



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.

Introduction

This article emphasizes common distinctions between fiction and memoir in accounts of childhood misery. The authors of trauma tales are created by legal explanations of proof and distress about real storytelling, nevertheless, they urged at the boundary of autobiography, often attributing the limit between truth and tale in their struggle to contribute their traumatic experience into literature. However, this has not been retained effort to know and establish the sphere of narration in testimony, especially in way of adult stories of a recollected autobiography of childhood misery. This research paper analyzes this gab by enquiring the ultimate relationship of narrations in both memoir and narrative accounts of childhood stories. It explores Sylvia Fraser's *My Father's House* (1987) is a remarkable autobiographical story

of childhood trauma. 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. It understands a discontent between the grand innovative artistic forms that authors of childhood memoirs write and effort on the one hand and the restrictive ways in which literary scholars and critics criticize these types of stories on the other. When critics discuss incest or sexual trauma, they intend to write their views either in therapeutic or the view of the post-structural theory of trauma. The therapeutic way of telling one's issues into letters through a narrative to provide problems is important. Many are viewing trauma's unrevealed and intoned which can be analyzed from their efforts in recent memoir and trauma theories.

This paper discusses this discourse, to tell an analysis of and encompasses both theory and therapy. This type of traumatic experience can tell the readers the importance of narrative and creativity to any story, autobiography, or imagination of childhood misery. This paper examines a lot of questions from the readers, and scholars asked about the simulative connection of truth with literary elements in an autobiography, an illicit child sexual trauma.

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. Dori Laub and Daniel Podell's article "Art and Trauma" explores when the longing for the life of the survivor obtains no response from the garroter, the recent idea is revoking the life of a dominant emphatic manacle between people that is important for one's sense of self.

The oppression of upsets that falsifies at the act of trauma is exhibited in the difficulties of information and knowing the misery events or traumatic experience in belief and cause, logical words. Unable to narrate the painful misery experience in rational terms, mainly the subject Trauma provides an expression to her or his misery by the way of sensorial pictures, in replace of words. According to Freud, unavoidable repetition of the remember memoir experience that gives this sphere, often cause or enrolled by psychoanalysis, though not recovering in itself dominates an important cathartic point in the complicated process of lustration past events to the assimilation of these forgetting memories in the sensible mind and their revolution into legally altered and significant narrative experience (Freud 2001, 267-68).

From an exemplary and ethical point of view, this article demonstrates that Canadian text under discussion to various themes like the Holocaust narrative memoir, the suppressor's statement, the fake, fantasy, the pastoral, and picaresque. The collaboration of these theoretically conflicting terms points to the entanglement of the fact which is forcefully conferring to extend the trauma story subgenre, even standpoint of the traumatic paragon.

Forging Child Abuse

Tropes like the melodramatic plot and its light in the kitsch- sentimental redemptive happy ending. Tropes realize in the main characters of the innocent sufferer and arrogant villain has been broadly given for embodying terminal illness, changing from addiction and particularly child abuse. Such memoirs are extensively built similarly to the dominant plot structure of before during after of Holocaust memoirs and screens.

Most of the narratives focus on how they are exploited in the sphere of victimization and suffering during their life. Furthermore, the artifacts that realize and assimilate trauma culture critic, Daniel Ganzfried's ironic view that executed as a story of trauma and recovery, "the Holocaust explains everything" could be expanded to the present robust meaning of

victimhood. In the 1970s Child Abuse was linked with incest into the emerging and broadly enlarged concept in human society. After the mid-1980s, the theme of a therapeutic discourse of child abuse became omnipresent, firstly introduced in America and entered other western media. In the concept of therapeutic recovery, the painful experience of child abuse is a psycho-social phenomenon.

Furthermore, the present context atrocity to children is dehumanized and sexual assault presently advocates the embodiment of great evil, particularly in American culture. For instance, Oprah Winfrey exposes her sexual abuse as a child and the realistic discussion of abuse and substantially connected themes like Post-Traumatic Stress Disorder (PTSD) and Multiple Personality Disorder on daytime talk shows. The concept of sexual abuse is the emerging popular literary genre of incest writings and sad memoirs, saturated in the public sphere with assault stories in the 1990s.

In this regard, the most important theme that the Holocaust is being altered by child abuse as the dominant subject for representing both the independent suffering of victims and the prominent ultimate of evil in American tradition was offered on the Oprah Winfrey show. However, Winfrey discussed on her show which was telecast in February 1999. She and her visitors retold into an act of child abuse the age-old practice of an adult is the sexual act by an old woman of lower socio-economic view, namely a maid.

Child reviles also become the prime subject in painful memoirs and their fakes. Libbi Brooks, a critic commented that "checking the supermarket racks that accumulated wit trauma, each abuse and disgraces more horrible imaginative that the last, the critic can only wonder at so many hideous childhoods" (5). The credibility of so-called *mit.lit.*, memoirs of childhood revile and suppress is taking "repeatedly so to speak" (6) shows, it looks like carelessly, the conflation of misery cheaters with portrayals of physical and sexual child abuse. Literary forgers seem an art or money launderers, only seek to counterfeit, those realities to which a special culture gives its highest rank, whether monetary, moral, or aesthetic. Hence, the truth is that Fake Memoirs ultimately show childhood misery, even when they concentrate on holocaust issues, as in the forge memoirs of Misha Defonseca and Benjamin strengthens his argument that child abuse changed the Holocaust as the dominant strength of victimization and suffering in contemporary American tradition. In general, the child abuse discourse explores the new trend of supposed memoirs but is imaginative. And thus, forge memories of sexual assault childhoods as the main thought of ultimate trauma culture.

Model of child abuse

Assault toward children came in the common milieu in the late nineteenth century through the theme of "abuse to children" almost parallel with the argumentation early writings of Sigmund Freud speaks about sexual actions entering into children. In 1962, when a group of American urban under the voice of C.H. Kempe angrily demanded that the wound in the arms and legs of young children, seen in x-rays, were the reflection of child torturing, that the moral value of ill-treatment toward children was analyzed and exchanged into the idea of Battered Child Syndrome (7). Kempe was advocated broadly through columned in major American journals and newspapers, for example, *Time* and *Newsweek* published articles on the subject of child abuse in the same year. Since therapeutic writings concern physical and sexual abuse on a child as forms of unnatural behavior. It appeared the painful misery of incest and violence on children from a socio-political milieu into an individual pathology.

The newly generated idea of child abuse extends into two parts. The first category of sexual abuse, for example, explains more behavior than incest as wrongdoing. It broadly enlarged the concept of legal sexual acts, because it surrounds not only very rare intra-familial

child rape but also other sexualized acts logically designated as obsolete or touching seen all parental or child nudity in America. Hence it extended the group of highly powerful acquisitions beyond family members to all adulthoods.

To remember and discourse about what they recall, survivors encounter both gain and loss. Sylvia Fraser in *My Father's House: a memoir of incest and Healing* shows this as she inscribes her act of healing and unifying memories of childhood battered actions. She speaks, "In retrospect, I feel about my life the way some people feel about war. If you survive, then it becomes a good war. Danger makes you active, it makes you about it forces you to experience and thus to learn.... I have burst into an infinite world but of wonder." (259)

Sylvia Fraser's *My Father's House* is the benchmark renowned memoir of healing thoughts of childhood abuse. Her use of literary techniques and her experience as a novelist to put her bitter experience into a narrative that leads a sense of her memoirs and skills is not only an important act of her therapeutic process but also a serious attempt to remember the truth of her sexual assault and affecting amnesia. One of the critics asks a question to her, how she can have the reality of truthfulness of memories of forgotten, disintegrate changing personality whose life and the experience was obstructed for her real experience" (8). Once Fraser interviewed with a therapist, she speaks,

One Minnesota therapist, whom I met during a TV interview, told me that even after ten years of research her clinic had been unable to find a case of incest in which this pattern had not been inherited. In every situation, the abuse could be traced back one or more generations. Abused males, through anger, modeling and opportunity, often became abusers, while abused female, through guilt, more usually self-punished as prostitutes, addicts, self-mutilators, suicidal depressives, and as the enabling wives of abusers. (Saturday Night magazine, 1994)

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. In addition, the critical views to Fraser's Narrative proclaim about what structure allotted a collective voice of discourse when it becomes to child sexual traumas. Then the problems of narrative techniques with the memoir form, a form which in the act of sexual abuse plea gives a biographical propriety with all of its will of truth and juridical facts. Fraser is using "novelistic techniques" explores a genre widely committed to narrating the experience of one's life; concerning the unique of narrative techniques in which Fraser's experiences and skills of a literary narrator is an important issue when one is narrated with the process of telling past abuse memories into writings through the process of storytelling recreation. The boundaries of memoir are which to tell the limits of storytelling practices. When the telling the truth of life, are too crucial for authors of sexual abuse stories.

Fraser's recovered memoir explores that a commitment with literary and narrative experiences to tell child sexual abuse is a remarkable and innovative strategy to speak traumas that Fraser analyzed as inexplicable as a child. *My Father's House* was released one year before Elly Danica's *Don't: A Woman's word* (1998). While both autobiographies are familiarized in their steadfast story of childhood sexual anecdote act at a time when telling publicly or commonplace about the matter was still restricted. Fraser's recovered memoir is worthwhile because it is ascribed both from the view of her childhood and adulthood. As Fraser expresses in *My Father's House* recovered memoir is her split self and her "secret abettor".

Fraser remembers abuse after forty years of her existence. Fraser born in 1935, recalls

the life of her other self “in a reveal of discovery” at the age of forty-eight in 1983. (MFH 218). This forging of abuse that led to her young age difficulties the writing of er past life one, she reminds them. Autobiographies are always storytelling recreations of memories that writer’s the tale of a life. Thus, Fraser’s point of view, her forgetting syndrome tells the story as much as er healed memories. The author says in the memoir that her life was fully formed on the unknowing of a mystery. As a child she struggled by forgetting disease then, the amnesia is also one o the causes of a problem.” (MFH 252)

Many critics’ views on Fraser's autobiography of overlooking and recollecting is a highly valuable credit, therapeutic act of memoir through a story. Suzette Henke speaks about Fraser’s memoir “determines so realistic and compromising that the readers would indeed believe her memoir” (122).

Whereas Fraser’s memoir has been analyzed because of the incredibility of her story of unrevealed memories is crystal clear. This article argues that story and memory primarily embrace the diffuse act of story therapy. Recovery from childhood sexual abuse is an intensely creative act where the victimize needs to write a narrative of events that are either overlooked or forgotten to remember accurately. The tale, however, wants to be formed and it makes it feel real to the victimizer. To create a chronicle of a narrative of one’s life is to create remember in a narrative that promotes the splits to identity made by painful misery. With regards to the subtitle creates accurately, *My Father’s House: A Memoir of Incest and Healing* was made as part of Fraser's healing therapy. It historicizes the remembered memory discuss and explain why the recovered account of sexual abuse extends to be testy. Thence, this paper reflects an explanation of how these issues are uniquely shown in the academic and socially complicated of Fraser’s memoir.

Conclusion

Finally, this paper analyzed the distinction between traumatic experiences of the Holocaust against those of child sexual abuse to underline the realm of Fraser’s traumatic forgotten syndrome. This research paper provides a short note on arguing that Fraser inexplicably and ambiguously makes secret her sexual assault by way of fictional writing years before she remembers her painful misery. Fraser’s *My Father’s House* looks to act as a memoir that has been prolonged as a narrative story. However, 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. Fraser’s autobiography needs a reading that reveals the question of fact to involve the sense of creativity and narrative in its image because of the boundary placed upon “fact” by the realm of story and trauma.

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