

## **I. Language as a Social Phenomenon in *Wilderness Tips***

This thesis examines Margaret Atwood's story collection *Wilderness Tips* that talks about the experiences of female characters and gender differences. While talking about the experiences of the female characters, it explores the relation between language and society. Specifically, the research deals with the three main stories: "True Trash," "Weight," and "Wilderness Tips." The stories contain the diversity of meanings and interpretations. In the stories, most of Atwood's characters are female who most of the time lead a solitary life. They suffer from traditional social order and masculinity. They are sexually used and fall victims to the patriarchal order. The stories explore the pathos of female characters and diversity of cultural and gender differences. The use of these diversities in the stories challenges the monolithic social order, which suppresses the other multiple voices in the society. She does so by deploying the various social voices in the text. Using different places, she situates her characters in contexts that allow them to think about their self, ideology and gender. The writer derives the characters from the different cultural backgrounds. Moreover, she uses the language from the different disciplines and fields of knowledge like science, politics, cultures, military etc. By following the ideas of language as dialogic and social phenomenon propounded by the thinkers like Mikhail Bakhtin and V. N. Volosinov, the thesis argues that Atwood's attempt of giving space to multiple voices in the stories presents language as a contested site.

*Wilderness Tips* exemplifies different genres of writing, news articles, poetry, letter, religious statements, and different genres of speech, debate, discussion, chat, etc. In the stories, various kinds of speaking style of the characters and written genres are included. The stories are about the characters past experiences that are narrated to each other. Atwood's characters are different from one another and they are alienated

because of their different gender, culture, age, ideology and profession. Their languages are estranging to each other because of their different backgrounds. Atwood included different genres in the stories that speak various realities of the twentieth century Canadian societies. This research tries to analyze some of the genres by focusing the theme of storytelling and its interconnection with some dialogues.

As far the critical reception of the book is concerned, Atwood's *Wilderness Tips* gets numerous critical responses since its publication in 1991. Different critics analyze this collection of stories from different perspectives and angles. Because of its diversity in theme and style, the focus of criticism is also different in different dimensions of the story. Post-colonial, romantic, humanistic, feminist, post-modern, Marxist etc. are some of the major critical perspectives from which the collection is analyzed and interpreted. It is impossible to present all available criticisms in this small project of research. So, some of the major critical views are discussed here.

The critic Thomas L. Erskine, in *Magill's Literary Annual*, argues that this collection emphasizes on the sexual power politics of human relationships and its link between different events. Erskine argues that Atwood's concerns are loss and sexual exploitation. Erskine remarks:

Its emphasis on the sexual power politics of human relationships, and its linkages between seemingly disparate events, the ten stories contain familiar Atwood concerns (consumerism, creeping Americanism), themes (survival, sexual exploitation, loss, and discovery), and motifs (landscapes, pregnancy, and abortion). (n. pag.)

Therefore, Atwood's stories pose a problem created by male ideology and its survival tips. Survival tips not in a geographical wilderness but in a contemporary urban world that is metaphorical jungle or wilderness.

Similarly, Michiko Kakutani argues that this collection explore the plights of female character who are victimized by patriarchal ideology. The struggle between male and female are explored where female are dominated by male characters.

Kakutani in *The New York Times* further states, "the tales in this volume focus on the nervous transactions between men and women that pass as love and romance. Several of the weaker stories devolve into edgy, satiric portraits of embittered women plotting revenge on the hapless, untrustworthy male species" (n. pag.). Kakutani views this collection as exploration of female revenge against male.

Likewise, James Wilcox views this collection as representation of the people's mysterious relationships. The characters are indifferent to one another. He argues this text as exploration of past in present by the characters. Wilcox in *New York Times* further states: "Almost every one of the 10 stories in this collection superimposes the past upon the present in an unsettling, often startling manner, which conjures up a sense of the mysterious in even the most banal relationships" (n. pag.). For him, in order to highlight the contested relationship of the characters the author imposes the past upon the present of the characters. Disruption in the present from the past shows the postmodern gap in the relationship between the characters.

Furthermore, Atwood does not want to be politically correct and her all ten stories exemplify her position as satirist. In this connection Carol L. Beran in the article "Strangers within the Gates: Margaret Atwood's *Wilderness Tips*," states:

Atwood's role as satirist requires no consistency except the consistency of ridiculing folly wherever it may be found. Literature's function to teach does

not mean to Atwood that stories should offer clearly stated rules to live by; there is no "moral of the story" in the traditional sense. Rather, the stories in *Wilderness Tips* open up subjects for discussion, leading into a process of thinking and rethinking. (77)

However, these critics analyze this collection from various perspectives; this research analyzes three stories of this collection from the perspective of Bakhtin's dialogic theory. In addition to it, it also derives the ideas on language by Volosinov. The stories are rich in thematic diversity, social heteroglossia, narrative structure and inserted genre or inserted languages from the various professions and discourses. The researcher has taken Bakhtin's dialogic theory as the basic tool to analyze the different dialogic aspects of the stories. Moreover, with the help of Volosinov's linguistic philosophy, this research also examines the social phenomenon of its language.

This research primarily focuses on the dialogic and social aspect of language of Atwood's collection *Wilderness Tips* and especially of "True Trash," "Weight," and "Wilderness Tips" stories. It tries to examine how Atwood has put the style of the characters' dialogue and sharing of experiences in present with others. This research also explores the social diversity, social movements, the reflection of colonialism and different cultural aspects, especially fusion of various age groups in Canadian context of twentieth century. The research further analyses social heteroglossia and social stratification through the dialogic interactions of language used in the collection. Similarly, the narrative flexibility, perspective variations, and inserted genres, multiple voices within a single word and sentence, and the disrupted chronology of the plot are the some of the other aspect that come across in the analysis. It is fusion of various professional jargons, societies, classes, two gender, two nations, people and their distinct culture with different style of thinkings and doings. By portraying the

multiple voices from the various social and ideological sector of society, Atwood explores the dialogic nature of language in her collection *Wilderness Tips*. The exploration of the dialogic nature of language is main task of this research.

"True Trash," the first story of the collection, not only depicts the characters interaction with authority of Camp Adanaqui but also includes *True Romance* magazine that speaks the voice of marginal people and female. The waitresses read this magazine loudly at bed time and make various interpretations about this inserted genre. The parallel connection of the story of that magazine and story of Ronette lead us to social reality of the then society where battles between two genders exist but females are defeated. The magazine speaks the voice of female. Use of children language and professional language in the story lead it towards dialogism. Use of childish language by Donny and Ritchie show the language variation according to age variations. Monty's and Donny's mother's capitalist mentality clashes with the narrator's ideology that favors lower class characters Ronette and other waitresses. Parody of Yeats poem's line and parody of army parade by the characters lead the story toward carnivalesque genre where all people play equally. Shift of narration to present at Toronto shows the split narration that is evident when Donny and Joanne met and share their past experiences. The dialogic interplay between the characters leads this story towards open-endedness that pave the way for multiple meanings so for Joanne it is "an archaic story, a folk-tale, or mosaic artifact" (Atwood 36).

Likewise, in another story "Weight," the narrator highlights the ambiguity of language when she starts the story. Her inclusions of words "density" and "cells" from science discipline to show mental stress in the form of physical weight leads the narration towards social weight where always lies contested pressures like density of cells (201). Her narration brings Molly in the story that is example of patriarchal

domination in family. Weight of Molly's death is contrasted with memory of the narrator. The narrator's word game with Molly and Charles shows the social construction of language. Inclusion of terms "hysteria," "strident" and "California" shows the contested relationship between wilderness and civilization where female voices are strident and hysterical (204). Tone of agreement and disagreement among the narrator and Charles show the dialogic aspects of language that need response. The waiter's participation in conversation shows the voice of lower class people. His professional expression, "Is everything all right?" shows the double orientation of speech (213). He not only demands some orders from customers but also supports the narrator to collect some fund for battered women from businessperson like Charles. In the restaurant the silence of Charles for the waiters question speaks the voice of capitalist that always ignore the sound of working class people like the waiter.

In another story, Atwood took the title "Wilderness Tips" from a book that George read. This inserted book plays a vital role to lead this text towards a dialogic text. This story shows the colonial situation where outsider seduces the people of Canada. George, a Hungarian outsider comes to Wacousta Lodge as a husband of Portia. His presence in the story is presence of colonial voice in the story that wants to rule over Canadian three sisters. The sisters of Portia view his interest to traditions as conservative. The insertion of newspaper by the narrator shows the continuous struggle of people of Quebec who are demanding separation. The lines of newspaper "Quebec is talking Separatism" and "the country is falling apart" speaks the voice of separatist though they are not participants in the explicit dialogue with the other characters (223). The inclusions of some Hungarian words for the meaning of "Dean" represent the polyglossia in the story (226). His interest to replace "news" with word "olds" shows the people distrust in media of the then Canadian society (226).

Furthermore, the linguistic play is evident when Pamela wants to say "car of thought" instead of "train of thought" and it shows her distrust towards the social construction of language that is male dominated (228). George's Japanese bow to "great-grandfather" shows the mixture of three nation's cultural tradition in Wacousta Lodge (225). Similarly mixing of Indian word "chutney" with "sandwiches" represent the hybrid form of language (227). Though there is a smooth relationship among the characters, the author shows the battle between them through the gap in their communication. Portia knows the double reality of George at last when she finds that he is having sex with Prue. The story is open-ended because it is not clear that where does Portia gone and the reader become puzzled because "nothing has happened" in the life of Portia (250).

For Bakhtin, language cannot be separated from ideological conflict of society. This intimate connection between language and ideology draws literature into the social and cultural sphere the homeland of ideology. Therefore, text becomes open-ended, free and democratic discourse where plurality, heterogeneity and multiplicity flourish to cultivate the diverse colors of the social reality. Bakhtin holds the view that language is essentially dynamic and it is multi-accentual i.e. not fixed in meaning. The language of the prose is the "fleeting language of the day, of an epoch, a social group, a genre, a school and so forth" (Bakhtin 272).

According to Bakhtin, the fundamental feature of language is "Heteroglossia" which refers to the condition that governs the production of meaning of a language in use. The use of multiple languages at one time produces the multiple contested social voices in a text. The authorial voice is not overpowering and subordinating the voices in the dialogic text but it involves in the dialogic interaction as one of the many

voices. A dialogic work embodies dialogic sense of truth by allowing the consciousness of the character to be truly someone else's consciousness (282).

For Volosinov, ideology is not separable from its medium language. Consciousness arises and becomes a viable fact only through signs. Language is a social construct; it is a material reality. Verbal signs are the site of regular class conflicts where various class interests contest. The meaning of a literary text; is not determined by the impersonal play of language, culture and economic forces. Rather literary text is a site where multiple voices are engaged in a dialogic interaction with each other and it characterizes the literary text not merely as a linguistic construct but as a social phenomenon (Volosinov 20-23).

Atwood's *Wilderness Tips* subverts the tradition of monologic language and explores the dialogic features of language. This subversion of the monologic discourses is the focus of this analysis.

Margaret Eleanor Atwood was born in November 18, 1939 in Ottawa, Ontario, Canada. She was grew up in suburban Toronto and traveled to the northern Ontario, Quebec during her childhood. She spent her summer with her father in the family's cottage located in the wilderness of northern Quebec. She wrote many fictions, poetry, critical essays and stories. Her knowledge about diverse sectors produces many genres of literature that contribute to flourish the twentieth century Canadian literature. Her experiences of different cultures and wide social experiences of different parts of Canada and world work as the influential factors to present heterogeneity in her literary works. She taught at a number of Canadian universities and traveled to many places that help her to gain knowledge about diverse social conflicts. (*Feminism in Literature* 93)

Atwood's stories explore the people's contested relationship that is happened by their cultural, biological and societal differences. They are bounded to do and speak in relation to their contextual condition. The characters failed communication is explored by the use of heteroglossiac nature of language. The author tries to explore the gap between experience and its narration by the character in present. The ideological conflict and gender conflict are represented with the help of language. The use of various words and sentences form different sectors of society reveals the dialogic nature of language. Ambiguities of word are used in order to show the multiple meanings of language. In order to show the social conflict the author allows her characters to speak various words in dialogue. Parody of army language and poetic line are used in order to disrupt the monologic nature of language.

Commenting on her postmodernist writing style and literary expression, W. S. Kottiswari in *Postmodern Feminist Writers* argues that her writing insistently challenges the limits of traditional genres and her novels challenge the convention of realism while working within them. Kottiswari further adds:

She draws attention not only to the ways in which stories may be told but also to the function of the language itself; the slipperiness of words and double operation of the language as symbolic representation and as agent for changing out modes of perception. She also indulges in revision of traditional fictional genres by drawing attention to the cultural myths they embody and to the multiple inherited scripts through which our perceptions of ourselves and the world are structured. (11-12)

According to Kottiswari, the language reveals the content of the text Atwood's writing as the words operate in double ways. The shiftiness of the words becomes symbolic to change the readers' perception about what the stories.

The *Wilderness Tips* presents economically, socially and politically changing condition of twentieth century Canada. The use of language and words from various profession and genre leads this collection; mostly three stories towards dialogic text. The characters' use of language in relation to the conversation context drives these stories towards heteroglossia where multiple voices interact. The characters are free to speak and the authorial narration becomes a participant in dialogue with them. The free plays of multiple voices are main focusing area of this research and to analyze these matters in dialogic pattern is this researcher's aim. Every word carries the ideological conflict of the then society so this research tries to explore the social phenomenon of Canada by analyzing the dialogic languages of the stories. In stories, Donny, Joanne, Miss Fisk, George, Charles, the waiter, Portia, the narrator, Monty etc. speak various types of languages in relation to the context. However, these languages and words carry the palimpsest of the previous meaning for same word and its context. Molly and the narrator in the story "Weight," play word game about the feminist terms in order to subvert the patriarchal ideology of Charles and others. In the story "Wilderness Tips," George's uses of hybrid words make the language as a multiple voiced site. In the story, there comes a polyglossia when, George speaks two national languages in the Canadian cultural context. The characters' speeches reveal the social conflicts between male and female, and upper class and lower class people. This collection uses words and languages from various discourses.

Similarly, this collection is a mixed genre that blends other literary and extra-literary genre like poem, letter, news report, book, and other professional languages.

These types of mixing establish the collection as a developing genre that can subvert the monologic discourses of those inserted genres. The complicated plot and complex characters with their many layers of impulse and intention in the stories bring the concept of ambiguity. Atwood uses multiple settings and the characters in order to show the condition of human beings according to context. In relation to time and space, human experience is multi layered. Uncertain, equivocal, indistinct and absurd characterizations make this collection a carnival genre. The multiple places, events and the voices of the characters make it a dialogic whole. The multiple voices of the multiple characters come into a play in the story. Moreover, it represents the heterogeneous society of Canada where different social classes, groups, gender, profession exist. Their different interests, ideologies and desires get open stage to conflict and contest in the stories. The three stories of *Wilderness Tips* that we are going to analyze are not only the public issue of socio-political, socio-economic and socio-cultural contest but also the product of some sort of romantic love affair between Ronette and Donny, Portia and George, and Molly and the narrator. Mixing up of first person and third person narration, disrupted chronology, shifting focuses, decentralized and unfinalized plot; are some features of its narrative techniques. Juxtaposition, contrast and irony are immensely used. The communicating skills, images, and emotions through each character's individual consciousness and utterances are used in these stories. The characters of these stories like Joanne, Donny, Liz, Miss Fisk, The narrator, Molly, Charles, The waiter, George, Prue, Portia etc are free to express their individual consciousness.

The present research work has been divided into three chapters. The first chapter is short explanation of the hypothesis, a brief introduction of the text and author, some critical views on *Wilderness Tips*, and an outlining of the whole research

work. In the second chapter, three stories of the text are analyzed on basis of the theoretical modality of the first chapter. The abstracts are quoted as evidences to prove the hypothesis. The third chapter is the conclusion of this whole research; it concludes that Atwood's *Wilderness Tips* represents the complex and diverse social reality of twentieth century Canada. The social differences, multi-languagedness, and economic domination through the dialogic interactions in its polyphonic structure make the collection a dialogic text and the language as a contested site.

## II. Play of Multiple Voices in *Wilderness Tips*

*Wilderness Tips* consists of different genres of writing, news articles, poetry, religious statements, different genres of speech, debate, discussion, chat, etc. It is a text in which different modes of writing and speaking are used and merged so there are multiple voices. Different modes of speaking are used in order to tell the past wilderness experiences of the characters in present context. But the author shows that there is a gap between the characters' experience and its narration in present. The gap between meaning and language is produced by multiple meanings of language. This multiple meaning brings the multiple social voices in the stories. The characters attempt to tell the past experiences to other characters bring the contextual conflict of language that is ideological, social and cultural. The research tries to explore the domains where the genres and different voices come into contest by focusing on the theme of telling story and its interconnection with dialogues.

In *Wilderness Tips*, Margaret Atwood represents every day speech through multiple characters. She uses various speech types or words that are spoken by characters in relation to context and situation that is exactly theorized by Bakhtin, in his *Dialogic Imagination*:

The novel can be defined as a diversity of social speech and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious language, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour.

(262-63)

The writer employs these kinds of everyday speech of characters in order to incorporate the different voices of the people of different age groups. The continuous process of development of human consciousness is affected by the language consciousness. There are multiple illustrations, which can prove above-mentioned argument. This is evident in the story entitled "True Trash." While viewing the waitresses through Monty's binoculars, Donny, an adolescent boy utters the words, "Slobber, Slobber" (Atwood 3). Though the narrator is a mature person, she presents language of state of intoxication through the adolescent boy using quotation marks.

Regarding this kind of condition, Janet Maybin in *Discourse Theory and Practice* states, "Speech genres are associated with particular kinds of contextual features and specific kinds of social purposes" (66). The word "slobber" leads us toward the language of child or intoxicated person (Atwood 3). "Slobber" is a word that is spoken in the intoxicated behavior of a person and it meant a liquid of saliva that splashes from the mouth of person. Here, Donny was spying the waitresses through binoculars he used these words in order to report the beauty of girls. But, the objectification of human being leads the word "slobber" towards the multiple meanings which can be explicit or implicit. The ironical representation of the waitresses as object leads us to realize that the narrator is conscious about female issue and trying to subvert the patriarchal norms by giving voice to the adolescent boy.

Likewise, in another context, When Ritchie is spying the waitresses through binoculars he says, "Drool, drool," whispering from ear to ear (Atwood 5). The writer uses other childish words like "Jerk" and "Asshole," though these words are sometime spoken in our day to day live but inclusion of these types of word in story take the story near to contemporary time of text when it was written and the present time of

our reading (5). Here, the relation between the present time of reading and the time setting of the story gives us the multiple meanings of story. Though we cannot use these kinds of word in writing, the author's inclusion of these words through character make it speech like genre of day-to-day conversation between and among the adolescent friends at coffee shop.

Similarly, in the opening paragraph of another story "Weight" the first person narrator describes herself:

I am gaining weight. I'm not getting bigger, only heavier. This doesn't show up on the scales: technically, I'm the same. The heaviness I feel is in the energy I burn up getting myself around: along the sidewalk, up the stairs, through the day. It's the pressure on my feet. It's a density of the cells, as if I've been drinking heavy metals. I will jump out the window. (201)

Here, in her use of language, she uses the words from the domain of science and mixes with them to talk about the daily affairs. "Density" and "cells" shows the mixing of various words from different sectors in everyday speech where one person speaks in relation to another person's linguistic consciousness and ideology. We, readers, in this opening section become puzzled because of its combination of scientific discourse with physical expression about gaining weight, which is not the body; rather, it is the mind or the mental stress. Therefore, this mixing of the words from the different discipline gives space to the other voice.

However, she describes herself about gaining weight not in physical weight but in mental weight that was due to the guilt caused by the death of her lawyer, female friend, Molly. In spite of saying that she was in tension, she mixes mental stress with physical weight by applying scientific words, which can be applied in our

day-to-day conversation. Here, the narration represents that language cannot be separated from various alien languages. Word image does not just represent one specific object, rather it shows the interconnection between various alien words which are used for the same object. Here, word "weight" carries multiple significations in relation to other words or objects, which are either known or alien to that image which tries to present the increase in something. The narrator's increase in weight that is actually the mental weight leads the reader towards Molly who is the cause of that gaining of weight. Readers, the narrator and Molly all stand in equal status in relation to each other where reader understands Molly's feminist ideology, which is bridged by the narrator with the use of such ironical words. In this sense, Bakhtin argues, "A word forms a concept of its own object in a dialogic way . . . It encounters an alien word not only in the object itself: every word is directed toward an answer and cannot escape the profound influence of the answering word that it anticipates" (279). Therefore, there is close relation between word, world and alien words that are used for the same object. Those words cannot go beyond the discourse or consciousness of the world, word and alien words. Word is born dialogically and it brings multiple discourse and meaning into play when, we use it with our intention. Here, scientific words come into story but these words come with another intention but the palimpsest remaining in it makes word and language dialogic.

In another story "Wilderness Tips," the narrator narrates a story about three sisters, a brother and a Hungarian outsider who are living in Wacousta Lodge. In its blending of discourses from colonialism, gender and literature, the narrator brings multiple voices from respective discourses. When George comes to Wacousta Lodge with the help of Prue, he is treated as a humorous object. The narrator narrates: "George, you are totally shameless, she says. You always were. She gives him an

innocent smile, a mischievous smile, a smile with a twist of real evil in it. It's a smile that wavers like a gasoline slick on water, shinning, changing tone" (222). Prue explains George as a "shameless person" because the narrator wants to present male character as a bad and evil guided character. In the word "shameless," comes a voice between Prue, the narrator and George. For George, this word is uncomfortable but for Prue and the narrator, it is comfortable. Nevertheless, a postcolonial situation rejects the use of words like this to indicate an outsider. The narrator's consciousness about postcolonial issues and feminist issues brings this word with two possible connotations in relation to each other according to their context and perspectives. Prue's smile at George innocently means George is shameless in the eyes of the narrator. However, we reader later know that he is not only shameless but also predator male who seduces all three sisters. The narrator's comment about Prue's smile seems to be an ironical smile upon George, which is changing tone "like a gasoline slick on water" (222). This irony presents the duality of Prue's conscious mind that outwardly smiles but inwardly she has had negative views about George. In this context, we, readers, understand the real intention of Prue and put our sympathy towards George not upon her.

Likewise, in "True Trash," the narrator understands Donny's mother's language use and this language brings her ideology in play. The narrator's explanation about Donny's mother's aristocratic manner shows relationship between language and social discourse and ideology. Here, the narrator's ideology speaks through language. In this regard, Volosinov, in *Marxism and The Philosophy of Language* states: "Without signs, there is no ideology" (9). By signs, Volosinov means the language use. Language's nature of dialogism reveals the aristocratic discourse of Donny's mother that clashes with the narrator's understanding; and language becomes material

reality. The narrator's reporting about the utterances of another character is inescapably double-voiced and dialogic.

Since, each individual is distinct from one another; language also differs from each other. Individuals' ideology and social consciousness speaks through personal use of language. The process of reporting another's language undoubtedly clashes with speakers and reporters. So, language becomes dialogic where two voices come into play. In the story, the narrator is reporting about Donny's mother's remark through language clashes the ideology of the narrator and the mother. The narrator stands for equality and liberty but the mother stands for upper class ideology, which always tries to objectify the human beings. Regarding the clash of ideology in language, Bakhtin in *Dialogic imagination*, argues:

The speech of such the narrators is always another's speech and in another's language . . . Thus we have in this case "nondirect speaking" – not in language but through language, through the linguistic medium of another – and consequently through a refraction of authorial intentions . . . the narrator himself, with his own discourse, enters into this authorial belief system along with what is actually being told.

(313-14)

In this sense, dialogue is the sphere not of mere meaning, but of agreement and disagreement, assertion and negation. Every use of language is related to another alien language and consciousness. The narrator's understanding about another's characteristic is bounded by linguistic consciousness, which does not simply show the meaning in unified way but shows through agreement and disagreement, and assertion and negation. In this agreement and disagreement there is conflict of discourses between the narrator, the author, reader and the character's discourse.

The story presents the concept of language working not in a unified way but through the agreement, disagreement, assertion and negation. The writer's arguments about the Donny mother's response towards those cheap materials in aristocratic manner are actually product of discourse that clashes among the mother, Donny, the narrator, and the reader. The narrator disagrees with the mother and says, "Cheap, Donny's mother would say. It's an enticing word. Most of the things, in his life are expensive; and not very interesting" (Atwood 4). Here, comes the clash between upper class manner of Donny's mother and hatred towards this class from Donny. The narrator's disagreement to mother's word shows the writer's standpoint as a member of lower class of society.

Donny, though he is an upper class boy, his hatred towards this class becomes obvious when the narrator remarks that expensive things are not very interesting. Negative words not actually carry the intention of the author but also brings the consciousness of Donny into play where we reader stand in support of this negation of upper class value. In relation to this, Volosinov states, "The reality of ideological phenomena is the objective reality of social signs . . . ideological reality is the immediate superstructure over the economic basis" (13). In the same story, in opening section, the narrator represents Monty as an owner from upper class who gives his binoculars to other boys and takes money from them. The narrator further remarks:

He's found a better use for the binoculars: he rents them out to the other boys, five minutes maximum, a nickel a look or else a chocolate bar from the tuck shop, though he prefers the money. He doesn't eat the chocolate bars; he resells them, black market, for twice their original price; but the total supply on the island is limited, so he can get away with it. (Atwood 3)

Monty is not interested to use the binoculars to see things but for better use. Here, his better use means to say an aristocratic manner that gives things to other on rent and get some money in return. Money is guiding principle of Monty who is not interested in aesthetic side of life. Monty's resell of chocolate is represented as a black market that is ironic representation of capitalist market system from the side of the narrator. The writer is trying to reveal the evil side of capitalist owner of the then period. Black market is suitable for the narrator to ironies the capitalist manner but for Monty it is unsuitable because he is a capitalist owner. The word "black market" leads us towards Marxist discourse but the word 'island' leads us towards colonial issue where the total supply on the island is limited. Words like "rents," "money," "shop," "price," "supply," etc. are from capitalist discourse but word "black market" within this narration makes an explicit clash between lower class and aristocratic class of society.

Thus, language speaks the material reality or consciousness of people. Words like "binoculars" and "island" lead this narration towards colonial issue. Through binoculars, colonial agents look at island and its people like objects. Nevertheless, in story, Donny stands as a colonial agent who spies at waitresses through binoculars at summer camp which is an island of Canada. Raman Selden et al., in *A Reader's Guide to Contemporary Literary Theory*, remarks that "words are active, dynamic social signs, capable of taking on different meanings and connotations for different social classes in different social and historical situations" (49). Context and situation determine the meaning of words and those meanings are multiple according to respective time and space. For individual person word cannot go beyond its context and its relation to that context derive the meaning which is not single but multiple. The word island, a place should be colonized but in the text it becomes a place where female characters are betrayed and dominated by male and others. However, island is

a romantic place for tourism but it is presented as a capitalist object where, the owner sells and resells things as if in a black market.

Similarly, in "True Trash" there comes a similar kind of clash between upper class and middle class ideology that is contemporary social life of late twentieth century Canada. The narrator narrates a situation when Ronette is cleaning Donny's table at tonight. Through his half closed eyelids, Donny watches Ronette's thin averted face. He sees one earring, a little gold hoop of Ronette. Here, Donny's mother says, "It goes right through her ear. Only Italian and cheap girls have pierced ears," says his mother. It would hurt to have a hole put through your ear. It would hurt to have a hole put through your ear. It would take bravery" (Atwood 11). The narrator expresses Donny's mother's disgust towards the lower class Ronette's position. Her standpoint is inappropriate for the narrator because she presents mother's word "cheap girl" in contrast to Donny's attraction towards Ronette. Donny's attraction towards Ronette is also an attraction of the narrator towards her because she presents her as icon for all character in this story. Janet Maybin, in *Discourse Theory and Practice*, states:

The meanings of words are derived not from fixed relationships between abstract signs, but from the accumulated dynamic social use of particular forms of language in different contexts and for different and sometimes conflicting purposes. The nuances and connotations of words reflect this social and often contested history. (65)

The word "cheap" girls carry the intention of the mother but the narrator includes word "bravery" in order to response the previous word. Bravery has significance in relation to the cheap girl that is word of upper class society but bravery carry the alien meaning of cheap, which is tagged for Ronette.

In another story "Weight," the storyteller who is friend of lawyer Molly having lunch with rich businessperson Charles and dealing about the issue about donation for charity. The narrator knows that domestic violence. Husband killed Molly and now in restaurant Charles and the narrator having lunch and discussing about charity for battered women like Molly. Charles is a businessperson who represents aristocratic male and having lunch with the narrator. The narrator states:

He smiles and relaxes. Good, he's thinking. I am not one those earnest women, the kind who lecture and scold and open their own car doors.

He's right, it's not my style. But he could have figured that out from my shoes: women like that do not wear shoes like this. I am not, in a word, strident, and his instinct in asking me to lunch has been justified. (202)

Here, the narrator's obligation to have lunch with Charles in order to get some money is obvious but the hidden intention of the narrator is other way round. That is, she wants to make Charles a fool because he is representation of male ideology, which is real cause of domestic violence upon female aristocratic life style and lower class life style within this narration. The word "good" in the sense of Charles represent the authorial voice of male if someone is ready to agree with him. In the story, the narrator is ready to have lunch with him. So that, he thinks the narrator "good" as Charles represents the authentic voice of male if someone also thinks the way he does. But, how easily the narrator can represent anyone's thought? The narrator is conscious about another's expression what happen when someone agrees with him. Here, if the narrator had rejected the proposal of Charles, then, she would not have been a good in Charles's sense. Therefore, the word "good" has relationship with agreement or yes in contrast to "no" or disagreement. The word "Good" participates with the female inferiority and male superiority. This narration also leads us to aristocratic manner

because Charles figured out the narrator through her shoes. The narrator's selection of "earnest women" in relation to negative word "not" brings the consciousness of female subjectivity, which is earnest for good context but not earnest for bad context (202).

The narrator's interest in play of word is evident when she talks about a word, "strident"(Atwood 202). She does not deny the proposal of Charles as being *Strident*. On the one hand, she asserts her voice as a strong female. On the other hand, she easily accepts the proposal of Charles who represents male ideology. This type of narration leads us towards the narrator's subjectivity that is related to various discourses. Therefore, she uses multiple words with multiple voices or meanings. Regarding multiple voices, M.A.R. Habib, in *A History of Literary Criticism and Theory* observes:

Moreover, it is not merely that language is always socially and ideologically charged and is the locus of constant tension and struggle between groups and perspectives: in its role of providing this locus, it also furnishes the very medium for the interaction of human subjects an interaction that creates the very ground of human subjectivity. (615)

According to him, language is not only the locus of ideological contestation but also is a locus where personal or group perspectives and ideas interacted and subjectivity becomes fluid. Subjectivity also becomes a variable, which does not remain constant. The narrator's use of word "earnest woman" lead her subjectivity towards moral philosophy but at last, "strident" become a revolutionary one (Atwood 202). When she says she is not "Strident," this leads her subjectivity again towards liberal feminist discourse. Here, revolutionary subjectivity is subjectivity of Molly who is dead but

liberal is the narrator herself and this shift in subjectivity represents the actual fluidity of human subject that is not static.

Similarly, in title story "Wilderness Tips" the narrator presents George as a conservative man when George treats the possessions and rituals of Wacousta Lodge seriously. The narrator remarks, "he is in some ways a conservative man; he loves traditions"(Atwood 224). But, the word conservative is indigestible for George and male readers because he wants to be a modern one. That is why he chooses a book titled *Wilderness Tips* from book shelve (233). In the word "conservative," there comes voices clash between the concepts of traditional and modern. The narrator and female characters are trying to mock George in order to subvert the hierarchy of male and female, and traditional and modernity. A religious ritual with mocking tone brings two contrastive meaning of the word "tradition" which represents George as conservative in modern world of the then society. This mockery brings heteroglossia in story where multiple voices of character, the narrator, and reader are contested.

Regarding the use of mockery, Guerin et al. say:

Of particular importance is the ritual crowning and decrowning of a mock king: in such actions, often through the medium of the grotesque, the people of a community express both their sense of being victims of power and their own power to subvert institutions. (364)

The narrator's representation of George brings a story to a mocking quality of the story. The narrator's standpoint as a female is obvious when her narration tries to satirize the personality of George. This narration is a production of her victimized mind in the wilderness of male. Through her own unclear position regarding who is modern or not, she prompts the clash between tradition and modernity. Mocking of George by the narrator brings the interconnection between tradition and modernity

where tradition stands for patriarchal stability of ideology and modernity stands for subverting the patriarchal ideology.

In another event, the narrator narrates, "George makes a small, superstitious, oddly Japanese bow toward the great-grandfather as he goes out the door. He always does this" (Atwood 225). It is a narration of an event when George respects great-grandfather. The word "grandfather" with the adjective "great" carries debatable meanings. Grandfather compounded with "great" carries a patriarchal hierarchy where fathers are great and mothers are "not great." The narrator's ironic tone of this word comes lively when she writes the letter "g" of "great" in small case. This ironic tone represents the revolutionary female consciousness against male supremacy. Regarding word's multiple faces, In *Discourse Theory and Practice*, Janet Maybin states "Centripetal forces are in constant tension with, and interpenetrated by, centrifugal forces, . . . each with their own associated views and evaluations of the social world around them" (65). In the story, the word "great" carries both forces in order to subvert the system of patriarchy and hence she begins through word. "Great" has lost its high significance and become small for the narrator with the help of centrifugal forces of word. Here, Hungarian George performs the Japanese bow in order to respect the Canadian great-grandfather. This Japanese bow brings the Japanese cultural tradition in relation to Hungarian and Canadian. George's respect towards great grandfather is George's respect towards male ideology but the narrator's ironic representation puts George and patriarchal ideology of "great-grandfather" into crisis (Atwood 225). The narrator's consciousness about Japanese bow tradition represents the multiple voices and cultures within the consciousness of the narrator which manifests through language. This inclusion of gesture language from another national language leads this story towards dialogism.

In "True Trash" story, the waitresses are reading *True Romance* magazine which is inserted genre in a story (Atwood 5). Regarding insertion of genre Volosinov in his *Marxism and The Philosophy of Language* argues, "A book, i.e. a verbal performance in print, is also an element of verbal communication" (95). This inserted genre helps to bring the extra literary genre in this text. Joanne is reading a prose and others are listening to her but they give their arguments in favor of a girl, Marleen, one of the characters, in *True Romance* magazine who is seduced by a boy. They think that it was happened due to the mother's negligence who is also victim of patriarchal ideology. The mother's negligence and carelessness for daughter make the waitresses to stand against her. They give their own speech in anger where they speak freely and the author speaks through hidden meaning of all speakers that is a revolutionary tone against male domination. The author gives her voice through speech of characters:

'Maybe she should murder the mother, collect the insurance, and get the hell out of there,' says Sandy. 'Have you heard one word about any insurance?' says Joanne . . . 'You could put some in,' says Pat. 'Maybe she should try out both of them, to see which one's the best,' says Liz brazenly. 'We know which one's the best,' says Tricia. 'Listen, with a name like Dirk! How can you miss?'

'They are both creeps,' says Stephanie. (7)

Here, Hilary speaks "oh God!" because she believes in God or religion (7). She seems to be a religious girl so she is near to be an escapist. Sandy's expression towards Marleen's mother is aggressive. Therefore, she is a rebellious kind of female. Sandy compares the world of Marleen as hell. So, it shows her distrust toward this contemporary wilder world created by male ideology. For Volosinov, this means

"Each period and each social group has had and has its own repertoire of speech forms for ideological communication in human behavior" (*Marxism and The Philosophy of Language* 20). Joanne is a liberal one who teases Sandy by rejecting her idea of insurance, she says, "Have you heard one word about any insurance?" (Atwood 7). Liz also seems to be a liberal feminist because she wants to choose one from two boys and settle down happily on behalf of Marleen. Stephanie's expression almost similar to Sandy's because she uses the word "creeps" for both boys, which show her rejection of both boys in favor of Marleen. Therefore, it can be argued both radical and liberal standpoints of these characters that are connected and clashed with the narrator's voice.

Joanne's expression about Marleen as "Fallen woman, capital F, capital W" resembles the discourse of Christianity of the then society (Atwood 7). Those words from Joanne show the voice for moral harmony in relation to Christianity. Christianity demands "Repent, capital R" of fallen women and Joanne stands in favor of the Christianity, which clashes with her feminist standpoint of previous speech (7). This kind of religious words strongly conflicts with the female conditions who are seduced by the male. Regarding this type of linguistic situation, in *Discourse Theory and Practice* by Janet Maybin states, "Utterances and their types, that is, speech genres, are the drive belts from the history of society to the history of language" (67). Similarly, the narrative about the girl's condition in the story represents her stance as a victimized female. The narrator uses word "wrong men" in order to tag the adjective of seductive nature of male (7). However, male does not want to be a wrong man but here in story the narrator calls them wrong men. This clash of wrong men between male and female discourse represents the narrator's understanding about wrong, good and virtuous quality of men in relation to women. Thus, the characters' and the

narrator's prediction about the story of *True Romance* magazine take the situation towards heteroglossia of various class and gender group through speech and word. Here, "the characters are liberated to speak a plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices" (Abrams 63). The waitresses are liberated to speak their own perspective on the topics of story *True Romance* in independent ways that are unmerged voices and consciousness. Those are plural and contested voices.

In story "Weight," the narrator remembers the experience while they are in law school. According to her, they frequently go for coffee breaks and make themselves pleased, making up impractical meanings for the things they were called by the people. She narrates:

Strident. A brand of medicated toothpick used in the treatment of gum disease.'

'Okay! Shriill...'

'California? Yes. Hysteria?' . . . Pushy? 'Pushy. That's a hard one. Rude word pertaining to female anatomy, uttered by drunk while making a pass?' . . . 'While watching afternoon soaps,' I finished, not satisfied.

There should be something better for pushy. (204)

This words and meanings that make this conversation bring us towards the multiple possibility of meaning of word image. Though they are student of law, they are conscious about medical words, places and diseases. Their practice of combining various words from various disciplines represents the text as a multiple voiced text, which has been shown through word game. The narrator's comment of Molly as a "pushy" exhibits their female consciousness which tries to establish a world of female with their own vocabularies and meanings. Molly and the narrator both are free to

speak and make a meaning of a word and they replace other words selecting pushy which is revolutionary. In *Discourse Theory and Practice* Janet Maybin states, "Language reflects the omnipresent tension between centralizing centripetal forces, and the centrifugal forces of diversification, and its everyday use is shaped by conventions associated with different genres, social classes, professions and generations" (67). The term "hysteria" brings multiple possible contested meaning in this story (Atwood 204). It is a disease related to female but ironic relation of this word with "California" led this utterance to multiplicity (204). "California" stands for well-established urban area of US but hysteria a medical term stands for female subordinate position in wilder world. "California" represents high-class society but hysteria contests with it by bringing the voice from marginalized group of society, which can subvert the policy of upper class or policy of California. The idea of subverting hierarchy becomes explicit because of unusual word meaning game of Molly and the narrator.

Similarly, in the same story the author through the character who narrates story is trying to resist against male norms and values in relation to society. Her awareness about female condition compels her to establish a female discourse by the use of language. The narrator explains:

Molly and I had big ideas, then. We were going to change things. We were going to break the code, circumvent the old boys' network, show that women could do it, whatever it might be. We were going to take on the system, get better divorce settlements, root for equal pay. We wanted justice and fair play. We thought that was what the law was for. (204-5)

Here comes the discourse of feminism that is raised by the narrator who is spokesperson for the author. The narrator is a feminist lawyer who wants to change the patriarchal system through the proper use of law for equal right. The narrator also mixes the abstract thing with concrete thing like law and system. This amalgam of various voices leads the story towards dialogism. It includes words from law, labor, game and morality in order to represent the language is made of various different ideology loaded words. The narrator uses words from law that are spoken by lawyer in court because the profession of law affected the language use of the narrator. Old boy's network carry the tone of irony from the side of feminism that is targeted for the then judicial system. The phrase "Old boy" represents the old fathers who establish the rule and system in country in relation to break the code by female lawyer who are spokesperson for law and order (Atwood 204). The need of change is contested with the justice and fair play. Rejection of static value and law leads the narrator towards a strong radical feminist than a lawyer who takes shelter on old boy's network. This kind of mixing of words from law and feminism in narration directs the story towards the author's tendency of changing system in the favor of female and it starts from language use in story.

Likewise, the inclusion of two national languages within a single cultural system takes the text towards polyglossia and thereby brings the play of multiple discourses in the text. Language cannot be a unified whole because the changing pace of world communication is rapid. This change compels to use various languages in life and communication. Time and space do not allow to use single national language always but to use mixed language. Regarding Polyglossia, Jeremy Hawthron in *Contemporary Literary Theory* says, "Polyglossia is Bakhtin's term for the simultaneous existence of two national languages within a single CULTURAL

system; in contrast, monoglossia indicates that a culture contains but one national language" (77). This hybrid form of language makes a simultaneous existence of two national languages within a single cultural system. Both languages exist but they contest with each other and bring multiplicity of meaning in language.

No language is dominating and dominated because both speak their intention in relation to each other in dialogic way. In the story "Wilderness Tips," the narrator narrates an event when Pamela is appointed as a dean of women. The difficulties in the linguistic communication is presented when George does not understand a word dean so, he reads *Oxford Dictionary* to know the meaning of that word. To outline this, the narrator says:

If you like postcards,' she says.' At least it's not snowing.' Pamela has recently been appointed a Dean of Women, a title George has not yet figured out completely. The Oxford dictionary has informed him that a dean might be the head of ten monks in a monastery, or 'as *tr. med. L. decanus*, applied to the *teooing-ealdor*, the headman of a *tenmannetale*. (Atwood 226)

Here, in the story the inclusion of Hungarian words – *decanus*, *teooing-ealdor* and *tenmannetale* – brings polyglossiac nature of language where two national voices contest each other. This interplay makes a story complicated because the readers cannot easily understand these words spoken by George. Three sisters also do not understand these words but interpret terms in relation to their word use. Both national languages are spoken by Hungarian George do not merge rather bring variety of meanings for himself, other characters and the reader. For example, conversation that takes place between Portia, Pamela, Prue and George makes use of this mixing of

words. George stands for Hungarian man who speaks both national languages and words within a single culture of Canada.

Similarly, in title story "Wilderness Tips," individual characters speak freely without any interruption from the author. They speak:

Did you have a nice read?' says Portia. 'I hope you didn't get sunburned. Is there any news?'

'If you can call it news,' says Pamela. 'That paper's a week old. Why is "news" plural? Why don't we say "olds"?' . . . 'Lucky for us ladies, eh? Gobble up everyone. It's yummy cheese-and-chutney sand-wiches and yummy sardines. George? Beer or acid rain? (226-27)

Here, we find words from various social sectors, which are spoken by the characters, and these words carry multiple meaning in relation to each other. The author could impose her authorial right to subordinate all character to her voice but she let them speak freely in order to make a text as a contestation of language among characters. This conversation between the characters shows the dialogic form of language. We find words from various social sectors in this conversation. The word "News" comes from the domain of media and it means something new in contrast to the old. George's interest to change the word "olds" with plural case like in the word, news brings the tone of protest against the system of government. He might represent marginalized people who want to change the board casting system of the then society.

"Yummy cheese-and-chutney sandwiches and yummy sardines" are words taken from food and "acid rain" word was taken from science (Atwood 227). This juxtaposition of various words from various social sectors carries multiple meaning. Regarding this, Volosinov states, "A sign does not simply exist as a part of a reality-it reflects and refracts another reality . . . every sign is subject to the criteria of

ideological evaluation" (10). The use of food imagery is actually the intention of George who likes to seduce or eat all three sisters like these three delicious food items. This imagery symbolically connotes the intended meaning of George. This mixed word language also carries various ideologies because language is material reality of ideology. "Chutney" is an Indian word, and "sandwiches" is a Canadian snack item. The mixing of Indian and Canadian words lead towards the different meanings the two cultural traditions carry. The mixing of these words demonstrates the mixture and contest of Indian and Canadian traditions. "Acid rain" is taken from science, which is caused by air pollution and by decrease of ozone layer. The narrator's consciousness is about acid rain and its effects. Similarly, the narrator uses the word "beer" comes in response to acid rain which are drink option for George and Prue but it lead towards two contesting ideology of upper class people who drinks beer and lower class people who were compel to drink acid rain due to the lack of safe drinking water. Actually, acid rain is a problem for lower class people because of rapid development of industry by capitalism. Prue's consciousness for safe and normal world environment is directed against wild mentality of capitalism and patriarchal system, which are related cause of female inferiority.

The texts show a play with the languages of other professions like businessperson, poets, army, religious person and so on, there is no language can be an incontestable. The writer uses various professional languages in order to point out the heteroglossiac aspect in a story. According to Bakhtin, language is heteroglot and it shows the co-existence of socio-ideological contradictions between the present and the past, different socio-ideological groups in the present, between schools and circles. For him, inclusion of such genres makes a text a linguistic contested site. Moreover, genres like the "confession, the diary, travel notes, biography, the personal

letter" and several others speak independently but make text heteroglot where multiple voices interact (Bakhtin 320). These various genres are the basic forms for incorporating and organizing heteroglossia in the text. Bakhtin further states, "Each of these genres possesses its own verbal and semantic forms assimilating various aspects of reality" (Bakhtin 320-21).

In the story "True Trash" there are found various inserted genres that are literary and extra literary. These genres lead a story towards heteroglossia. Miss Fisk who is head of the summer camp treats the waitresses as object. She is trying to impose her authorial personality upon the waitresses by using language of army camp and another authorial rule governed camp. She calls them without any proper name or pronoun. She is an old one but bad woman for the waitresses. As story moves ahead, the narrator says, "She never calls the waitresses by name. To their faces they are girls, behind their backs my girls. She also functions as a sort of chaperon: her cabin is on the pathway that leads to theirs, and she has radar ears, like a bat" (Atwood 18). The language spoken by Miss Fisk is authoritative. Such kind of language can be found in army, jail etc. But here, by criticizing the way Miss Fisk speaks to them, like bat, the narrator contests with this kind of official language for the favor of the waitresses. Regarding relationship Janet Maybin says, "An utterance or text always, therefore, faces two ways: backwards towards previous utterances, and forwards towards its own addressees" (70). The narrator's critical representation of Miss Fisk is the negation of any authority that does not give any signification or individuality to anyone. The mixture of official language with ironic representation by the narrator shows the image of language towards irresolvable conflict between two levels of society: authority and public.

Similarly, in the story we found a line from "Sailing to Byzantium," a poem by W.B. Yeats that the narrator narrates through the mouth of Joanne. The inclusion of poem's line in the text in parody style leads the language towards the play of voices or discourses between male and female. The narrator in indirect style through the mouth of Joanne narrates Joanne's distrust towards Miss Fisk. Story includes "This is no country . . . Change that to old women" (Atwood 18). This line from the poem shows the disrespect towards Miss Fisk, this ugly wild world, time, and towards authorial system of any discipline. "Change that to old women," a long phrase in the story, parodies the poem recited by Joanne. Here comes the relation between previous narration about Miss Fisk by her and this line of poem. Regarding the significance of verbal genre, Janet Maybin, in *Discourse Theory and Practice*, asserts, "every time we use language at all we are speaking with the voices of others" (68). Miss Fisk stands for hierarchy but Joanne stands for disruption of authority by change. Her change of word in the line of the poem is parody of traditional belief system, which demands law and order without equality and justice, but parody invites the subversion of these law and order of tradition in the favor of justice and equality in the then society. Therefore, this parody demands change not only in Joanne's life but also in the life of marginalized people of society.

Volosinov clarifies the relation between utterance and society. He further says, "The utterance is a social phenomenon" and "every verbal performance has its theme" (*Marxism and The Philosophy of Language* 22). Similarly, in the story "Weight" the narrator allows a waiter to speak his own speech in relation the alien conceptual horizon of Charles. The waiter is not a dominant character of this story but his position as a speaker in a story leads this story's weight towards dialogue between the waiter and a rich businessperson, Charles. The waiter stands for inferior class or lower

class people who must work for food and Charles stands for a higher-class people or capitalist. The story shows the domination from capitalist upon proletarian class people. When Charles and the narrator talk about donation for battered women, the waiter comes to participate in the discussion and says, according to the narrator, "Is everything all right?" for the fourth time. Charles doesn't answer. Perhaps he doesn't hear. He's the sort of man for whom waiters are a kind of "warm-blooded tea trolley. 'Wonderful', I say" (Atwood 213). Here, the waiter enters into the conceptual horizon of Charles and the narrator and he speaks this line in response to the hot conversation between them. Though, he is a waiter by profession, he is conscious about Charles capitalist money minded world and the narrator's feminist standpoint. His expression – "all right" – with question mark brings two possible meanings that contest with each other. One meaning is directed to serve some food items if customer demand which is related to waiter's profession. Another is there is something wrong between Charles and the narrator and waiter is trying to harmonize the situation with question mark.

The waiter's knowledge about conceptual horizon of Charles urges him to speak this type of speech according to his profession. This expression carries a language from his status and his personal perspective in the context. Charles ignores the expression of the waiter and the narrator says that he does not get answer from Charles. This answerless response from Charles represents the capitalists disrespect towards labor, which is obvious as he changes the topic into the topic of women without responding to the waiter.

The phrase "warm-blooded tea trolley" carries the revolutionary instinct of the waiter, which is supported by the narrator (Atwood 213). Thus, she says the response of the waiter's speech wonderful. Capitalists know that all labors are angry and they have warm-blood in order to revolt against capitalist world. Capitalists are not ready

to response tea trolley. Therefore, Charles does not answer to the waiter and for the narrator it has become warm-blooded and wonderful. Here the response of the waiter is "One's own discourse and one's own voice, although born of another or dynamically stimulated by another, will sooner or later begin to liberate themselves from the authority of the other's discourse" (Bakhtin 348). The waiter tries to liberate himself from authorial discourse of capitalism by humorously using capitalist way of speaking. His remark as an authorial person and response to tension-filled conversation between the narrator and Charles brings ironic representation of the then society. In this contestation, no one is at higher position rather both are at equal status because silence of Charles and speech of the waiter maintain the equality between two social groups of society. This way of the waiter's behavior asserts the carnivalesque feature of language in the text.

In the context of post world war period the author, the narrator and the characters cannot escape from the discourse of army, which manifests through language. By the inclusion of army language in the "True Trash" story through the mouth of boys, the narrator is trying to parody the army language. Here comes the clash between the army language that stands for authority and the narrator's standpoint for antiauthority. The boys are on their bog duty, sweeping out the outhouses, replacing the paper. They are in a troop like an army troop. They are using used sanitary napkins of girls, according to the narrator. The narrator argues that Joanne wonders what they do with the used sanitary napkins in the brown paper bag. The narrator comments:

Company...halt!' shouts Darce . . . 'Present ... arms!' The brooms are raised, the ends of the toilet-paper rolls fluttering in the breeze like flags. The girls laugh and wave.

Monty's salute is half-hearted: this is well beneath his dignity . . . Not on these girls, he says, implying higher tastes.

Darce himself gives a comic salute, then marches his bunch away. (16)

The narrator presents the setting and character as in camp of army. This parody of army discourse and language from boys and the laughter among girls makes the story carnivalesque. Darce's command, "company...halt" carries the tone of a commanding army (16). Here, the counselor Darce speaks it to other boys as if he was an army major and tries to impose his authority. In word "Company," the palimpsest remains from the Second World War and contests the present intended meaning of Darce. "Company" has multiple possible meanings that float at equal status. Here, "Company" comes as a parody of war but it connotes differently, in fact, in the capitalistic sense for Monty, who represents capitalist way of doing by giving the binoculars in rent. So, "Each word tastes of the context and contexts in which it has lived its socially charged life; all words and forms are populated by intentions" (qtd. in *Discourse Theory and Practice* 68). Darce, the counselor, uses word "Company" to mean the group of the people. Boy's company is trying to ridicule females in this story but the narrator's sympathy goes towards the waitresses. That is why the girls laugh and wave. This brings the discourse of male and female in play within this evidence that contest with each other but does not merge into one. It also brings war and Marxist consciousness into play through language. Darce is trying to impose his authority by using the authorial language of army camp because he is a male and counselor of boys of the summer camp. But the girls' laughter shows the anti authorial stand of the narrator and other girls. Girls' laugh and wave represents the humorous activity done.

In title story, the author includes the language and words from newspaper. When George is reading newspaper in Wacousta Lodge, he is reading the article about separatism which shows the author's knowledge about national, colonial and post colonial issues. The issue of newspaper leads a story towards dialogism. Some words are taken from war and these words are bombs and bullets that lead us to the war impact of Second World War. Though the narrator seems to be female throughout whole story who is trying to raise the issue about feminism but in this event, the author using newspaper raises the issue of war, colonialism, language and feminism that come into play and lead it towards dialogism. In the story, the narrator comments:

. . . Quebec is talking Separatism; there are Mohawks behind the barricades near Montreal, and people are throwing stones at them; word is the country is falling apart . . . What's a second language, or a third, or a fourth? George himself speaks five, if you count Russian, which he would prefer not to. Not bombs, not bullets: just stones. Even the uproar here is muted. (223-24)

Here, George is a character of the story who is outsider. He seems to be a barbarian among other characters of Wacousta Lodge. His interest on newspaper, especially upon the issue of Quebec talking about separatism, leads this newspaper article towards portrayal of author's multiple consciousness who speaks through multiple voices or discourses. The significance of the newspaper in the story is that the narrator wants to encompass the political voice in relation to feminist agenda. It speaks about colonial issue in relation to outsider George. It participates in this dialogue in order to response George's patriarchal barbarian standpoint or voice. George does not understand the language used by other characters but understand a few English

languages. The narrator's narration about newspaper article represents the subjectivity of both George and the narrator interrelated in relation to that article.

Here, the remark of article "The country is falling apart" represents the then context after Second World War where rapid separatism is taking place (Atwood 223). Here, the author herself is trying to speak in authorial voice but the language of newspaper and consciousness of George and the narrator make it more multiple voiced contested site. The author's intention behind the use of words bombs and bullets are not authorial rather those are anti authorial because negation of those words with the "not bombs" and "not bullets" (224). This negation leads the author towards multiple voiced consciousnesses in language use. Here, the newspaper stands as anti-war speaker. Here, the authorial intention is not unified rather it is multiple voiced because every action, event and language always lives in dialogue between multiple things. In this event, there are multiple voices of the newspaper, George, the narrator, the author and readers. One thing or word exists in relation to another.

Likewise, dialogue in its everyday use means a verbal interchange between individuals or between two subjects especially as represented in literary writing. Jeremy Hawthron states, "Verbal interaction is the fundamental reality of language . . . language is born not within the isolated human being, but in the interaction between two or more human beings" (76). Here, interaction between two persons makes language dialogic, which brings play of multiple discourses in a text. Human being has own subjective perspective upon one object. But every object carries multiple meanings for human beings. For example in the story "Weight," there is conversation between Molly and the narrator:

Molly, 'What's wrong?' I said. 'Do you want coffee?' . . . 'What's he done?' I said. 'Nothing,' she said. 'Not yet. It isn't what he's done, it's

how he is. He's heading straight for the edge.' . . . 'Maurice!' I said. 'But Maurice is gay!' 'He's paranoid,' I said. Molly says, 'I have to think about the kids. He's a good father.' Victim, they said in the papers. Molly was no victim. She wasn't helpless, she wasn't hopeless. She was full of hope. It was hope that killed her. (215-16)

Both characters are trying to respond each other on the issue of female victimization. If both do not speak to one another, the narrator does not know about the condition of Molly. The conversation between these two people starts in the same way as the conversation occurs in the daily life. Without language use there is not possibility of communication but it does not lead this conversation towards singular voice rather leads it towards two voices of female character or subjects. One is liberal but another is radical. They bring Maurice as their talking issue. Maurice speaks up his ideology through the language of Molly and she says that Maurice is a gay. This conversation, on the one hand brings the voice of everyday life in the formal literary text that is not commonly found. On the other hand, the conversation also bears an ideological voice of Maurice through the mouth of Molly. Then, the words become not merely the words but they come up some ideological struggle. Therefore, in the conversation, the word is "the ideological phenomenon par excellence" (Volosinov 13).

In story "Weight," Molly's remark about husband as "he's a good father" is directed towards acceptance of patriarchal norms and this expression is confession of Molly who is trying to build a female community (Atwood 216). Good father always interconnected with bad mother. For male, it is suitable but for female, it is unsuitable so she was full of hope for the kids. This ironic expression of good father from Molly's mouth leads this language to multiple voices of male and female discourse.

The focus on the voices in a text allows free play of the character's voices that is why text becomes an open-ended. For example, in the story "True Trash" we can find this kind of open-ended discourse of ending when, Joanne and Donny met each other in the Toronto city after long gap of time. They play a word game about the past experience in the summer camp. Donny, an adolescent boy of summer camp now becomes an adult Don. Context and situation also change their perspective and behavior. Don does not know about the father of Ronette's children, which carry the seed of irony. Don's interest about Ronette's condition never gives him a chance to know that he is actual father of her child. However, Joanne knows the ending of story but she does not like to end the story by letting Don to know the ending. She does not reveal the secret truth to him. There is no resolution in the story. The story ends with following remarks:

What is she doing, now that everyone else is following in her footsteps? More practically: did she gave the baby, or not? Keep it or not? . . . Should she tell him? The melodrama tempts her, the idea of a revelation, a sensation, a neat ending. But it would not be an ending, it would only be the beginning of something else. In any case, the story itself seems to her outmoded. It's an archaic story, a folk-tale, a mosaic artifact. It's story that would never happen now. (36)

This open-ended story puts the characters, the narrator and the author in indeterminacy. Male gaze upon female is only artificial and they count female body not other things. Donny's enthusiasm to know about Ronette is only superficial because he knows about their past sexual relation but he is not ready to accept the result. He is conscious about his patriarchal ideology. The narrator favors Joanne because she in this ending part put question marks upon the condition of Ronette and

put Don in ignorance. Joanne is also free to reveal the truth but does not reveal because of her hatred towards male society.

The remark, "Should she tell Him?" and revelation are related to the understanding of Don but the narrator's consciousness about female class does not allow her to give the story "neat ending" (36). Though the narrator seems to be imposing authorial language but the word selection in favor of Joanne, represent and lead the story towards free play of the characters voice. Ending has relation with beginning but they are not merged in one level so, the narrator's selection of this language represents the awareness of female movement of the then Canadian society. The narrator needs a change in a situation or structure of all kinds of literature so, she called this kind of story as an archaic story or outmoded story. The parallel connection between this story and *True Romance* prose where female are betrayed by male characters, represents the narrator's voice for the change in patriarchal discourse which demands "neat ending" (36).

Similarly, in the title story ending is also open-ended and it does not give us any authorial conclusion. The narrator narrates a situation when Portia finds that George has relation with her other sisters, Pamela and Prue. Portia becomes bewildered and the narrator narrates the ending in ambiguous way:

She sees herself running naked through the ballroom- an absurd, disturbing figure with dripping hair and failing arms, screaming at them, 'Don't you see? It's coming apart, everything's coming apart, you're sinking. You're finished, you're over, you're dead!'

She would be invisible, of course. No one would hear her. And nothing has happened, really, that hasn't happened before. (250)

Here, Portia feels betrayal by George. She thinks that George is having sex with Pamela. She becomes frustrated. "You're finished" represents her frustration and it brings the narrator's favor toward Portia. Therefore, she is invisible for her. The narrator's ending gives us not any fix or neat ending rather it draw us toward possible multiple meanings as if no one would hear her or nothing has happened. Whether Portia committed suicide or left the Wacousta Lodge is not clear. The use of the word "invisible" shows the situation of multiple endings and invisibility of any fix ending. *A Handbook of Critical Approaches to Literature* states, "knowledge is best thought of as dialogic rather than monologic, as open to the other rather than closed, as addressing rather than defining" (364). Here, the reader can interpret their text with dialogic thoughts. The possibility of multiple endings leads this story towards multiplicity of voices because we can end this story from our subjective perspective. One reader can remark it as beginning or nothing has happened and the other reader can remark it as Portia's suicide. This open-ended story opens the multiple discourses of feminism, post-colonialism to play freely in response to patriarchal society and colonialism being "still not aware of the disaster" (Atwood 250).

The use of dialogic aspect of language in the text leads it toward multiple endings, meanings or open-endedness. Text, which includes dialogic, polyphonic and centrifugal aspect of language, goes towards open-endedness without one ending. In the text, meanings are not shaped by the participate of impersonal linguistic forces but the text itself is a site for the dialogic interaction of multiple voices or discourses in various forms or attitudes or values that are not only contrasting but also incompatible that's forces of language make the meaning of language both centralized and contested. Therefore, language is essentially social and rooted in the struggle and ambiguities of everyday life. Language in the text is dialogic because it brings social,

political, historical, religious and ideological voices from various socio-ideological strata of society. Context and time affect the meaning of language and word so, work of art become open-ended.

This open-endedness in the stories is caused by the play of various voices incorporated in the text. Here, Atwood renders text as the platform for the many confuting and struggling ideas and voices. These heterogeneous ideas and voices of the text lead the text towards indeterminacy, intertextuality and undecidability. Atwood's language is striking is her tendency to break up and deconstruct phrases the narratives she uses as intertexts she also breaks up the chronology of the text. For example, the "company" in the story "True Trash" breaks up traditional meaning of the word and it means differently to the different characters in the story (Atwood 16). The word in the story both loses the military connotations and parodies it. For Monty, the word connotes as industry in which he gives the binoculars in rent. Hence, the meaning of the "company" is problematized and it shifts instantly. Derrida captures this situation as:

The signified concept is never present in and of itself, in a sufficient presence that would refer only to itself. Essentially and lawfully, every concept is inscribed in chain or in a system within which it refers to the other, to other concepts, by means of the systematic play of differences. (Derrida 679)

Derrida here argues that the intended meaning of the signifier is not present and never does. The signifier only gives rise to the chain of other signifiers. Hence, the meaning is led towards the undecidability. Here, in the story "True Trash," the signified of the word "company" is not definite (Atwood 16). It leads towards the different meaning

of word. It gives a line of meaning like industry, a group of friends, parody of the concept of company in the discipline of military etc.

Postmodern text often rejects linear narratives. This breaking up of the text becomes the equivalent of new language that the text constructs. The repetitive and continual shift from the present to the past in the stories like "Weight" disrupts the narrative chronology. The narrator and the characters instantly go back to the past and return to the present. This shift breaks up the linear development of the narratology.

Volsionov and Bakhtin's ideas of the play of multiple voices, heterogeneity, carnivalesque, dialogism, heteroglossia, polyglossia etc. can be found in Atwood's *Wilderness Tips*. These linguistic features render texts as a site for the competition and contention of multitude of voices that in turn produce the intertextual and indeterminate meaning of the events and circumstances incorporated in the texts. The linguistic features propounded by Volsionov and Bakhtin turns out to be very postmodern in their working.

### **III. Language as a Site of Social Struggle in *Wilderness Tips***

*Wilderness Tips* is a collection of ten short stories that reveals the main propositions of Bakhtin's and Volosinov's idea of language or dialogism. Atwood has tried to prove that the society is always based on social diversifications, heterogeneity and other social aspects of dialogic ideas, which are represented through language. Atwood brings several voices by using languages of the various social and ideological sectors of the society. She is trying to expose the multiple voices or dialogic nature of language in her collection. Most of the utterances are double-voiced and dialogic. For example, in "True Trash," word "cheap-girl" carry the contrastive voices of Donny's mother and Ronette (Atwood11). Both respectively stand for the upper class and the lower class people of the twentieth century Canadian society. The word "cheap" carries the positive meaning for Donny's mother but negative meaning for Ronette. The narrator's expression is against the mother because she says, "it takes bravery" which refers to the bravery of cheap girl or lower class status of a girl Ronette (11). Therefore, this research concludes that language cannot go beyond the society, that is, the language carries the conflict of the society.

The use of various speech genres of language brings the battle of a variety of points of views, value judgments and emphases the characters introduce into it. They are infected by mutually contradictory intentions and stratifications, words, sayings and expressions of each other's. The argument among the waitresses in "True Trash," word game between Charles and the narrator in "Weight," and discussion about language among George, Prue, Portia and Pamela in "Wilderness Tips," make this collection as a language contested site. Here, in the text characters are liberal to speak their own perspectives. They give their views in relation to context of speaking. Their voices do not merge rather flout at equal height. Those voices are plural and valid but

contested. This shows language is not only neutral medium of communication but it has a social weight as a multiple weight of the narrator in the story "Weight." When the readers are captured by the concept of monologic language, they are bound to see the language and society from single perspective. Nevertheless, in these stories, it is different; many words and language come with all covering aspects of the contemporary social realities of Canada.

Margaret Atwood's many experiences of different societies and the people of Canada manifest in this collection of the stories through the deployment of the languages from the various strata of the society. The language, for example, carries the social conflict between male and female where second is trying to subvert the monologic hierarchy of the first. The struggle between sexes is explored in these stories. The language carries the numerous voices of the characters, which liberates them from the domination of patriarchal norms and values. The collection is the reflection of the then Canadian society. This collection carries the real sense, the problem and the situation of the then people and society. On thoroughly studying the stories, there are many crucial points to support this research that the collection as language contestation.

This collection is the dynamic genre that can flows with the society. So, Atwood has rendered it as a genre of everyday life where conflict is natural and usual. She criticizes the relationships within a society that emphasized outward appearances over inward realities. Each of the main characters comprises more than one self. Every characters, and specially Donny, the narrator, and George, involve in the same manipulative game of language. Therefore, Atwood has brought human problem multiple selves and it is manifested in the material reality of the language of the stories.

The material reality of the language of stories in Atwood's *Wilderness Tips* exhibits the linguistic features like play of multiple voices, heterogeneity, carnivalesque, dialogism, heteroglossia, polyglossia etc. These linguistic features in turn show the postmodern tone as they give the manifold of meanings. Atwood constant attempts of breaking up the phrases and chronology of the narrative show the rejection of linearity in postmodern spirit. Her attempted experimentation of different words and ideas derived from the different genres renders texts as intertextual, a site for the competition and contention of multitude of meanings. *Wilderness Tips* incorporates multiple disciplines, voices, and genres into its structure and language. It mixes multiple voices and genres. To mix up them Atwood has blurred the tradition of monologic language that has created the hierarchical standard. This blurring does not come with the single meaning rather demonstrates problematics in the meanings.

To sum up, *Wilderness Tips* is not only the study of text but also the study of a society where the collection inscribes a continuous struggle between the various groups. The language becomes the appropriate medium to analyze the struggle of society, which in turn, helps the author to explore the struggle between male and female, lower class and upper class people. The language of the text makes it as a deconstructive text – one meaning undercuts the other – that exhibits the idea of equality, plurality, heterogeneity of the diverse social voices as it problematizes the possibility of single meaning. Atwood tries to show the problematic reality of the society through the medium of dialogues and language. She travels to the inner part of the society to illustrate the real problem with the help of language. On the basis of these clues and proofs, it is concluded that *Wilderness Tips* is a dialogic text where language is a contested site.

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