

## PalArch's Journal of Archaeology of Egypt / Egyptology

### SURREALISM: TECHNIQUES, LITERARY AND PSYCHOLOGICAL BACKGROUND (IN THE CONTEXT OF WESTERN AND URDU LITERARY CRITICISM)

*Faiza Mazhar Alvi<sup>1</sup>, Dr. Mutahir Shah<sup>2</sup>, Dr. Nazia Parveen<sup>3</sup>, Barekhna Bibi<sup>4</sup>, Dr. Naheed Akhtar<sup>5</sup>, Dr. Majid Mumtaz<sup>6</sup>, Dr. Hamid Ullah<sup>7</sup>*

<sup>1</sup> Lecturer, Urdu, Islamabad Model College for Girls, Islamabad

<sup>2</sup> Assistant Professor, Department of Urdu, Hazara University, Mansehra

<sup>3</sup> Coordinator University of Education Lahore (Faisalabad Campus)

<sup>4</sup> Scholar Phd Urdu, SBBWU, Swabi

<sup>5</sup> Teacher GGPS, Haji Patay, Swat

<sup>6</sup> Assistant Professor, Department of Urdu, University of Kotli, AJ&K

<sup>7</sup> Lecturer, Islamabad Model College for Boys F-7/3, Islamabad

Email: [1faizamazharalvi@gmail.com](mailto:faizamazharalvi@gmail.com) [2Dr.Mutahirshah@gmail.com](mailto:Dr.Mutahirshah@gmail.com)

[3nazia.parveen@ue.edu.pk](mailto:nazia.parveen@ue.edu.pk) [4Beena.akbar988@gmail.com](mailto:Beena.akbar988@gmail.com) [5naheedakhtar221@gmail.com](mailto:naheedakhtar221@gmail.com)

[6majid\\_mumtaz@gmail.com](mailto:majid_mumtaz@gmail.com) [7hamid12283@gmail.com](mailto:hamid12283@gmail.com)

**Faiza Mazhar Alvi, Dr. Mutahir Shah, Dr. Nazia Parveen, Barekhna Bibi, Dr. Naheed Akhtar, Dr. Majid Mumtaz, Dr. Hamid Ullah. Surrealism: Techniques, Literary And Psychological Background (In The Context Of Western And Urdu Literary Criticism) -- PalArch's Journal Of Archaeology Of Egypt/Egyptology 20(2), 814-824. ISSN 1567-214x**

**Key Words: Surrealism, Surrealist Art, Subconscious, Dadaism, Interior Monologue, Psychoanalysis, Dreamy, Ambiguity, Soliloquy, Urdu Fiction Writing, Technique.**

#### **ABSTRACT:**

During the early 20th century, surrealism was one of the most popular trends and techniques in literature. Previously, it had been used in art. It is heavily influenced by Freud's "Theory of Psychoanalysis". In western fiction and then in Urdu fiction writings, this technique was being used to achieve the reality of human psychology, their desires, thinking and fantasies that they cannot express publicly due to social limitations, and should be expressed at an individual level without any restrictions. The hidden truths of human unconsciousness are conveyed through Surrealism's techniques of Dreamy, Ambiguity, and Soliloquy.

'Surrealism' was a well-known movement in modern art and literature. It was founded in France in the second decade of the twentieth century in Europe. It is called Surrealism in English. Basically, it is a combination of the words sur, real, and ism. Sur is a Latin word meaning super or beyond, and real means 'reality.' The literal meaning of "beyond the realism" is "beyond the realism". Generally speaking, it is defined that such literature or art that is beyond reality or away from reality will be called "beyond reality" or "surrealism". The most important thing in this movement is the conscious and subconscious mind of man. Man sees countless visions and reflections in his objective world. How does the human brain store these reflections? or presents in a style. Surrealism was a phenomenon related to human psychology, which was very difficult to understand and was closely related to dreams. In the beginning, it was a dominant trend in painting. According to the Oxford Dictionary

"The 20<sup>th</sup> century movement in art and literature that tries to express what is in the subconscious mind by showing objects and events as seen in dreams etc."

(1)

That is, the literary and artistic movement of the 20th century, in which such an expression was tried, in which various objects and events are seen in dreams. There was such a modern movement of art and literature that represents the conditions and things existing in the unconscious of man in an irrational, illogical and imaginative way.

The term Surrealism was first introduced in Europe by Guillaume Apollinaire (1880-1918) in 1917. He was a famous French poet, fiction and dramatist, novelist and literary critic. After that, Surrealism was regular. It was started by a famous French poet and writer, Andre Breton, and in 1924, he wrote and published the manifesto of surrealism (Le Manifeste du surrealism). André Breton studied psychiatry and medicine and during World War I he served in a neurological ward. There he tried to understand the views and trauma of anti-war soldiers. Christo Bigsby writes about the beginnings of beyond reality:

"Guillame Apollinaire coined the term surrealism in 1917 and Andre Breton, as the principal the oretician and chief propagator of the movement. Immortalized it in his first surrealist manifesto published in 1924." (2)

That is, the term Surrealism was given by Guillaume Apollinaire in 1917, while Andre Breton, who set the rules and regulations to advance this movement, published the first manifesto of Surrealism in 1924 and further explained this term. For the second time, under the leadership of Andre Breton, various surrealist writers wrote the manifesto of surrealism again in 1929.

Surrealism began around 1920 after World War I. This movement was a branch of Dadaism. Dadaism was an art movement that began in Zurich, Switzerland. During World War I from 1916 to 1922, this movement was at its peak. This art movement consisted of anti-war politics. It was also anti-bourgeois and anarchist in nature. Dadaism activities included public sculptures, public meetings, and the publication of art and literary journals. In which art, politics and culture were made the subject of conversation. The dangerous and terrible situation of the First World War had covered the bitter realities, alienation, and

disappointments of human life. The logical end of which was that man inside He became a victim of loneliness inside. After that, the mechanical system of the era narrowed the sphere of human beings even more. During such a situation, man was inclined towards rebellion. This is the reason why Dadaism came out as a reaction to the First World War. Its adherents considered war as folly. It had profound effects on nations. It also adopted abstract expression. These movements also influenced painting, theater, and drama, literature, music, philosophy, painting of the world. It gave rise to rebellion from everything. This movement transcended all kinds of social, moral, religious principles and values. Such a rebellion is reflected in existentialism and transcendental reality. The reflection of such rebellion is also found in existentialism and surrealism. The main purpose of which was to give birth to a strange, absurd, and humorous expression instead of rationality in literature and art and to present unconscious abstraction. The best example of this was making a mustache in the famous Mona Lisa picture. Apart from this, hundreds of other such works of art were presented. Making the human face like a shrimp and the body like a tree etc. Suffering from serious, random ideas, hysterical and negative tendencies, and its influence waned. The movement then merged into Surrealism.

"Dadaism arose as a reaction against naturalism. Its adherents began to write against all the rules that had prevailed in literature up to that time and against every subject, every form, and every trend. This became the goal of the Dadaism movement. The approach of Surrealism was to write whatever you want. There was no restriction of writing against everything, which was the hallmark of the Dadaism movement." (3)

The surrealist movement was associated with fine arts. It brought together artists, thinkers, and scientists. The center of this movement was Paris. It was founded by many members of Dadaism. All of them believed that the expression of the unconscious should be made possible. The approach they adopted was to create art by submerging the subconscious, such an imagination that is visible and does not involve any process of consciousness and logic. This movement began in painting and was first adopted by Italian painters who advocated immaterial ideas.

Breton defined the transcendental reality as 'pure psychic automatism' in the Manifesto of Transcendentalism. Breton mentioned various writers such as Rimbaud, Voltaire, Guillaume Apollinaire, as well as the writers of Dadaism, Louis Organ, Philippe Supault. And Tristan was influenced by Tazra. According to Breton, rational thinking suppresses the power of creation and does not allow the imagination as well as the expression of the artist to emerge. He also admired the study of the unconscious under Freud. Surrealism was very similar to abstract painting. Andre Breton wrote in Manifesto of Surrealism:

" Pure psychic automatism by which it is intended to express, either verbally or in writing, the true function of thought. Thought dictated in the absence of all control exerted by reason, and outside all aesthetic or moral preoccupations." (4)

This means that the written or spoken words or any action and its meaning are related to the tendency of purely psychological automatism and thought process. Such thoughts are not only without logic or reason in their process. but they have nothing to do with aesthetics and ethics. That is, the philosophy of surrealism was based on a reality whereby many ideas were previously ignored. In this movement, the unbiased expression of the importance of dreams was related to thought. At the end of World War I, Tristan Tzara, who was the leader of Dadaism, wanted to criticize society in various ways. He believed that a society that created the ravages of war was not worthy of art. So, he decided to create 'anti-art', full of ugliness rather than beauty. Tzara wanted to embarrass the bourgeoisie and their world of the new industrial and commercial world. But his victims did not get affected. He considered Tzara's art as a reaction to the old art. Its results were contrary to the original, but its 'anti-art' also became an 'art'. A group of artists thereafter did not follow Tzara's ideas. Some artists associated themselves with the abstract tradition of expression and some with the figurative tradition. These two forms of expression formed two distinct trends:

1. Automatism
2. Veristic

Automatism was interpreted by artists as involuntary movement and as the pressure of the conscious in favor of the subconscious. They were more emotional and less analytical. They described automatism as self. Understood as the mechanism by which subconscious images or images reach consciousness. He also believed that these concepts or images should not be burdened with meaning. He saw the intellectual tension of art as an expression of the free expression of feelings. He was also convinced that abstraction was one such form, which can bring subconscious concepts to life.

Veristic was formulated in the context of Surrealism. It was a method of Surrealism painting in which the world of dreams was presented in full detail by making reality. The most famous Surrealist artist is Salvador Dali, was the one who painted the scenes, such as the melting of the watch, etc.

These artists interpret automatism by allowing subconscious concepts to emerge at the mental level, on which they attempt to understand and analyze their meaning without altering them. He wanted these concepts completely and impartially to represent the relationship between abstract and romantic realities and the actual view of the material world. Through metaphor, objects of the concrete world can be understood not by looking at them, but by looking into them. This style is often marked by strikingly realistic surrealist painting, which gives the impression that the viewer has been drawn into a fantasy world and has no connection with reality. Nasir Abbas Nair writes about surrealism that: "Surrealism and the position of consciousness is similar to that of the mental contents of an individual or character, his memory, sensory perception, feelings, ideas, as they are without any logical connection, from a temporal and spatial perspective. The fragmented, back-and-forth thoughts come to mind, so they should be presented."(5)

Surrealists wanted to bring innovation to human experiences. Their goal was to change the thinking of the personal, cultural, social, and political style of man, and this change was a modern way of thinking. They wanted to free man from false rationality and their commitment was to liberate man from social restrictions and traditions. In many cases Surrealism is also allied with Communism and Anarchism. From Dadaism to Surrealism, important founding figures included Marcel Duchamp, Hans Arp, Francis Picabia, Max Ernst, Man Ray, and Andre Breton. Abstractionists and Surrealists had almost identical ideas, and the American state openly embraced abstractionism and surrealism. Surrealism was accepted. Surrealism was not opposed to philosophy, but a movement requiring seeing things in terms of reality instead of logic.

Like abstractionism, surrealism also had a profound influence on Freud's understanding of human psychology. Some thinkers even considered this movement as a continuation of Freud's ideas. Basically, Andre Breton was greatly influenced by Freud's method of 'psychoanalysis'. Freud's theory of the unconscious seems to guide even in the supernatural. Breton believed in the immense creative and imaginative powers in the unconscious of man instead of literary facts, rationality, and powers of rationality.

According to this movement, visions were as vague and ambiguous as dreams. It was influenced by Symbolism, the immaterial painting of Jar-Jewish churches, and Dadaism. Most of their paintings and writings were abstract, according to Dr. Ashraf Kamal

"According to Surrealism, consciousness as well as unconsciousness is doing its work in the construction and formation of man and his personality. Many things are brought up in the cradle of unconsciousness instead of consciousness. It is expressed." (6)

The psychology behind the surrealism was influenced by 'psychoanalysis'. Psychoanalysis is also called 'talk therapy' or talk therapy. Freud is called the founder of psychoanalysis. The treatment procedure was introduced for patients who were not satisfied with the psychological and medical treatment available at the time. Freud believed that many types of problems are caused by thinking. Feelings and behaviors are buried deep in the unconscious mind. Therefore, the present is composed of the past. Through psychoanalysis, the therapist investigates the patient's unconscious and tries to remind him of his repressed emotions and forgotten experiences. In this way, understanding the patient's subconscious becomes a little easier to understand the patient's internal disturbances. It is used to treat sexual problems, aggressive behavior, traumas and relationship problems in children, adults, and the elderly. These are all the conditions and sensations which are presented under the transcendental reality and by examining them it is possible to reach the real reality.

Its aim is to identify the hidden emotions, attitudes, thoughts and desires of the patients under psychoanalysis, which create problems for their day-to-day existence in their lives. It is not only a method and treatment, but a theory regarding personality. It pays more attention to the human unconscious, which is the origin of human psychology. The basic and main reason for this is that

human behavior emerges from the unconscious. This is also the objective view of extra-reality to present human dreams, memories, emotions, and conditions according to their origin. Just as the therapist of psychoanalysis is the human unconscious, which has many ambiguities and blurs, and the appearance of dreams is all these, analyzes the conditions, in the same way, under the transcendental reality, a person should immerse himself in the subconscious and create an art that after thinking about it, the viewer or reader can reach the origin of this work of art according to their psychology. According to Devendra Asar, "Our delusions are the offspring of this unconscious and we can reconstruct our delusions through conscious recall. This method is called psychoanalysis by Freud" (7).

Under all this psychology, the goal of creating literature was made. Andre Breton believed that the human mind should be freed from logic and arguments. The rebellion of art against the immense forces of nature and the declaration of complete independence of irrational forces. The main center of the surrealist movement in Europe was Paris, after which this movement influenced the literature, music, painting, philosophy, social ideas, and politics of the whole world in different ways. This movement left an indelible impact on the literature, art and philosophy of England, Denmark, France, Belgium, Austria, Japan, Germany, Italy, Romania, Portugal, Canada, Russia, Spain, Mexico, Switzerland, Cuba and the United States. The greatest influence of this movement was on French writers and thinkers, including Philippe Sopalat, Louis Aragon, Benjamin Pratt, Paul Allard, René Creole, etc. André Breton and Philippe Sopalat wrote a joint work in 1919 entitled 'Les champs magnetiques' meaning 'The magnetic field'. It was a book of poetry which was published in 1920. There was no logical order in the poetry of this book and it was dreamy and ambiguous. It was an important starting point for the Surrealist movement and played an important role in the development and evolution of the movement, particularly involving ideas of the unconscious and the subconscious and the depiction of human inner turmoil. André Breton in Manifesto of Surrealism, the references were also discussed. First, Breton explained what the methods of automatic writing can be. Apart from this, the manifesto also discussed the main features of transcendental literature, the main point of which is to combine two different realities through strong imagination in such a way that something completely new and unique is born. For example, if a human neck is combined with the body of a fish, a new and unique object is created. According to Breton, such a creation in literature and art that will be the intermediate state of consciousness and unconsciousness and in this creation, no conclusion can be drawn from surprise and a clear picture of the different realities of life instead of blurring, blurred and indicative. Feel significantly reflected by the element like a rich mirror. Various pictures made under the transcendental reality are a clear proof of this.

"The image is a pure creation of the mind. It can be born from a comparison but from a juxtaposition of two more or distant realities, the more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be..."(8)

That is, the mirror is a pure creation of the mind, which is not in the interior of the object, but is born from the closeness and closeness of other realities at different distances.

In addition, André Breton presented a review of the literary work of contemporary poets and various literary figures of his time from literature and poetry, with selected examples regarding the thought of surrealism. Among his contemporary writers and poets, Louis Aragon, Philippe Sopalat, Robert Delinois, Charles Baudelaire, Arthur Rimbaud, Raymond Russell, Dante, Antonio Artand, Samuel Beckett, John Gent etc.

The Surrealism movement has also had an impact on Urdu literature. According to Dr. Qamar Raees, its initial features are found in the fiction of 'Angary' in Urdu literature in 1932. Under Surrealism, the truth of thought, ideas and expression is given importance in literature. Surrealism or Surrealism was a reaction to rationalism and in it the world of dreams and imagination is presented as reality and connected with the real world. Its followers write out of reality. It does not control the mind and consciousness, dreams, illusions, and different conditions are described under the subconscious without caring about moral and aesthetic references. In Urdu literature, the effects of 'surrealism' are more focused on fiction, but it did not produce much literature under the influence of Romantic or Progressive movements. Elements of surrealism are also found in Qarat-ul-Ain Haider's fiction 'Ah ay Dost', Krishan Chandra's 'Masbat or Manfi', Aziz Ahmed's 'Jhoota khwab', Ahmed Ali's 'Moat sy pehly' and 'Qid-e- Khar'.

Apart from them, among the modern fiction writers Anwar Sajjad, Rashid Amjad, Mansha Yad and Faheem Azmi, etc., the trend of fiction writing under surrealism can be seen. Literature is being created. But its effects are still visible in some form or another on literature.

The techniques of surrealism include self-talk, ambiguity, and dreaminess. These are the elements that contribute to the fabric of the surrealist movement. These are the three tools used to align surrealist fiction with the manifesto of surrealism. Each trend develops in different ways and in these ways the technique is very deeply involved, which reinforces the author's point of view and makes the impression of the fiction representative of his trend. According to Firdous Anwar Qazi, "In this sense, the methodology of this movement is similar to that of self-dissolution or consciousness. This movement speaks in the language of shadows and dreams. Faintness, semi-awakens, semi-sleepiness, whispers and whispers are characteristic of this movement." It was a prominent feature." (9) Since the phenomenon of surrealism also came to literature from painting, its techniques are similar and different in painting. But overall, self-expression, ambiguity and dreaminess are common techniques of painting.

Sometimes the monologue speaks to own-self and sometimes he is speaking to someone else in his thoughts, sometimes it is not clear who is speaking to whom. Self-talk is a technique of drama, but now also in modern fiction. This technique is starting to be used. In all these techniques, the character or phrase seems to

be the only speaker thinking. In psychology, it means to speak quietly or to think aloud. Often in fiction or other genres of literature, the writer appears as the only speaker and the addressee is either 'he' or the reader Dr. Ashraf Kamal. Accordingly, this technique is related purely to psychological confusion. When a person does not want to express his inner states, feelings, or emotions to anyone else, he addresses own-self. The objective of modern fiction is the individual and the expression of the individual's qualities is its goal. Therefore, the technique of self-talk reflects the individual's thinking. It is also an open expression of the individual's psychology. In trends, surrealism and abstraction were considered by critics to be only an expression of the author's personality. The objective of modern fiction is the individual and the expression of the individual's qualities is its goal. Therefore, the technique of self-talk reflects the individual's thinking. It is also an open expression of the individual's psychology. In trends, surrealism and abstraction were considered by critics to be only an expression of the author's personality. Therefore, such fictions can be classified as a study of the psychology of that individual and self-talk is its most important tool. He lives. The character does not exist here, but even if his deputy is A, B, or C, the fiction writer does not allow him to speak." (10) Monologue is simply thoughts that describe the inner conflict or dream state of a character or phrase in a surrealist fiction. In his thoughts, the person reveals his mental confusion, sometimes to himself or to someone else. This self-talk is not related to the external but is related to fear, joy, illusion or any emotion, feeling and condition arising from external influences. In Surrealist fiction, self-talk is also associated with the state of consciousness, in which random thoughts arise in the character's mind and he exists in different places at the same time, mentally traveling through the centuries in moments. Even while self-talking, his thoughts wander here and there and do not stay focused on one point, and human thoughts are influenced by the subconscious. Therefore, the state of consciousness and self-talk are closely related. Salim Agha Qazalbash said that the term 'interior monologue' has also been used and the other angles of its statement have also been given. According to Salim Agha Qazalbash, the technique of "interior monologue" is generally associated with "stream of consciousness", however, the internal statement also has two angles, the first is the direct internal statement and the second is the indirect internal statement." (11) Some critics have used the term 'interior monologue' and some have used the term 'interior soliloquy' for interior monologue. Internal monologue is the character's thoughts related to his or her inner life and private affairs and self-talk can be about anything and can be both internal and external thoughts. Also, in internal self-talk, the character is also prone to internal conflict or self-accountability, and in self-talk, he may also think about another person's actions. In general, monologue and internal monologue differ in terms of internal and external views, but in both cases the character is speaking to own-self. Ambiguity clearly means not being able to understand a piece of writing, especially communication problems in fiction are caused by ambiguity. It gives rise to a situation of ambiguity. They involve a lot of complexity of points, sentences, and ideas. In terms of kashaf terms of criticism:

"Failure of communication is called ambiguity in literary terms. Wrong order of words, complexity of idea or subject, use of unfamiliar metaphors or symbols, rawness of experience, weak grasp of the artist on the subject, awareness of



feeling. Attempting to express before reaching the bright level, unnecessary brevity and omissions and values to which the reader's mind cannot be moved cause ambiguity in the poem or the text." (12)

In this, the crudeness of experience refers to the critics' criticism of modern Urdu fiction's tendencies, especially abstractionism and surrealism, which has been called the failure of experience. The attempt to present, i.e. to present these ideas in a disjointed and unorganized manner as if a person is thinking, is the reason for the situation of ambiguity. The element of self-talk also creates ambiguity. Ambiguity is created when the reader does not understand who the character is addressing in the fiction and cannot distinguish between his random thoughts, reality and non-reality while talking to himself. Ambiguity is a characteristic of surrealist fiction, and it is deliberately written in such a technique that the reader cannot easily understand it. Its background includes the principle of presenting the disordered and disordered state of human thought as it is. During this representation, words and sentences are also disordered and ambiguous. Presenting ideas in a manner of meaning or thought or wording in a certain way that leaves the reader in a mental conflict as to what the author meant. is and what context it may have, and which may not be easily communicated; The technique of ambiguity is called "ambiguity arises from the difference in understanding and mental level between the artist and the listener and reader in a work of art" (13). In the same way, the presentation of dreams as reality in surrealist fiction, not being able to differentiate between real and unreal situations also falls under the category of ambiguity. is, in which ambiguity is created by presenting words and sentences in a special technique of disorder. In poetry, ambiguity is considered a trait, while in fiction it is considered a flaw. The lack of communication of modern fiction is due to its ambiguity and therefore it is criticized that abstract and surrealist fiction are closer to the poetic styles influenced by modern fiction and seem to be poetry. Dreaming is a state that is related to dreams and fantasy is also involved in it. Dreams are seen by a person in sleep, but in a state of semi-awakens or waking up, reaching the world of dreams, and seeing an unreal world as reality. Comprehension creates a state of 'dreaminess'. It is a state in which a person assumes at the mental level or only in his thoughts and ideas all that he wants to do in reality; remains buried within. Unconsciously in a dream state he reaches the world where his life is according to his wishes. Physically he is in the real world but mentally he is beyond reality. Merriam Webster's dictionary defines 'Dreamy' as:

- "1 a: full of dreams  
// a dreamy night's asleep
- b: pleasantly abstracted from immediate reality
- 2: given to dreaming or fantasy
- 3 a: suggestive of a dream or dreamlike state."(14)

In modern Urdu fiction, 'dreaminess' plays an important role in creating ambiguity, because the reader cannot distinguish between the real and the unreal world. Can't figure out what the scenario presented in the fiction was or what the character was trying to do. Sometimes the character is not even in fiction. A fantasy is a dreamlike state of confusion from beginning to end because in

fantasy the things of human life are made invisible, and the unreal objects are made real. This situation is characteristic of surreal fiction. It is also called the world of dreams and Freud's analysis of the psyche and the unconscious is also deeply involved in it. The fictions written under this technique lead to the dissolution of the character or the author and help to reveal his unconscious feelings and conditions. Surrealist fiction is thought to be the main source, but its inherent dreaminess, which creates ambiguity, this makes understanding difficult and immediately confronts the illogical situation in fiction because in surrealist fiction art is created by subliminal immersion and this is a situation related to the unconscious and the world of dreams which is easily, I don't understand. Surrealism, meaning "something higher than or beyond reality" is an artistic, literary, and intellectual theory that sought to dissolve consciousness from the reality of life and create a reality above or beyond that reality. Is. Stronger, more effective, and broader, is the subconscious or unconscious reality. An oppressed reality within the human psyche, and this reality must be freed, and its suppression must be freed and recorded in literature and art. These concepts are derived from sleep. Whether awake or in a dream, the ideas of decay that are not subject to the logic of cause and effect, and the concerns of the conscious and unconscious world are alike, so that these dreams, thoughts, and abstract concerns are embodied in literary works. So, realism is a process that aims to highlight the contradictions in our lives, not to be interesting in its writing. The unaccountable total annihilation and loss of human life resulting from the First World War shook European humanity, shook confused emotions and perceptions, and created a wider tendency to dissolve moral values and This tendency to liberate the instincts embedded in the human soul and spread to art and literature led to the emergence of a theory called Surrealism in France in 1924 that emphasized psychology. Then the reality of surrealism entered the fields of literature, sociology, economics, and art. Ambiguity in literary or artistic expression in the field of painting is a constant motif of Surrealism. Psychologists inspired by Freud's ideas in his analysis of the human soul, especially those dealing with the unconscious and dreams, call for freedom from its pressures and the instincts and desires embedded in the human soul. Surrealism is a literary, artistic, and intellectual ideology that is not bound by religions, which aims to dissolve the reality of conscious life, and the desire to explore another reality. Writer's unconsciousness in the society, neglect of religions, beliefs, and moral values, focus on political aspect and unconsciously unrealistic and automatic writing to change people's lives by revolution and instigate the creation of revolution instead of revolutionary society. Paying full attention to were surrealistic goals.

#### REFERENCE

- Advanced learners oxford dictionary, oxford university, Walton street, oxford, 4<sup>th</sup> edition, 1989, p-1295
- C.W.E. Bigs. Dada and Surrealism, Barends and nobel by methaun, London, 1972, p-3
- Firdous Anwar Qazi, Dr., Trends in Urdu Fiction, Maktab Aliya, Lahore, 1990, p. 267
4. <https://www.tcf.ua.edu/classes/jnutler/T340/F98/surrealistmanifesto.htm>, 29-05-2020, 11:15am

- Nayir, Nasir Abbas, Modern and Postmodern Criticism, Anjuman Tarq-e- Urdu, Karachi, Pakistan, Second Edition, 2013, p.33
- Ashraf Kamal, Dr., Critical Theory and Terminology, Misal Publishers, Faisalabad, 2016, p.165
- Devendra Asar, Literature and Psychology, Maktba shahra Delhi, First Edition, 1963, p. 15
- [www.tcf.ua.edu/jbutler/surmnifesto/Manifesto of surrealism.htm](http://www.tcf.ua.edu/jbutler/surmnifesto/Manifesto%20of%20surrealism.htm),29-05-2020, 11:40 am
- Firdous Anwar Qazi, Dr., Trends in Urdu Fiction, p.268
- Waris Alvi, Modern Fiction and its Problems, Nayi Awaz, Jamia Nagar, New Delhi, December 1990, p.38
- Salim Agha Qazalbash, Dr., Trends in Modern Urdu Fiction, Association of Development Urdu, Karachi, Pakistan, Publication II, 2016, p. 210
- Abu Al-Ijaz Hafeez Siddiqui, (compiled), Kashaf Critical Terms, National language promotion Department, Islamabad, second edition, September 1985, p. 5
- Anwar Jamal, Professor, Literary Terms, National Book Foundation, Islamabad, Second Edition, 2015, p. 31
- <https://www.merriam-webster.com/dictionary/dreamy>, 25-09-2020, 9:13 am