lived subject. Srebnik says that it is hard to recognize but it was here. They burned people here is less about visual recognition and more about the failure to synthesize space and time through the body. To recognize the dynamic persistence of an event that continues in spite of the absence of its original containment: in effect, conceding to the power of place as a fused with a hunted undercurrent.

Dylan Trigg has given a phenomenological sketch of how temporality and spatiality are provisionally modified in accordance with the memory of trauma. For Delbo the appearance of the nightmare is presented as a disruption of the rational appropriation of trauma, turned as a distinction between common memory and deep memory. In using the phrase “deep memory” he follows Laurence Langer in holding deep memory as we attempt to recall the Auschwitz self as it was then (qtd. in Trigg 91). Consequently the structural importance of the nightmare within the broad scheme of traumatic memory is to reunite two selves divorced by experience, the nightmare returns Delbo to herself producing at once an alienated and familiar self.

Two selves get born in a chance encounter emblematically framed as an instant of death, and mediated thereafter by one suspension of rational consciousness. Merleau Ponty’s absolute here and constitutive of disturbance of oral articulation occupies a privileged position of the appearance of dream where testimony is

concerned, forging an indirect opening in the disjunction between two selves divorced in time. This position is realized as we turn to the writing of Agamben. We need to recognize a certain tension between doing a phenomenology of Delbo's nightmare in relation to Agamben's task of accounting for the parietic structure of testimony (qtd. in Trigg 92). Recollecting the past into the present or otherwise allowing that same past to disperse of its own accord, it is only when conflicting temporalities are brought together, so constituting a single non – linear timescale, that trauma becomes pronounced as such let us turn to Agamben:

But not even the survivor can bear witness completely, can speak his own lacuna. This means that testimony is the disjunction between two impossibilities of bearing witness; it means that language, in order to bear witness, must give way to a non language in order to show the impossibility of bearing witness. (qtd. in Trigg 93)

Agamben presents us with an impasse, whereby 'a non-language' establishes the impossibility of being witness, which itself becomes one act of bearing witness. Agamben exemplifies such a relation in the figure of the Muselmann a term taken from Primo Levi referring to the drowned human being. Such a lacuna renders the testimony of the Muselmann fundamentally unapproachable, presupposing the destruction of lived experience. The figure of the Muselmann, according to Agamben, merits, "a limit situation 'whereby' the non place in which all disciplinary barriers are destroyed and all embankments flooded" (qtd. in Trigg 93). To refer to Levi, the term Muselmann is a basic absence of presence: an anonymous mass, continually renewed and always, identical of non-men who march and labour in silence, the divine spark dead within them, already too empty to really suffer. For Agamben 'supersets designate a person, who has lived through something and has experienced an event

from beginning to end even and can therefore bear witness. The Muselmann was referred to as a void supports this view insofar as he is positioned on a peripheral boarder similarly, Delbo's nightmare is an exposure of the 'deep memory' (qtd. in Trigg 94). That stands as an indeterminate lacuna in the region of 'refilled memory' and rational ordering. Indeed, Delbo goes so far as to say the Muselmann and the nightmare materialize as objects of hallucinogenic and essential symptoms of the event seized from what Delbo has termed deep memory.

Delbo's nightmare and Agamben's Muselmann are two selves broken in time were maintained by the dynamic void between them. As a result, the void gained the privileged but wholly fragmented position of forming an intercession between time and place. Meditation can refer to the interior trace of voided experiences that brings the ruin into the realm of the nightmare and the Muselmann in which the peculiarity of one spatial ruin in that it manages to attend to both the unclaimed experienced of trauma and the impossible limit situation, whereby the identity of the traumatized subject discovers a structurally determined counterpart.

The ruin is polymorphous and temporally dynamic, unlike the felicitous space that characterizes Bachelard's domestic enclosure, allowing time and place to coincide as unitary phenomenon, the formal features of the ruin are situated in an ambiguous zone, where by what remains is defined by what is absent (qtd. in Trigg 95). With this ambiguity, the identity of place loses its certainty speaking of the remains of discussed war bunkers, Paul Virilio writes how 'this architecture floats on the surface of an earth which has lost its materiality' (qtd. in Trigg 95). The notion of traumatic event as having a spatio-temporal afterlife independent of its original location, leads us to the second torn of voided traces. The spatial memory of trauma is the role ruins play in housing what is absent. Phenomenologically, the formation and discovery of the ruin

is marked by the fulfillment and embodiments of what is dynamically void. Here, the ruins of disaster paradoxically present themselves in terms of being empty of memory. Instead of monumentalizing, what remains the ruin brings about non-memory, a puncturing in spatio-temporal presence.

The use of the term 'site' is in agreement with Edward Casey's understanding of it as a leveled down, emptied out, plain form residuum of place and space. Evis created of their actual and virtual powers (qtd. in Trigg 96). Connecting Agamben to Delbo, we can take the metaphorical term "larva" to mean the "deep memory" that opposes the thin layer of common memory, rationality applied to that space retrospectively. The "larva" of deep memory overpowers our conceptions of the relation between trauma and materiality, but that in this collision a new space is conceived formed through the memory of presence. He is truly, writes Agamben, the larva that our memory cannot succeed in burying the unforgettable with whom we must reckon (qtd. in Trigg 96).

The function of dream is to give presence to what is temporally altered, it is only on waking that one damaged temporality of the event is realized. A disjunction is positioned between what is seen in the present and what is felt as a murmur in the pasts. The nightmare emerges a plane of non-experience, structured around the logic of displacement. The nightmare is an opening, not in to the presence of being as trauma and objection but to the articulation of the mute and void, devoid of here and now. The sites of memory is symptomatic rather than direct emergence of the traumatic past; constituting the notion of memory as being contained by place. To materialize the phenomenon of nightmare, Delbo's nightmare of being in the camp comes to act as a bridge between identities. That the return is to space between identities fails to grasp the qualitative dimension of the realm in its manifold appearance. The ruin appears in

an ambiguous border between walking life and dreams that has a persistence in which the sleep of memory collides and co-exists with the consciousness of daylight. Identity has suffered under the tribunal of an unclaimed experience, the ruin has survived as a manifestation of this process and this unexpected survival underpins the ruins radical spectrality. Let's take an example of Auschwitz gas chamber: surrounding this ground are heaps of broken masonry, large slabs of concrete and smaller particles of rock and brick. In the background, six tall pine trees rise above the scene of desertion and collapse. The trees of set the rubble and remains framing the immediate scene of attention, the brittle texture of the fallen masonry is felt to be closer to the view not only spatially but in its intensity too. The centre is our current space where we simply catch a glance of the broader scene seeping into the distance, made accessible by the broken stone. Formation of the ruin is attempted to give presence in especially clear from the Simon Srebnik remarks "even, I here, now [...] I cannot believe I'm here"(qtd. in Trigg 99). We recall Simon Srebnik saying among the remains, in an oddly prosaic environment. Srebnik's comment reveals not merely the distance between the time and place but the metaphysical strangeness of a phenomenological appearance of embodied disembodiment: that is, an architectural emergence without time and stability.

The ruin, considered phenomenologically, gathers the nightmare of trauma through its own materiality before resituating in the everyday world of sense and sensibility. The appearance of the site shocks the attempts at placing the past through the confluence between memory and imagination. The ruin creates the necessary spatial and temporal conditions for the past to be articulated then precisely through that gesture the same past prohibits articulation. The tension, surrounded by an aura of haunting and spectrally, instills a threshold in the viewer: as much we attempt to



commune with the immediate environment, so there is a sense in being wanted by the environment. The reality of one traumatic event is not reinforced in this encounter, but instead trembles as an incommensurable void is given voice between the viewer and the place.

Traumatic memory should also be looked at from a sociological perspective, which gives us the notion of cultural trauma. "Cultural trauma leaves indelible marks on the group consciousness, making their memories forever and changing their future identity in fundamental and irrevocable ways" (Jeffrey Alexander 85). It is first of all an empirical, scientific concept, suggesting new meaningful and causal relationship between previously unrelated events, structured perceptions, and action this is a new scientific concept which illuminates an emerging domain of social responsibility and political action, it is by constructing cultural traumas that social groups national societies and sometimes even entire civilization not only cognitively identify the existence and source of human suffering but take on board some significant responsibility, for it. Insofar as the identity the cause of trauma, and thereby assume such moral responsibility members of collectives define their solidarity relationship in ways that, in principal allow them to share the sufferings of others. By denying the reality of others suffering, they not only diffuse their own responsibility for other's suffering but often project the responsibility for their own suffering on those others. Author Neal has recently exemplified the enlightened version of lay trauma theory in his *National Trauma and Collective Memory*. National traumas have been created, he argues, by "Individual and collective reactions to a volcano-like event that shook the foundations of the social world" (qtd. in Alexander 87). An event traumatizes a collectivity because it is "an extraordinary event", that it creates "disruptions" and radical change [...] within a short period of time" (qtd. in Alexander 87). It is very

fact that a disruptive event has occurred means that new opportunities emerge for innovation and change.

Neal follows the path breaking sociological model developed by Kai Erikson in his widely influential books; *Everything in its Path*. While this heart wrenching account of the effects on a small Appalachian community of a devastating flood is likewise constrained by a naturalistic perspective, it established the ground work for the distinctively sociological approach. Erikson's theoretical innovation was to conceptualize the difference between collective and individual trauma. Both attention to collectively emergent properties, and the naturalism with such collective traumas are conceived, are evident in the following passage.

By individual trauma I mean a blow to the psyche that breaks through one's defenses so suddenly and with such brutal force that one cannot react to it effectively [...] By collective trauma, on the other hand, I mean a blow to the basic tissues of social life that damages the bonds attaching people together and impairs the prevailing sense of community... the collective trauma work its way slowly and even insidiously into the awareness of those who suffer from it, so it does not have the quality of suddenness normally associated with "trauma." But it is a form of shock all the same, a gradual realization that the community no longer exists as an effective source of support and that an important part of the self has disappeared [...] "we" no longer exist as a connected pair or as linked cells in a larger communal body (Erikson qtd. in Alexander 87-88).

As Smelser suggests, Trauma theory began to enter ordinary language and scholarly discussion alike in the efforts to understand the shell shock" that affected so

many soldiers during world War I, and it became expanded and elaborated in relation to other wars that followed in the course of twenty-century similarly the vast historiography devoted to the far-reaching effects on nineteenth-century Europe and the united states of the trauma of the French Revolution.

Rather than direct cognition and rational understanding, the traumatizing event becomes distorted in the actor's imagination and memory. This psychoanalytical mediated perspective contributes to maintain naturalistic approach to traumatic events, but it suggests a more complex understanding about the human ability consciously to perceive them. The truth about the experience is perceived, but only unconsciously. In effect, truth goes underground, and accurate memory and responsible action are its victim. Traumatic feelings and perceptions, then, come not only from the organizing event but from the anxiety of keeping it repressed. The major theoretical and empirical statements of the psychoanalytic version of lay trauma theory have been produced by scholars in the various disciplines of the humanities.

Experiencing trauma can be understood as a sociological process that defines a painful injury to the collectively, establishes the victim, attributes responsibility, and distributes the ideal and material consequences. Collective identity revision means that there will be a searching remembering of the collective past, for memory is not only social and fluid but deeply connected to the contemporary sense of the self. Identities are continuously constructed and secured not only by facing the present and future but also reconstructing the collectivity of earlier life. Once the collective identity has been so reconstructed there will eventually emerge a period of calming down. The heightened and powerfully affecting discourse of trauma disappears; the "lessons" of the trauma becomes objectified in monuments, museums and collections of historical artifacts. The new collective identity will be rooted in sacred places and

structured in rural routines. The process of reconstruction, representation and working through produced significant commemoration, ritual, and reconstruction of national identity in this regard:

Vivid reminders of the DK (Khmer Rouges) narrate are displayed in photographs of victims, paintings of killing, and implements used for fortune at the Tuol. Sleng Museam of genocidal crimes, a former school that had become a deadly interrogation center's [...] as well as in a monumental display of skulls and bones at bhhoeung EK, a tamer killing field where one can still see bits of bone and cloth in the soil of what had been mass graves. The Cambodian government also instituted as annual observance called 'The day of Hate' in which people were gathered at various locals to hear invectives heaped on the Khmer Rouge. State propaganda played on this theme with such slogans as: "we must struggle ceaselessly to protect against the return of the [...] genocidal clique. 'These formulaic and state sanctioned expressions were genuine and often expressed in conversations among ordinary folk. (Ebihara and Ledgerwood qtd. in Alexander 104)

Traumatic status is attributed to real or imagined phenomena, not because of their actual harmfulness or their objective abruptness, but because these phenomena are believed to have abruptly, and harmfully, affected collective identity. Individual security is anchored person or thing that gives stability and or security in structures of emotional and cultural expectations that provide a sense of security and capability. These expectations and capabilities, in turn, are rooted in the sturdiness of the collectivities of which individuals are part.

Trauma is not the result of a group experiencing pain it is the result of this acute discomfort entering in to the core of the collectivity's sense of its own identity: collective actors decide to represent social pain as a fundamental threat to their sense of who they are, where they came from, and where they want to go. The persons who compose collectivities broadcast symbolic representation – characterizations of ongoing social events past, present and future. They broadcast these representations as members of a social group.

To sum up, trauma is an emotional wound or shock that creates substantial lasting damage to the psychological development of person. Historical narrative comes from such intersection of traumatic repetitions that history like trauma is never simply one's own rather we are implicated in each other traumas: The word ruins designates location of memory in which trauma took place. The ruins capacity to hunt the viewer effectively undercuts a claim of temporal continuity and instead, offers a counter narrative in which testimony is guided by voids rather than points of presence. The notion of traumatic event as having a spatio-temporal after life independent of its original location leads us to the second torn of voided traces. The void gained the privileged but wholly fragmented position of forming an intercession between time and place. Meditation can refer to the interior trace of voided experiences that brings the ruin into the realm of the nightmare in which peculiarity of one spatial ruin in that it manages to attain to both the unclaimed experiences of trauma and the impossible limit situation. The spatial memory of trauma is the role ruins play in housing what is absent. The ruin is polymorphous and temporally dynamic and the nightmare is an exposure of deep memory that stands as an indeterminate lacuna in the region of refilled memory and rational ordering. By constructing cultural traumas, social groups, national societies, and sometimes even entire civilizations not only

cognitively identify the existence and source of human suffering but “take on board” some significant responsibility for it. As they identify the causes of trauma, and thereby assume such moral responsibility, members of collectives define their solidarity relationship which allows them to share the suffering of others. Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves identifiable marks on their group consciousness making their memories forever inflected with the group’s cultural politics.

### III. Traumatic Memory and Quest for Identity in *Animal's Dreams*

Trauma denotes a severe wound or injury and the resulting aftereffect. There is something true or literal about the memories encapsulated in the flashback of the survivor. Traumatic experience is unique in relation to history: for history to be a history to trauma means that it is referential precisely to the extent that it is not fully perceived as it occurs; or to put it somewhat differently, that the history can be grasped only in the very accessibility of its occurrence. However traumatic history is reliable in the sense that it does not claim to project reality and it is based upon the testimony of the survivor and not those in power “memory is a midfield, looking backs the mind distorts, forgets, invents and plays tricks.” The spatial memory of trauma is the role ruins play in housing what is absent. History, like trauma is never simply one’s own we are implicated in each other’s trauma. In the novel, “Animal Dreams” the protagonist of the novel Homer loses his real identity that is decadence from the Nolian family. He has spent a life time covering up the fact that he is descended from his father’s side, which is regarded as trash by the inheritance of Grace. In this context, Doc Homer says:

“I proved nothing,” he said. “I became a man with no history. No guardian angles. I turned out to be a brute beast after all. I didn’t redeem my family, I buried it and then I built my grand house on top of grave. I changed my name.”(293)

He felt he had to escape the stigma of his name so he joined the army and settled in Illinois with his wife. When he returned to grace, he changed his name to Nolian and pretended he was from Illinois, a myth that his two daughters accepted. Codi discovers that far from being outsiders from Illinois –as Doc Homer had taught her family has a heritage back to the early settlers of Grace, he introduces her to the

scenic and cultural wonders that are part of his American Indian heritage. The ruins have come to assume as aesthetic presence inviting the viewers to fill out the broken from through the active dynamism of the imagination. Meditation brings the ruin into the realm of the nightmare in which peculiarity of one special ruin that it manages to attain to both the unclaimed experiences of trauma and the impossible limit situation. The nightmare is an exposure of deep memory that stands as an indeterminate lacuna in the region of refilled memory and rational ordering. Codi remembers the moment when her mother at the time of her death, her dead body was taken away by helicopter that took place when she was only three and others tells her that she was not there, so she could not remember it. However, when Viola takes her to the field at the crest of the canyon where the incident took place she remembers it vividly. Viola suggest her whether she was actually there or not: “No, if you remember something than it’s true [...] in the long run, that’s what you’ve got.”(Aubrey qut. in *Novels for Students* 35). We can approach this tension between place and trauma through phenomenologically considering the relation between embodiment materiality and testimony. Phenomenology assists us in negotiating the tension between the experience of place in the present and the blocked emergence of the traumatic memory rooted in the past. We approach this tension between place and trauma in phenomenological sense is faced with a serve of recognition, in which specific details are recollected from the past and applied to the spirituality of present.

*An Animal Dreams* embodies this loss in its central character Cosima Noline, whose story emerges through a split narrative, altering between her first person account and third person narration that presents her father’s perspective. Codi returns to her home town to grace Arizona, in the mid-1980s apparently because her much loved sister Hallie has left the house they shared in Tucson, going to Nicaragua as an



agricultural expert; in addition, their father Homer, still practicing medicine in Grace, is showing signs of Alzheimer's. As Codi gradually reveals her persistent problems with memory Kingsolver's dual narrative structure reinforces the symbolic doubling of the troubled daughter and her distant, disoriented father. Codi, narrative is one of gaps, evasions, and sudden fissure of erupting emotion-an unstable discourse that resembles those of traumatized people. Characterized by oscillation between numbed inability to remember and sudden overpowering floods of memory and feelings. Codi's sections of the novel constitute a crisis autobiography, uncovering the intensity of her fears and grief as she faces the possible, than actual, loss of Hallie, who is killed by U.S. supported contras. In this scene she explains:

I looked at the bright garden on the magazine cover and felt strangely clam. "They kidnapped her one morning in a cotton field," I said "They kept her as prisoner for weeks and weeks, and we kept hoping, but then they moved everybody to another camp and some of the prisoners they shot eight of them, Hallie and seven men. All of the men were teachers. They tied their hands behind them and shoot them in the head and left their bodies all sitting in a line at the side of a road, in a forest right near the border. All facing south." (324)

Both Codi's perspective and her father's show that the present crisis elicits memories of unresolved losses in the past the death of Codi's mother when she was three and that of a child she secretly miscarried when she was fifteen, a daughter, she frequently dreams about it even as her father is also haunted by memories of this event. Her father's confused thoughts reveal aspect of Codi's past that she has repressed. He loses his ability to bring order to his memories by his lack of first

person narration. In contrast, Codi moves toward memory regained a process that involves reconstructing her past, her place within Grace and her identity.

Traumatic memory can be seen through the cultural and sociological process. Traumatized people need security; therefore, community similarly helps them to find their identity in it. Cultural trauma leaves indelible marks on the group consciousness. So, they do not only diffuse their own responsibility for others suffering but often project the responsibility for their own suffering on those of others. Likewise, the woman of community helps Codi as their own responsibility to find her identity.

Kingsolver's *Animals Dreams* sheds light on theories of trauma and discourse of trauma survivors. For Codi and other trauma survivors such returns are crucial spurs to remembering the past, a process inseparable from mooring. *Animal Dreams* presents the memory as dialogic emerges through a third set of devices which convey the traumatized person's need for other individuals and for community, for collective remembrance and social action. Similarly cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks on their group consciousness and allow them to share the suffering of others. These aspects of *Animal Dreams* reflect motives it shares with many survivor stories- themes of safety, memory and mooring, and the struggle to be connected with others in spite of debilitating distrust. *Animal Dreams* highlights trauma theory's every day implications along with its power as a tool of social analysis. America's well-known but widely shared process in which memory is crucial. Since traumatic experiences are defined by their power to inspire helplessness and terror," it is apparent that providing people with safety is first necessity. Codi is returning to her childhood home and expects to live in the guest house of an old high school friend. She is

immediately overcome by her old feeling of being an outsider believing that her forebears were from Illinois and that her heritage was Anglo, she feels no connection with this small and ingrown mainly Mexican America community. To her, “Grace looked like a language I didn’t speak” (12). Orchards, a mining company and the rail road have been the main stays of Grace’s economy. The mining company polluted the waters that the orchards are now dying. The community’s one doctor is suffering from Alzheimer’s disease and can no longer care adequately for his patients.

Grace has its own history likewise, nine sisters surnamed Graceland and all with blue eyes had come from Spain to marry gold miners bringing with them their pet peacocks. The peacocks had thrived and multiplied-their descendants now run wild in the canyon where Grace is located; further, the descendants of the Graced a sisters bequeathed their blue eyes to their children. That the gene pule of Grace is seriously inbred is revealed by an unusual genetic ogenomena which DOC Homes had studied: the briefly marble-eyed babes who began to be born in the 1950s as a result of the inter marriage of third cousins. Grace is also distinctive, largely because of its special history. In this context, there was a local legend that explains:

There was a local legend, supposedly true, about how they got here a hundred years ago: the nine blue- eyed Gracela sisters came over from Spain to marry nine lucky miners in the gold camp, sight unseen. Back than these hills were run through with gold veins and drew a crowd of men who had too much money and too little love. The sisters were just children, and only agreed to come if they could bring their birds with them in the hold of the ship. Their legacy in Gracela canyon was the population of blue eyed, dark –haired descendants and thousand wild peacocks. (14)

Codi's losses began early, with the death of her mother after Halle's birth. She has memory, which others tell her cannot be real, of a helicopter and her mother's dying before it could take her to treatment. Viola Doming reveals to her that she had indeed been present at her mother's death and that her memory is complete and true. The woman had brought the child Codi to the scene believing that she had a right to be there with her dying mother despite her father's refusal to allow this. Codi learns that her memory had in this case been more accurate than what she had been told. She cannot regain her mother, but she can at least recapture her memory at her own presence at the moment which came close to destroying her family. She can connect that memory with the sense "she had always had" (50). Learning the truth of this memory allows Codi to regain some things to the family she lost so long ago at her mother's death and her father's resultant withdrawal. Codi comments that some of the people attended mass on the Roman Catholic holiday of All Souls on November 1, but that everyone observed All Souls on the following day, November 2, by going to local graveyards to tend and decorate family graves, including graves of otherwise forgotten ancestors. People who have suffered from traumatic experiences need community for their cultural rituals and that process constructs their identity. The celebration of Halloween is an indication of the Americanization of Grace, but it is followed by observances related to the villagers' Mexican and Spanish heritage. Codi goes to the graveyard with her friend Emelina Domingo's and Elmina's children and mother-in-law, although she feels like an outsider since, as she had always been told, her family came from Illinois. It is at this time that she makes a momentous discovery finding the graves of a family called "Nolina", only one letter different from her own last name of "Noline", and she finds out about the Noline being her relatives until she notices the grave of the man called "Homero Nolina." (169) She asks about the

Nolina and learns only that they were considered trash. Despite being descended from one of the founding Graceland sister and that they are now “about gone” (169) from Grace. Codi begins to guess that these Nolinans are connected to her own family, and this discovery is crucial to her final discovery of herself. From the dead identified here will eventually come the recreation of the identity. In this sense traumatized people need other individual and community to find their identity.

*Animal Dreams* is the notion of a clash between two different cultures white and Native American. The focus for this is environmental degradation. The ravages of modern industrial society are repressed by the Black Mountain mining company. Codi thinks of the mine, with its pile of dead tailings, as a mountain cannibalizing its own guts and soon to destroy the living trees and home lives of Grace. A similar process is going on in the home mountains in New Mexico, which are being mined for pumice; Pumice is required for the manufacture of the distressed; or stone-washed denim jeans. Codi launches into a tirade against the practice in her classroom. Codi learns from loved that Native Americans respect the earth as a living being and seek with humility to maintain the ecological balance that the earth needs. Codi’s realization that industrial pollution may destroy the orchard based economy of Grace this forcing longtime residents to move to Tucson or Phoenix for jobs, making them refugees underscore the intense fear connected with place and displacement, the fragility of safety which survivors of traumatic experiences feel and convey to others. In Grace, Codi’s safe house is provided by her friend Emelina Domingo, who represents an alternative view of safety a Carnivalesque vision in which life and death, safe and unsafe, are accepted as insurable.

The second chapter of Codi’s narrative encapsulates this vision Entitled “killing Chickens” the chapter is paired with the preceding peacock pinata scenes, as

Codi comes upon an actual family rite of bird killing. Emelina brilliantly embodies “the Carnivelesque vision in which Bakhtin presents through similarly contradictory female figures, the life giving mother who is also closely tied to death” (Bakhtin qtd. in 26-26). The Domingos’ household is thus immediately established as a place in which safety and its opposites coexist. But Emelina also plays a crucial role in relation to Codi’s memory. She brings up Codi’s adolescent companions against chicken killing, and when Codi claims it was Hallie who was the caring activist, that she and Hallie are opposites.

*Animals Dreams* interrogates one large question what the classifications human and animal mean, but within the human sphere, Kingsolver is intrigued by the problem of how two sisters, reared by the same family, could turn out to be so different in this argument, Codi says “we’re chalk and cheese. Somebody ought to do a study on us, if they want to know how kids in the same family can turn out to fully difference“(31). The two daughters’ of Homer Noline, are opposites in their need to explore and interest with the world. It is Hallie who leaves for strife – torn Nicaragua, to help there as an agricultural worker and teacher. She exists in the novel through her letters back to Codi, and through the memories of both her older sister and her slowly deteriorating father. In a one interview, King Solver explains:

When I began to write the story I understood it was a triangle of Codi, Hallie, and Doc Homer, and it was going to be about the ways that memory creates family and creates a culture [...] Hallie would have been very easy because Hallie is me [...] Codi’s motivations mystified me, and her personality scared me because she’s so detached; she’s so wounded and she’s cynical [...] I didn’t like Codi much, and I didn’t want to get close to her. (Perry interview qtd. in Linda Wagner 78)

Codi was the leader and Hallie Copied like a picture . This challenge to Codi's remembered self is the first of many cases in which her friends and family push her to move past her memory blocks and faulty self images. As Emelina plays the role of mother and of memory for Codi, she exemplifies an attitude of open acceptance, in touch with reproduction, death, and the past-aspects of life that have long been problematic for Codi. Emelina provides a tiny, detached "guest house"-seems to fit Codi's view of herself as an orphan and outsider, while it also suggests what she seeks in her journey. "The bed had a carved headboard, painted with red enamel, and a soft looking woven spread. It was a fairytale bed. I wished I could fall down and sleep a hundred years in this little house" (27). Codi lies down on its fairytale bed. It is in this child-like space that she first allows herself to really think of Hallie: it was frightening to speculate on specifics; I'd been rationing my thoughts about her but now I was exhausted and my mind run its own course. I thought of Hallie at broader crossings man in uniforms decorated with the Macho Jewelry of ammunition. No not that far I pulled her back to Tucson, where I had seen her last and she was still safe."(31) She uses her memory self-protectively, to bring her sister back' "to the last time she was safe", to the scene where she left Codi in Tucson. As she remembers this scene having sought this memory as a safe space for her thought -she suddenly confronts her worst fear while remembering how she felt when Hallie was about to drive away: "I was thinking that if anything happened to her I wouldn't survive"(32). Codi vividly illustrates now memory can be controlled by the need for safety. Emellina's "safe house" enable Codi to begin to deal with her fears and her past, at much later point, more than half way through her narrative.

Codi is close to her younger sister Hallie, and wonders why they turned out to be so different in temperament and attitude. Hallie is confident, untroubled by doubt,

but Codi feels aimless, not knowing what to do with her life she is often introspective and indulges in self-criticism lacking an inner sense of direction,, she goes where the wind blows. In the past this meant inspite of distrust, she went were ever Carlos' work as an emergency room doctor took him. Codi does not believe that she fits in anywhere, and she feels timid about approaching life with any gusto she says to Hallie in confessional letter "I feel small and ridiculous and hemmed in on every side by the need to be safe" (206). She has no confidence that anyone would enjoy, or seek out her company. She feels that she does not deserve love and is incapable of showing any. According to her own analysis, this negative self image was formed early in her life, in response to the deep losses she suffered. Her mother died when she was three, and Cosima lost a baby to a miscarriage when she was fifteen.

For traumatized people, deliberate efforts to remember are crucial to the necessary process of reconstructing their life stories, even through such memories resemble involuntary flashback and nightmares which reenact, terrifying events. Though memory blocks and a constructed, numbed awareness help ward off this painful experience, many survivors are drawn, often unconsciously, to return to the people and places associated with their traumatic past. Hallie's dangerous Journey and possible loss, Codi doesn't simply make her own journey to the place where she experienced the traumatic losses of her mother and her child. Even if painful, returns of the past through memory can sometimes be the only way to remain connected with those we have lost a view expressed by a Vietnam Veterans: "I do not want take drugs for my nightmares because I must remain a memorial to my dead friends" (Caruth preface vii). The spurs to released memory and emotion in *Animal Dreams* s precisely mirror those listed by Judith Herman who suggests that repressed memories



may return through “observance of holidays and special occasion, along with viewing photographs, constructing a family tree, or visiting the site of childhood experiences” (185). And the appearance of the site shocks the attempts at placing the past through the confluence between memory and imagination. Codi discovers previously unknown family ties to Grace at a picnic in the local graveyard she finds a tombstone inscribed with the name “Homero Noline”, this provides her first clue that her father has lied about how far the family’s history goes back in the town later she finds photographs of herself and Hallie showing them with white eyes at birth, a distinctive genetic marker of the offspring of the nine Gracela sisters who found the town this discovery, combined with the deaths of both Homer and Hallie and her growing attachment to Loyd and others in the community brings Codi to the realization that she does belong in Grace.

Literal sisterhood, however, is only one part of the network of women that runs through the novel Codi’s growing understanding of herself and her connection with Grace comes largely through her interactions with the women of the town. Both her friend Emelina and the older women, Emelina serves as Codi’s immediate connection with Grace. She not only provides a home for Codi but also reintroduces her to many people in town, including Loyd. The older woman especially Viola Domino, help Codi recover her lost childhood and discover her real family history. Codi’s father always calls her mother Alice. In this sense Viola explains “he was the any one that ever called her Alice Everybody else called her Althea, it means the Truth” (178). At different points in the novel several older woman tell Codi stories about her childhood. They took the girls along when families went to clean and decorate the family graves on the day of all souls, a central town holiday most of these woman are members of the Stitch and Bitch club and they help Codi find her

place in the community by inviting her to join their fight against the mining company. Near the end of the novel, as Codi prepares to leave Grace they bring her gifts and encourage her to stay. When she finally returns and holds a memorial service for Hallie, Codi reaches out to Dona Althea, the leader of the club, who turns out to be her grandmother. Through her connections with these women, Codi recovers her childhood and gains new understanding of herself.

Finally admitting that DOC Homers is her “own childhood home” Codi shows that she has no idea how to find the house where she lived until she was eighteen. And when she seeks this house secretly, in the middle of the night—she thinks instead of the field where, her mother died, recalling the scene in rich, visual detail, including the street cheer “like a fragile, important package” the helicopter sending out currents of air across the alfalfa field behind the hospital, and the alfalfa plants showing their silvery undersides in patterns that looked like waves, Codi says “the field became to ocean I had seen in story books, here in the middle of the desert, like some miracle” (49). Simon Srebnik, a farmer police prisoner survived in the camp. In his return to Chemelo, Srebnik surveys the place where people were burned. Here, impossible! And no one can understand it. Even, I here now [...] I can’t believe I’m here. The place and trauma in a phenomenological sense are faced with a service of recognition, in which specific details are recollected from the past and applied to the spatiality of present. Viola Domino has taken her those places from where her mother’s dead body was taken by the helicopter when she was at three. She recalls the memory of the past which helps her to find her identity. The ruin is polymorphous and temporally dynamic the nightmare is an exposure of deep memory that stands as an indetermination lacuna in the region of refilled memory and rational ordering. The woman has brought the child Codi to the scene. She has a memory which others tell

her cannot be real. Codi learns that her memory had in this case been more accurate than what she has been told by other. Trauma theory attempts to deal with an event soot heating that it provokes denial, amnesia, delayed memory, and forms of expression that, as Cathy Caruth says, are “always somehow literacy” –indirect, coded, and full of gaps that are themselves revealing (unclaimed experienced 5).

Codi repeatedly associates memories with imagery of water in the desert, suggesting their preciousness and life sustaining power. Similar to therapeutic techniques for getting past trauma based amnesia, when she opens herself to remembering her father’s house and her mother’s death, other memories come and with them the families blunt pressure of old grief as Codi first fully discloses her traumatic past; “Even the people who knew me will didn’t know my year in Grace were peculiarly bricked by death: I’d lost a mother and I’d lost a child” (51).Codi is able to rich this difficult disclosure although trying to return to and remember the place of each loss, the house where her child was still born and the field where her mother died. Like places she returns to, Codi’s dreams hold memories to her past often in a disguised form that discloses yet hides, fitting the self perfective deflective of trauma. In chapter six, “The Miracle” describing the circumstances of her secret pregnancy and miscarriage, Codi tells of recurring dreams that have continued to bring her daughter back to her: “In one of the dreams I run along the creek bank looking among the boulders. They are large and white and the creek is flooded, roaring and I know I’ve left a baby out there” (52). Codi apparently does not remember the night at her miscarriage; Homer’s memories reveal the extent to which her dream includes fragments of memory. In one of his flashbacks to a time when he was secretly aware that his daughter was about six months pregnant, “Homer observes

that she looks herself in the bathroom for hours and then leaves the house with a “small bundle in her arms”( 142).

Loyd Peregrina represents these ethnic strands, considering himself basically a Pueblo although he also has Apache and Navaho in his background and speaks all three Native languages. He attended Grace high school, where he and Codi had their first relationship. But his home and his emotional ties are, significantly, with his Pueblo mother and family. In this context Loyd reveals the truth of his identity:

I guess that make sense, from a dog’s point of view. “Sure it does.” He bent forward to scratch take between the ears “we take those good smart animals and put them in a house and then wonder why they keep on doing the stuff that made them happy for a million years. A dog cannot think that much about what he’s doing, he just does what feels right.” (94)

The novel contains several important scenes set in Native American surrounding, two almost idyllic and one horrible. The horrible one is the scene in which Loyd demonstrates his great skill as a handler of fighting cocks as Codi watches. The cockfight occurs on the reservations, and this activity is one which Loyd had inherited from his father. The cruelty of the activity however is not presented as a particularity important part of Native American culture. Loyd Peregrina helps her to explore the area surrounding Grace. Through him she gains the reverence for and the connection with the land. He also introduces her to his Apache family offering a model of family and community that she find appealing. Loyd takes Codi to a ruin, which he calls kinshiba and defines as “prehistoric condos” (129). Similarly, Loyd is well grounded in Native American myths and cultures he takes Codi to Native American sacred places and explains their significance to her, it is Loyd who is

instrumental in giving Codi a sense of the importance of community and an identity rooted in traditional values and cultural heritage. Codi finds that those Nolian are connected to her own family and this discovery is crucial to her final discovery of herself. Viola Domingos Volunried and Codi went with her more or less as a tourist. Codi wanted to see what else there was in the line of beautified graves. In this occasion she explains “we skirted Gonzalez and Castilian and Jones each family with its own style somewhere devotees of color or from, while others went for bulk. Viola Cautioned, but Codi wandered on, as distracted in her way as mason must have been, wherever he was, Nolina, she shouted. Look, here my long –lost relatives” (168). Viola looked at her oddly from the distance across the graves. She express with surprised that her family was come from Illinois, as she well knew.

The Nolinas weren't real accepted they were kind of different all the way back. There was one of the Gracela sister had auburn hair and a bad temper, and she married Cohardo Nolina. They say that family went downhill is the trash of Noline family. Codi begins to guess that these Nolinas are connected to her own family and this discovery is crucial to her final discovery of herself. From the dead identified here will eventually come the re-creation of her identity and her finding new life at the end of the novel. Eventually, believing for this great loss begins Codi tells her father of her pregnancy, only to learn that he has known of it all along, that he explains “I watched you bury the body in the riverbed” (261). Several plot threads are tied together in a single conversation, and Codi resolves several problems by talking them out: finally, DOC Homer acknowledges his descent from the Nolian of Grace, his awareness of her pregnancy and loss of the baby, and that has incapacitated him emotionally. Understanding that his losses were as deep as her own and that two of them had sought to cope similarly, by windrowing emotionally, she can began to find

peace as a result, she is able to ask her father to take her to the baby's grave, for one of her more significant memory. A critic Bryan Aubrey discusses the search for identity in Kingsolver's *Animal Dreams*. He explains:

*Animal Dreams* is Codi Noline's recovery of wholeness in her own psyche and in her relationship with her environment, both human and natural. This takes her on an exploration of the nature of memory and its problematic relationship to truth and self identity a theme in which her father DOC Homer, is deeply involved also. Ultimately, Codi learns that the search from individual identity is but itself not enough to grant her the peace, security and sense of belongingness she craves. She must also understand the relationship between human culture and the natural world. (Aubrey qtd. in novels for student's 35)

The novel begins and ends on all soul's Day, which takes place, in the first week of November; it is the Roman Catholic day of commemoration of the dead. This is significant for Codi because in their lit she dead cost a long shadow; the scars left by the early loss of her mother and there miscarriage at the age of fifteen prevent her from living fully in the present. Deceptions engineered by her father about their family have had a similarly deleterious effect on Codi's life. In this novel, there are skeleton from the past that need to be confronted and exorcised.

The very act of remembering the past is taught with ambiguity memory is minefield looking back, Codi remembers things that according to others she could not have witnessed and yet she does not remember other events that are recalled clearly by her sister and by other townsfolk as she says, "memory is a complicated thing, a relation, to truth but not its twin" (99). Nonetheless, Codi is compelled to delve into the past to find out whether recalling and understanding it can relieve the acute

aimlessness and rootlessness that afflict her. Otherwise, she fears she will never possess a solid sense of her own identity she comments that she cannot remember half of what happened to her before the age of fifteen. She knows little about her origins, other than that her family come from Illinois. In this sense she explains, "I'm nothing," she says to Loyd, "the nothing Tribe" (220). That is in contrast to the surety, Codi laments in the letter to Hallie, "My life is a pitiful, mechanical thing without a past, like a little wind-up car, ready to run in any direction somebody paints me" (205). Codi's life lacks conscious, or gains connection to its roots in family and community and to nature itself. The extreme language in the diary; there is an emptiness at her core that leeches her perhaps only one traumatic event away from complete disintegration. Subconsciously she knows and fears this she has a recurring nightmare in which she suddenly goes blind and she realizes midway through the novel that this dream is not about losing her vision but about losing "the whole of myself, what you lose in blindness is the safe around you, the place where you are, and without that you might not exist you could be nowhere at all" (Bryan Aurbey 35).

The fear of nonexistence, of being nothing and existing nowhere, is what drives Codi to recover her memories of the past hoping they will help her establish just who she is, with this in mind, she questions the woman of the town who knows her when she was child, and there are one or two moments of cathartic release when she is almost overwhelmed by memories as they come flooding back. To find the vital ingredient that will in part end her alienation from the society in which she was born and raised, Codi penetrates the distortions that have been refilled by her father. As urgently as Codi needs to delve into the past, Doc Homer has over the years felt compelled to cover it up. One of his hobbies is photography, but he doesn't record things simply as they are. In this argument, Barbara Kingsolver writes:

He moves the photograph in to the fixative and stares at the lines and frowns. They are a precise copy of what the real world offered his camera, and nothing more: the branched shadow of a cane cholla falling across a square of pale, cracked ground. He found the image while walking in the arroyo, and immediately saw the illusion he could draw out of it: a river in the desert. He had seen exactly this sight, in aerial view. (140)

Later it transpires that this is Doc Homer's way to preserving his memories he takes a memory from the past and tries to revive it by concocting "photograph" of something else that remains him of it. He photographs a shadow of a cactus because it reminds him at an extremely unusual aerial view of river in a desert he saw many years ago in wartime. So he tries to construct out of the photograph an illusion that will resemble and call up in his mind that particular river. It is ironic that Doc Homer tries so hard in his unorthodox fashion to reserve certain images from the past, while so earnestly trying to observe another, more pertinent fact: he is descended from the Nolans family, which has such a bad reputation in the town. Doc Homer wants to preserve the acceptable memories and screen out the unacceptable ones; His photographs look like one thing but are in fact something else. It is clear that the personal histories that human construct for themselves are more related to their own psychic needs than to anything that have actually happened in their lives.

Her memory is vindicated and doubt is removed when the final incident in the novel and it takes place, like the first chapter, on all souls day. Instead of the fate of her mother being a source of pain to her mother in it. Rising like a soul:" a phrase which suggest ascension to heaven, a religious notion that Codi, who tends to believe that death is final has not far a moment entertained before.



*Animal Dreams* preciously renders this effect of rituals by focusing on Codi's relationships to others during these celebrations of All Soul's Day. The new collective identity is constructed in sacred places and structured in ritual routines. Doc Homer thinks that he will allow his daughter to participate in the town celebration of All Souls Day, where the girls have decorated the grave of "a great- grandmother who is not their business". He feels "pure simple pain" around his heart-"not for the river he can't cross to reach his children but for how much they've already lost in their life to come". Codi is deeply drawn to the yearly rite because it expresses ties with community and ancestors which her father has denied and effaced, but which she finally recovers. Likewise revealing the power of traditional holidays and customs, *Animal Dreams* shows that unconventional rites are also sometimes necessary for the traumatized people especially for those who have experienced losses which are invisible and "rapture the ordinary sequence of generations" (Herman188).

Codi's rite of mooring has also made it possible for Homer to release his grief. He understands for the first time in his life that love weighs nothing. King Solver connects Codi with her mother, sister and daughter: they are like birds but also like seeds "they rise but also go back to the earth, a carnivalesque image suggesting the cycle of life inseparable from death" ( Bakhtin 24-25).

Cultural trauma allows sharing the sufferings of others and often protects the responsibility for their own suffering on those other members of the community defines their solidarity relationship and moral responsibility. Doc Homer believes that the people have been fooled by his deception, but Codi tells him this is not true. He has deceived himself even about Grace's acceptance of him and his family. He has become a good doctor and is loved as such. That he has been a highly regarded physician is obvious. Recognizing that all is not right with him, the woman of the

village brings food to fill his refrigerator. They speak fondly of him and inquire about him frequently. They have entered in to a silent conspiracy allowing him to believe his secret is truly his own, despite the fact that they know otherwise. They have forgiven him, although Codi suspects they return their feelings of guilt over their own part in causing his same about his family. In this sense, Codi says, “No you’re wrong about that, they do remember. I think people are sorry. And they love you look at your refrigerator” (293).

Kingsolver develops this vision through several memorial devices. The most striking is use of multiples, as in the net works of woman who hold the town together. Codi’s “fifty mothers”, the town’s founding Gracela sisters, also called “ the great-grandmothers”: and many Grace woman named Altha, such as those Codi refers to collectively as “ the Altheas”, who operate the town’s popular restaurant. In this context, she explains:

She refused to close the restaurant, though, and it was lunchtime so there were still comings and goings and much banging of pots. Cecil, the sound man, had to run his equipment off the outlet in the kitchen, since it was the only part of the house that had been wired in the twentieth century. “Ladies, we’re just going to have to be cozy in here” he said, turning sideways and scooting between two Althea sisters to reach the plug. (270)

Similarly overall, the novel’s repetitions from a cyclical structure that encapsulates Codi’s many reconnections with herself and her past, her community and the earth, as she comes to feel the sense of belonging and responsibility that is fundamentally necessary for those who have been isolated and anesthetized for

trauma . at the time of Hallie's funeral. The woman's of community helps her and gives sympathy by joining with her in Halle's mourning. In this context she explains:

I finished Sabina martin. She said thousands of people joined us in mourning Hallie. "I know that doesn't make your grief and smaller" but I believe it makes Hallie's presence larger certainly she won't be forgotten. (285)

Similarly community ceremonies helps her to cope with the death of her sister who is killed by us supported contras and of her father who dies of Alzheimer's disease, and finally opens her hearty to the love of Loyd, Emelina and the "fifty mothers" of the stitch and bitch club who had loved her even as a child . It is Loyd, with his supportive family and his appreciation of the living essence of Native American culture who helps sister Codi in the right direction. Eventually, she recovers her sense of belonging whereas, she never had any confidence in her ability to be a doctor. She slowly discovers that she has a gift for teaching. This links her to her community, a link that is also fostered by her work with the stitch and Bitch Club to save the town. Furthermore, Codi discovers that far from being outsiders from Illinois, as DOC Homer had taught her family as a heritage going back to the early settlers of Grace. These things combine to give Codi a sense that she is larger than the boundaries of her own small self. "The fifty mothers", when all the woman of the town come to the funeral that Codi arranges for her murdered sister and share their memories of her. Codi's grief is great, but she learns that even that can be bearable when there are others to lend their support: "Loyd was standing on one side of me, and Emelina on the other, and whenever I thought I might fall or just cease to exist, the pressure of their shoulders held me there" (366). At this moment, she acknowledges that the entire woman present is in effect her relatives. She remembers

each one of these fifty mothers who'd been standing at the ages of my childhood, ready to make whatever contribution was needed at the time.

Codi reaches this point, in part, through another cultural influence has been drawn into collective action as she finds she cannot separate herself from large-scale social conflicts affecting Grace and Nicaragua. In this sense, trauma is not simply one's own rather we are implicating with each other's trauma.

Before Codi returns to Grace, she has taken after her father, dwelling on personal failures as healer, just as Homer recalls his helplessness when Cod was pregnant, her resemblance to his wife paralyzing him with the sense of his family as awe of women dead and alive, with himself at the center like a spider. In opposition Codi as a teacher is galvanized by her feeling, as pregnancy among her students like the damage done to the local river, brings out her crusading zeal and gift for vivid explanation, traits shares with Hallie. "While Hallie has been killed and the mining company defeated, she finds that drawing upon what show has witnessed and learned in order to educate others gives her a sense of hope and purpose a survivor mission" (Harman 207-11). Likewise, she describes her goals for her students that they will develop a cultural memory.

A society alarmed by the impact of unresolved trauma needs to recognize the role of community and culture for those like Codi, overwhelmed by the awareness that "so much has been destroyed" (Andren Rich 172) people surrounding the survivor can help create the sense of security necessary to risk memory and relationship communities can also offer rituals and gathering for collective mourning.

Barbara Kingsolver's *Animal Dreams* highlights the traumatic memory through the protagonist Cosimia Noline. Traumatic memory haunts the viewer tellingly and undercuts the temporal continuity. The person who is haunted by the

traumatic memory becomes helpless, and rootless. He finds himself distinguished from the larger boundaries of society. Similarly, Cosimia Noline feels aimless, rootless and not knowing what to do with her life. She goes where the wind blows. She is often introspective and indulges in self criticism, lacking inner sense of direction and does not believe that she fits anywhere. Traumatic memory conveys the traumatized person's need for other individuals and community, for collective remembrance and social action. Memory and mourning will force to reconnect with those persons, in spite of debilitating distrust. Codi's narrative is one of the gaps, evasions, and sudden fissures of erupting emotion an unstable discourse that resembles those of traumatic people, pulled by conflicting impulses controlled by the need for safety. Multiple repetitions and returns are another important feature of Codi's narrative, illustrating the human compulsion to return to, and even reenact, disturbing situation.

For the quest of identity, traumatized people need other individual in spite of distrust. They join in traditional rituals and social ceremonies that help them to find the place in the community. By the network of the community those people are helped to remember their past stories. Similarly, the protagonist in this novel reconstructs her future identity by joining the network of community. They not only help her but also share the suffering of her as their own. Likewise, a cultural trauma leaves indelible marks on their group consciousness and allows them to share the suffering of others as their own and it also helps them to reconstruct the future identity. Similarly, communities and cultural influences can enable Codi to remember her past and reconstruct her identity.

#### IV. Conclusion

A trauma is a physical or emotional wound that causes stress and shock. Traumas do not occur only to individuals but also to the whole communities and entire national. Like history trauma is not simply own one rather we are affected each other's trauma *Animal Dreams* is notable for its attention to this powerful kind of remembering and will force Codi to reflect on her own relationship with the community of the woman by compelling them to find her own identity in the community. In this novel, Codi's memory is not as disordered or creative as her fathers'. It shows that dialogic interactions with others enable Codi to recover previously repressed memories, discard false ideas, and reinterpret her own identity in the community. The narrative of the protagonist is one of gaps, evasions and sudden fissures of erupting emotion that resembles those of traumatized people Barbara Kingsolver's presentation of memory as dialogic emerges through a third set of devices which convey the traumatized person's need for other individuals and for community, for collective remembrance and social action. *Animal Dreams* appeared a great surge of interest both scholarly and popular in trauma and its effects on memory. But without the effect of remembrance and witnessing, unresolved fear, anger, and grief fester and avoidance of memory produces a numbed, constructed self. This novel embodies this loss in its central character whose story emerges through a split narrative, altering between her first-person account and third person narration that presents her father's perspective. This research gives the higher currency to the contextualization of the novel with a glance in to it with the help of traumatized perspective situating the novel in the context of cultural and sociological process.

*Animal Dreams* embodies that traumatic memory through the protagonist Cosmia Noline. She feels aimless, rootless and not knowing what to do with her life

and feels small and ridiculous and hemmed in on every side by the need to be safe. She goes where the wind blows she is often introspective and indulges in self-critics,, lacking inner sense of direction and does not believe that she fits anywhere. Traumatized people need other individuals in spite of distrust. Codi joins unconventional rite and social ceremonies for the quest of her identity. Similarly, the protagonist in this novel reconstructs her future identity by joining the cultural community. Cultural trauma leaves indelible marks on their group consciousness and findings their future identity fundamental and irrecoverable ways. The protagonists of the novel reconstruct her future identity with the help of cultural community through sociological process. Cultural community not only helps her but also share the suffering of her as their own.

Cosmia Noline has lacked the warm family support that would nourish her life. After dropping out of a medical career, she wanders from one job to the next and one location to the next, never feeling that she has a purpose in life she acknowledges that she is not good at “nesting”, at making a home for herself somewhere at the beginning of the novel, Codi is essentially rootless, the person who is hunted by the traumatic memory becomes helpless and rootless. She finds herself distinguished from the larger boundaries of society. Likewise, Homer Noline is haunted by the traumatic memory. His hobby is a kind of eccentric photography. It represents other things in which he creates pictures of things that do not look like what they are landscape that look like clouds. For example on the surface, this seems appropriate for Doc Homer because part of his life is based on deception. Similarly Codi is haunted by the similar fate of her father. With the help of network of community, she remembers her past and recalls the events what had happened before. The women of community tells her past stories and then she can recall her past

through the active dynamism of imagination, she refills the indeterminate trauma of the rational thinking so traumatic history is reliable in the sense that it depends upon the testimony of the viewer rather than those power.

As these researchers also has got the bitter experience of being tormented state of protagonist. She feels aimless rootless, she went where the windblown. The research is carried about with serious and extensive realization of traumatized people's longing for true identity. This researcher, during the research work finds how the traumatic memory hunts the developing psyche. It damages the psychological development of person. Thus, the researcher views that Barbara Kingsolver's strategy of amending the distracted identity of Native American. Cultural community enables them to reconstruct their future identity.

Traumatic memory is critical practice that seeks to understand the text as a process not as a passive embodiment of historical and cultural condition in which the text is produced. This approach evaluates the text through cultural and traumatic experience. The same text refers to different things in different time and place. As there is possibility of applying multiple theories, there remains the multiple meaning from the text. Traumatic memory enables one to look in to Kingsolver's novel in such a way that the text cannot be analyzed in isolation from its historical context. The historical, political and cultural condition when the writer was writing the text and the effect the text has created in the society should be brought in to consideration.

In brief, analyzing these issues in the question how the writers' understanding of these situations is different from that of others and how she has subverted them in the stories and dealt in detail. Testing the event of the text by the touchstone of the real cultural and traumatic events in American and Judging how for the representation are found to be true have constructed the texture of the study. Kingsolver has tempted



to represent the traumatized context of her time, the working of different ideologies and the voice of traumatized people and finally subverted the notion of traditional way of seeing the text.

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