



Voice of Victimized Child Narrative: A Study of Sylvia Fraser's *My Father's House*

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Abstract

My Father's House is one of the grand narrative stories' written by Sylvia Fraser. This autobiography describes about how a female child is physically and mentally distributed by her family members, particularly her father and others. Fraser vehemently created her writings about sexuality, gender discrimination, trauma, testimony, and memoir. For her writings are whole Canadian literature explored and familiarized in the common arena. This discourse analyzes indeed a recovered memory, fake narrative, and traumatic experiences. Her important writings are *Pandora* (1972), *The Candy Factory* (1975), *The Emperor's Virgin* (1980), *My Father's House* (1987), *The Rope in the Water: A Pilgrimage to India* (2001), *The Green Labyrinth: Exploring the Mysteries of the Amazon* (2003). This paper is encouraged in a special case in which child sexual abuse puts tension on stories and genres and the luminal ways in which sexual traumatic stories are discussed by literary interest. The creation of a new art form in reply to special needs of an age governed by the trauma paragon assumes not only that art is an authority vehicle for the transformation and expression of mental and painful misery but also that can be offered forms of resilience scrutinized at realizing the difficulties of the traumatized act. This article aims to explore and explain how Fraser's recovered traumatic wounding approach a common limit-case symptomatic of the conflicting swirling around authors of child sexual abuse stories and a depute example of the threat of the public sphere of childhood sexual tortures. Child sexual trauma stories dislocate borders between narrative and testimony in provocative and discussable ways that can create a new recent of perceiving trauma stories more extensively.

Keywords: Child abuse, Fake narrative, Memoir, Misery, Oppression, Trauma.