

Gender Trauma in Mahtab Narsimhan's *The Third Eye*

Abstract

The novel The Third Eye, is about cultural and gender trauma and its consequent behavior and manners of characters in the novel. The thesis emphasizes the traumatic experience of all characters and gender traumatic feeling of women. Trauma is the situation in which the suffered people want to adopt the new life style but they cannot do so because it takes them to the past. Thus, the novel focuses on the characters who are suffering from the traumatic situations.

The main purpose of the research is to find traumatic situation in The Third Eye which is about a family, across three generations. It tells the story of Tara's family who believe in a traditional business, Tara always have the feeling of fear and past. The older members of the family like to follow traditional manner while new generation likes to adopt new ones. Therefore, instead of branching out, the brothers remain apprenticed to the struggling shop, female characters, on the other hand, have to fight against patriarchal society. They are not allowed to do anything against the willingness of the male characters in the novel. They do not like to live with the family helping the Tara's identity but she cannot. Thus, she decides to cope up with the male character's business.

Key Terms: Gender Trauma, Identity, Indian Village

This study explores loss of identity in Mahtab Narsimhan's *The Third Eye* that presents a vivid picture of Indian people who experiences a great suffering from the patriarchal in their peaceful life-style. Tara experiences according to religion, sometimes gender of women position in same society. Traumatic condition of women is a wound or externally or internally whether a minor or serious in nature that is caused by physical force or violence. It can be personal or collective. Trauma can

affect the identity of people at the individual level or at the collective one. In this novel, trauma causes the loss of gender, identity basically of the girl because she finds dual standards in the society: one side is domination of women and other hand they appear to valorize her. Narsimhan's novel results from political instability in India and the realization of it years later represents as gender trauma. It also presents the historical events of Indian that have caused disruption in the lives and gender identities of Indian people.

The novel is dedicated to exposing the complexities of women's suffering setting out in a period of approximately twenty years. The novel calls our attention through the memory of protagonist, Tara, on the crisis of Indian Hindu and patriarchal system. Her narrative delves deep into to relocate the traces of painful traumatic past of women. Her role in the novel is that of a witness to the eradication of women's identity. Her story shows how people have to lose their gender identity, familiar environment and physical geography as a result of traumatic historical events of women. She exposes the trauma of Indian women created by the loss of identity. She always seems to be haunted by gender loss and identity crisis brought by historical circumstances of cast and gender.

Tara's triumphant return to the Morni village is short-lived. Tara departs from former stepmother, Kali, seeks revenge through her daughter, Layla begins a series of events to cast suspicion on Tara: a dead dog in the village temple, contaminated water, and whispers that Tara is still possessed.

Layla, a character fuels the villager's blind superstitions and fears. Soon all of Morni is against Tara, even her own family. Death seems to be the only way to stop her evil stepsister. Tara turns to Lord Yama and his deadly conch for help. He takes her to the Underworld to seek advice. But when she returns, she has only 24 hours to

prove her innocence and to save the village before she must go back to the World of the Dead.

When hyenas snatch to Tara's brother, Suraj, and two other children from the local fair in Morni. Tara and her newfound companions decide to rescue them at their own. Tara soon discovers that Zarku, her opponent with novel, is back and intent on revenge. A deadly game of hide and seek ensures Tara and her companions must work together to survive. But it is soon clear that Zarku is only after Tara; the others are dispensable. Tara risk the lives of her friends? Or can she once again defeat Zarku and save her brother, armed only with belief in herself and a silver anklet?

Narsimhan's novel has received diverse criticisms from the prominent literary figures since its publication. These literary figures' criticisms explore existential anguish, subaltern voice, etc. Some of the dimensions of criticism have been reviewed herewith in order to assist the present research. E. W. Gudger entitled journal *A Three-Eyed Haddock, with Notes on Other Three-Eyed Fishes* points:

This eye -was fairly well developed and had for an optic nerve a bundle of fibers derived from the right optic nerve. This looked to Gemmil like a case of mere reduplication, but a study of the underlying brain structures led to the conclusion that it was a genuine third eye which had become obscured by the more predominant growth. (6)

Though it is difficult and hazardous to raise voice openly, he takes to allegory. Allegory becomes the means to project voice of dissent towards the corrupted totalitarian ruler. He uses political allegory implicitly or explicitly along with of politics theme of traumatic agony. She has a central position in the novel.

Later, this paper finds out that she is also the internal Narsimhan as she writes the novel to atone for her guilt. She narrates the traumatic event that changes her life. Joseph T. Bagnara entitled *Journal Novel: by Richard M. Eakin* records:

The basic information in this book is derived largely from both authors' extensive original researches on the cerebellum of the rat utilizing the Golgi methods, standard electron microscopy, high-voltage electron microscopy and electron microscopy of freeze-fractured material. Two asides accentuate the flavor of the text. (18)

The mode of projecting these themes is exciting and amazing. But the core content turns out to be the identity. Hardly a handful of readers are apt to detect the recurrence of the same and uniform theme. The analysis of communist and totalitarianism, the decline in the role of individuality, the threat of self-ensure in social realism, centralization of power are some of the fresh and budding subjects which Narsimhan depicts gender problem. Similarly, Julie Ann Miller draws in an article named "Eye to (Third) Eye" shows, "I then turn to collective memory as commemorations, and show the tension between folklore records, on the one hand, and 'memory' reflected in speeches and publications, on the other. "Famine history the 'collective memory' commemoration is in large part artifact or myth" (14). This notion of identity is designed to make human beings less obsessive about their self and subjectivity. The existential notion of the formation of self and subjectivity affirms that the self is largely the product of the unconscious and unprecedented forces. Though human beings struggle to shape their identities, they lose their power to keep their identities intact.

Kali Tal, one of the gender trauma theorists, focuses on the gender trauma on how women have the feeling of hurt when they get bitter experience in childhood, in

her book *Worlds of Hurt: Reading the Literature of Trauma* (1996). She deals with the emotionally disturbing but poignant nature of narratives by rape and incest survivors. Much of this material is upsetting to read, but it is also different from most literary narratives. It expresses traumatic feelings in ways that urgently need to be understood and disseminated to a world often expressing willful ignorance about these experiences, whether in academic or everyday life. Tal has performed a valuable task in depicting this painful world and arguing for its inherent relevance. Traditional conceptions of literature and taste are irrelevant for understanding the nature of these different voices. She cogently argues, "Literature of trauma is written from the need to tell and retell the story of the traumatic experience, to make it real both to the victim and to the community. Such writing serves both as validation and cathartic vehicle for the traumatized writer" (25).

The idea of gender trauma has come into literature in the past few decades via history, psychology, anthropology and even literature. The idea is that certain historical events are so profound in their gender and personal impact that they develop the features that resemble psychological trauma, namely that they are permanently unsettling, that we can forget about them, there is a kind of compulsive need to relieve and re-experience. Gender trauma is mainly negative but not exclusive.

Without proper study on this issue, the meaning of the text will remain incomplete. Having taken this fact into consideration, the present research will explore the gender trauma in the novel. Narsimhanis of the notion that human identity is contingent and constructed inherently as postmodernist. This kind of underlying assumption regarding identity is found in the novel. The common maxim that self is capable of understanding the other is simply turned upside down by male. The trauma

of elderly generation equally affects the younger generation. The traumatic condition of Baba creates vicarious trauma in Tara.

Traumatic events refer to extreme stress that overwhelms a person's ability to cope in life. There are no clear divisions between stress, trauma, and adaptation. In this thesis, I am trying to explore gender trauma as an approach for analyzing. It is also important to keep in mind that stress reactions are clearly physiological as well. Different experts in the field define gender trauma in different ways. The main focus of all is that gender trauma is the unique individual experience of an event or enduring conditions in which the individual's ability to integrate his/her emotional experience is overwhelmed.

Trauma of social and racial hatred and its impact on individual the main character Tara who lives in a society where they have few rights, little control over their own lives, misguided and capitalized humanism and no choice other than to endure such committed against them. This research unfolds traumatic situations of the characters.

The research is centralized on the traumatic lives of confused adolescent Hindu Character in the Christian dominant society in Indian village. She has grown up with an absent father and inadequate mother's care. "Trauma" is often seen as injury. Jenny Edkins defines trauma as "First the word meant an injury to the body, but now it is more commonly taken to mean an injury to the psyche, or even the community, the culture or the environment. Traumatic events tear us from ourselves, bind us to others, transport us, undo us, implicate us in life that is our not our own, irreversibly, if not fatally" (109-10).

Cathy Caruth, in her book *Unclaimed Experience: Trauma, Narrative and History*, argues about the idea of 'latency,' in other words, when trauma first takes

place is uncertain, but that "the survivors' uncertainty is not a simple amnesia; for the event returns, as Freud points out insistently and against their will" (6). She emphasizes that trauma can hardly be forgotten. She states on the part of latency of the temporary delay, which should not be misunderstood as repression because trauma by its very nature displays with a vengeance over a period of time, especially when triggered by a similar event. The term 'latency' means the period during which the effects of the experience are not apparent in trauma event. It has been described by Freud "as the successive moment from an event to its repression to its return" (Breuer and Freud 7). Caruth opines that the victim of a crash is never fully conscious during the accident itself. The experience of trauma, the fact of latency, would thus seem to consist, not in the forgetting of a reality that can never be fully known, but "as inherent latency within the experience itself" (8).

Personal trauma narrates human's behavior and inter-personal relationship. Collective trauma has no geographical or cultural limitations. Nowadays, it is Indian region of the world, and the most defenseless regiment of world population, that have recently been subjected to the most terrifying traumatic injuries. There is no more excruciating example of the universal relevance of trauma theory than the way it can help illuminate the tragic difficulties that non-western societies have often experienced. Gender trauma examines the undercurrents of the distorted testimonies by contextualizing it in the network of gender politics.

The idea of gender trauma has come into literature in the past few decades via history, psychology, anthropology, not so much political science to some degree. The idea is that certain historical events are so profound in their gender and personal impact that they develop the features that resemble psychological trauma, namely that they are permanently unsettling, that we can forget about them, there is a kind of

compulsive need to relieve and re-experiences. Gender trauma is mainly negative but not exclusively so.

Gender trauma is one that we as a social group experience together. In such case, we experience being that of perpetrators, victims, or spectators with all of us sorely affected by the experience as presenting some form of violent interruption to our lives. It indicates the response to a shock encounter with brutality or death.

In *The Other Side of Silence*, Urvashi Butalia fills this gap by placing people—their individual experiences, their private pain at the center of this epochal event. In the book, she brings various references and presents the painful situation when people were separated from their country. The Gender trauma started from the moment when women were helpless and they had to depend on the males for their life. They scared to go anywhere alone. Butalia brings the reference of a woman named Danyanti Shagal and presents. For feminists, retrieving women's agency as retrieving women from history has meant recovering strong, outspoken, powerful women who can then form part of the struggle for liberation. However, as explorations on the experiences of women during Partition show, it is difficult to arrive at general conclusions about women, history and their agential capacity. Women have often played out multiple and overlapping identities. Tara says to Suraj that Indian village is good only if you follow the rule and regulation law and order of it. Otherwise it is more dangerous from the all angles. Moreover he explains how does Indian village exploit or treat the people of out stream of Indian village. Here the phrase it doesn't even let you die refers the nature of Indian village exploitation in Indian villager culture or doctor and hospitals also become the means of earning money forgetting their humanism. Through these enlightenment thinking levy tries to control of sudden catastrophe. In the same context *Lay Trauma Theory* says Traumas are naturally

occurring events that shatter on individual or collective actor's sense of wellbeing. Traumatizing events interacts with human natures. Human beings need security order love and connection. If something happens that undermines these human needs and hence people starts being traumatized. The narrator writes:

She is saying, "It's hard to say. He never talked much about it. Poor little guy, he used to look so frail and scared when I'd drop him off at the Mosque, going up those stairs all by himself". When I'd ask him afterwards how it had gone, he'd say Great and calm up. He'd even blush. It was something he couldn't share. . . . (165)

The extract shows Tara traumatic of feelings of insecure and frightened due to her absent mother and careless mother.

Drawing the insight come from the background of identity crisis violence the interruption. Sometimes the expression of gender trauma is experienced through language. Frustration, fear, loneliness, fragmented is such words which provide the sense of gender trauma in language.

The range of events or situations that may become gender trauma is enormous. And this enormous event can bring social change. So, Smelser, "Ties gender trauma to the effects of processes of social change" (47). The change includes mass migration, mass unemployment and dislocation. He also defines gender trauma as the genderly defined and interpreted shock to the gender tissue of the society and presents a model for the traumatic sequence, describing typical condition under which gender trauma emerges and evolves. A gender trauma refers to as Robert Eaglestone puts "invasive and overwhelming event that is believed to undermine or overwhelm one or several ingredients of a culture or the culture as whole" (38). The Narsimhan writes:

Tara took the proffered bottle. She ran to the fountain and held it out. Silver stars fell in and melted into clear water as the bottle filled up rapidly. Mushika sat on her shoulder, his eyes glinting with excitement. Tara lifted him from her shoulder and set him on the ground. Mushika opened his mouth cagerly and Tara poured a few drops of the precious water. (173)

Tara suffers from depriving the stuff what she requires in time. Unknowingly she pours a few drops water but she cannot take because her parent does not care clearly.

Gender trauma cannot be explained within limited territory for it is interconnected “with specific ethical and socio-Gender tension” (Hartman 257). This arises from an awareness of persistence of violence in a culture that no longer condones the material virtue of war. Along with Nazism, Second World War as well as the American politics changed aftermath of the Twin Tower attack in America yearning for the arts of peace has never been achieved. As a matter of fact, the trans-historical awareness of the incident of trauma, personal or collective should make it realize the extent of human suffering.

Alexander also talks about lay trauma theory which suggests that “trauma is a kind of rational response to abrupt change whether at the individual or social level” (3). In this case, the objects or events that trigger trauma are perceived clearly by the person and their responses are lucid. From an enlightenment perspective, according to Alexander, political scandals are the cause of people’s indignation; economic depressions are caused for despair, loss wars create a sense of anger and aimlessness, disaster in the physical environment leads to panic; and assault on the human body leads to intense anxiety. Though illness interrupted her research in the first decade of the new century, she continued to follow developments in the field of Trauma Studies,

and in the diagnosis and treatment of Post-Traumatic Stress Disorder, and updated and expanded an online version of *Worlds of Hurt*. The latest addition to the electronic version of *Worlds of Hurt* was a chapter on “Remembering Difference; Working Against Eurocentric Bias in Contemporary Scholarship on Trauma and Memory. The Narsimhan further internalizes, “The moment the water slide down his throat, Mushika gave a violent shudder, flipped on his back, and lay still. Tara clapped her hand to her mouth in horror” (173). Tara feels guilty when other recalls without any certain name and identity.

To hold the dead in our arms is an impossible gesture of solidarity and compassion in the face of “wit of eternity” (Edkins 99). In the face of terrorist attack it is people who suffer physically. That very physical wound create trauma on their psychology. The experience of trauma is on the gender level and it should be to them that the enemies belong. Memories of trauma are, potentially, a mode of resistance to a language that forgets the essential vulnerability of flesh” (Edkins 100).

Gender trauma has no geographical or gender limitations. Nowadays, it is Non-Western region of the world, and the most defenseless regiment of world population, that have recently been subjected to the most terrifying traumatic injuries. There is no more excruciating example of the universal relevance of trauma theory than the way it can help illuminate the tragic difficulties that non-western societies have often experienced. Indian villages’ attack on Indian, as well on the whole Hindu communities, and its after-effects, in the name of war against terrorism, is the token of creating gender trauma for whole Hindu’s communities.

LaCapra talks about the concept of sublime in relation to gender trauma. He says, “There has been an important tendency in modern culture and thought to convert trauma into the occasion for sublimity” (23). He believes that it is only to trans-value

it into a test of the self or the group an entry into extraordinary. More than that, he extends the notion of sublime into “the notion of negative sublime” (94). LaCapra ensures that negativity always involves in sublimity. So, simply mental torture is not the cause of protagonist’s insanity rather is due to unwanted suppression imposed upon her by male chauvinistic society. Ultimately, her insanity, before obtaining freedom or fail to take revenge against man, shows failure of female individual freedom in the novel. Jeffrey C. Alexander writes, “Gender trauma occurs when members of collective feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories for ever and changing their future identity in fundamental and irrevocable ways”(1). As Alexander develops it here, it can mean that trauma is an empirical scientific concept.

Sometimes, by constructing gender trauma, social groups, national societies and sometimes entire civilization not only cognitively identify the existence but “take on board” some significant responsibility for it. In so far, as they identify the cause of trauma, and they assume such moral responsibility, members of collective define their solitary relationship in ways that, in principal, allow them to share the suffering of others. In this point of view, gender trauma helps to expand the circle of us in the society. The Narsimhan says:

A shriek reverberated around her. The "goddess" had discovered that Tara was no longer following her. Tara heard thundering footsteps behind her. She turned back for a brief glimpse and her heart almost stopped beating. A massive monster pursued them. It was a pale yellow, as if suffering from a severe case of jaundice, with glowing, red eyes. Two white fangs stuck out from either side of the blood-red mouth. (155)

In same Hindu community, women is taken as goddess somewhere while some women is treated as demon. In same society why same woman undermines whereas somewhere overestimates.

The Narsimhan further say, “Its black, bushy hair flew back as it ran, resembling a nest of seething, writhing sneakers. With a burst of energy. Tara sped up and ran for her life along the dark and endless tunnel”(155).

According to Eyerman says, “memory has three meanings: the mental capacity to retrieve stored information and performed learned mental operations, such as long division; the semantic, the imagistic, or sensory content of recollection; and the location where these recollections are stored” (64). Theories of identity formation and gender trauma tend to conceptualize memory as a part of the development of the self or personality and to locate that process within an individual, with the aim of understanding human action and their emotion. Notion of collective identity built in this model, such as those within the collective behavior school, theorize a “loss of self” and the formation of new, collective behavior like social movements. Alongside these individually focused accounts of memory has existed a concern with collective identity and with “how societies remember”, “with roots in Durkheim’s notion of collective consciousness”. Schuman Scott, writes, collective memory is defined as “collection of shared past that are retained by members of a group, large or small that experienced it” (64). Trauma can hold mostly gender issues.

Representation has a moral dimension too, when questions like “how should people be represented” are raised. La Capra, on the other hand, believes that accurate memory of the past may or may not be necessary for an individual use. He associated the traumatic memory with the collapse of time as: “distance between here and there, then and now collapses” (89). The traumatic memory haunts an individual in a

compulsively repetitive manner. He adds it “turns in nightmares, flashbacks, anxiety attacks and other forms of intrusively repetitive behavior” (89). The Narsimhan asserts, “Tara remembered the one time when she had tried to stand up to Kali. “After a hard slap and having to miss meals for a whole day, she never tried again” (37). The elderly generation presents themselves outwardly happy but inwardly they are always haunted. They try to hide their trauma from other fellow people. Baba doesn’t want anybody’s sympathy in his despair, helplessness and illness.

Narsimhan seeks relief from the dryness and dreariness of urban life. Whatever relief they get, it is relief procured at the cost of life. But here is effort to overcome such a crisis. Tara reconstructs the impact of Indian patriarchal into equality for her identity. She says, “Escape to another village far away was their only hope. She would have to plan it well. Winter in the Kalesar forest would be harsh. The dangers were many: wild beasts, the intense cold, and other “things” that inhabited the forest” (47). This aloneness and strangeness makes Tara stop going out to the city and stay within house just “reading book, listening to the news, watching the communist propaganda on television.

Narsimhan there are the post-apocalyptic scenarios in which humanity is reduced to subsistence farming or neo-feudalism, stuck in villages ruled by religious fanatics or surrounded by toxic wastelands, predatory warlords, or flesh-eating zombie hordes. They are not going to sniff at a premise repurposed from an old twilight zone episode or mutter that the villain is an awful lot like the deranged preacher. This bodily trauma of violence and war continues to cause havoc in his mind and making restless all the time. It is the existential state in which “self, identity, culture and society are jammed together” (Aidani 139). At same time Narsimhan narrates, “It’s almost like Lord Yama, the God of Death, visited you, Father. He took

you soul but be forgot to take your body” (53). The outer world or the society had no interest in the rebellion of one person. Man also did not care about the feelings and condition about the protagonist. No one thought about her existence as being more important than that of a monkey. She tried her best to take the revenge of her failure of life but she could not get any success in her long life and at the end she losses her sense. This trauma has also rooted on physical as well as mental part. Tara’s narration reveals that Zarku and his father join with high power.

Narsimhan Women in patriarchal society were to have a very specific role, significantly different from the role the head of chaotic society designated to the omen of politically decadent condition. Outside of certain specialist fields, the protagonist saw no reason why a women should work. The protagonist finds her gender, economically and nationally at loss. Kali Tal writes, “Gender trauma occurs when members of collective feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories for ever and changing their future identity in fundamental and irrevocable ways”(1). As Alexander develops it here, it can mean that trauma is an empirical scientific concept. By constructing gender trauma, social groups, national societies and sometimes entire civilization not only cognitively identify the existence but “take on board” some significant responsibility for it. In so far, as they identify the cause of trauma, and they assume such moral responsibility, members of collective define their solitary relationship allow them to share the suffering of others. In this point of view, gender trauma helps to expand the circle of us in the society.

These feelings come to her through experience of difficult life and suffering of her people. He faces the identity crisis through the revision of critical past life of Indian women and crisis of women. Narsimhan visualizes:

You Stupid girl! It took a lot of time to make. I thought you ungrateful children would appreciate the effort. Instead, the Kheer has disappeared and no one knows who ate it. Hai Ram . . . what liars I am surrounded with. Kali glared at the three children as they looked up at her innocently and slightly puzzled. (68)

Tara's expression is mixed with anger and disgust. This unusual behavior on the part of her is the feeling of out of nation and out of identity, which is translated into hatred and disgust. At the core of this hatred, disgust and anxiety is the significance of Indian culture as a symbol of individual and collective identities. Religion has been used as a powerful tool for the suppression of women in the society. All the religious doctrines, norms and values are the products of male centric ideology, which restricts women from realizing their creative possibilities in different spheres of life. Tara's identity is solely defined in terms of gender. Tara's identity loses her identity crisis.

Narsimhan presents women's power and their strategies of living in Morni. girl, Kali gets fear from man's activities. Since literary values, canons and standards are created and constructed by men; women have to struggle to express their experiences, grievances and concerns in appropriate forms. There is always misrepresentation of women in media. For instance, the advertisement of electric shower presents a lady tantalizingly dropping her towel to make the male viewers gaze at her naked body which excludes female viewers. She exposes the oppressive representation of sexuality that is to be found in male fiction highlighting the male domination especially in the sexual description in novels by great Narsimhans such as D. H. Lawrence and Henry Miller. Hence, Millet makes a powerful analyze of patriarchal culture in her *Sexual Politics*.

Make it yourself," said Tara in a defiant voice before she could stop her herself.

Kali's eyes widen in surprise. The Narsimhan presents, "She stepped forward, her hand raised to slap Tara, when Shiv steps into the room.

Kali lowered her hand. (106-7)

Due to the political instability of her country, she loses her position and becomes an exile in Indian village. She always hopes freedom of Indian and his return to his genderly rich country. In Indian village, he keeps his family on welfare and never holds a job. He doesn't want to degrade himself with work unsuitable for a man of his stature and identity.

Narsimhan exhibits sexual hierarchy is independent of economic class hierarchy. This theory offers therefore a dual system of social analysis: patriarchal and capitalism. This concept brilliantly casts a steely gaze on several social nightmares clarify the gravity of the loss to the community is worked out in laments. The social hierarchy of a village is thereby reproduced in a lament's performance. However, as we saw, social hierarchy has not only to do with authority and power, but also with social popularity. Lamentation does not just reproduce the socio-economical order of a community.

"A dramatic loss of identity and meaning, a tear in the social fabric affecting a group of people that has achieved some degree of cohesion"(125). Conceptualizing speech the idea of Menon bring as a collaborative social activity where each party has (an equally valid) role, or designing an experimental environment which places women and men in symmetrical social tasks are just as problematic as looking for differences. It creates in the novel same scenario. The Narsimhan internalizes:

"it is odd that he turns up from nowhere and knows the affairs of our villages so accurately,"Vrun said.

" it seems like he has an informer inside Morni," said Raka." Have Dushta bring Zarkuhere." (41)

The novel has a variety of incidents which really represent how miserable life becomes if no normative values guide people. Most of the story centers on father and son and their joint effort to protect themselves from the unprecedented attacks from thugs and hoodlums.

The subject of continuous violence and instability in political arena cause uncertainty to recognize and maintain stable national identity category together withgrounded in racial, ethnic, sexual preference and national origin differences resulted in a seemingly never ending proliferation of "subject positions," "identities," and "voices. "gender and identity politics replaced the early focus on capitalism and class divisions among women; today class has been reduced to another "ism;" i.e., to another form oppression which, together withgender and race integrate a sort of mantra, something that everyone ought to include in theorizing and research though, to my knowledge, theorizing about it remains at the level of metaphors. The Narsimhan says, "Everyone came to an abrupt halt. Tara froze. She peeped out cautiously from behind a tree and turned icy cold at the sight. A huge tiger crouched in front of the procession. Salviva dripped from his bared fangs and his tail flicked from side to side in agitation" (123). Tara runs out from the procession because she has no power to say anything.

NarsimhanshowIndian village, Indians, African Indian villagers, Hispanics and other minor ethnic group of class. They are presented as low human beings whose acts, physical appearance, mental abilities and morality are subject to mockery and

degradation. Class seems prominent factor in defining and assessing the Indian village people. When the Narsimhan narrates the Indian village, he also defines them in terms of class. The narrator uses the word “Ram” frequently to describe Suraj and his father whose ancestors had been baked. This is an insulting way to describe the low class of specific caste. Indian village degrades because of their black physical appearance, low level of living condition, moral degradation, and poor mental abilities in relation to white Indian village standards. He narrates, “HadZarku sent his Vetalas' but she knew they only came out at night. Had her wicked stepmother sent a search party to haul them back home?”(120-21). Women in the society are expected to accept blindly what male members say and do. It is evident that males take it for granted that they are the master and females are simply their slaves whom they can use as per their will.

Narsimhan loses her identity and has to adopt a new identity of another person after marriage. So, it has become a powerful weapon for women’s suppression gender trauma in the novel results from political instability of Indian. The latepolitical situation takes U turn in Indian history bringing violent disruption and change in the country. The novel presents how this political direction creates identity crisis of Indian people and leaves them with the experience of gender trauma.

Narsimhan has touched multiples facets of the history and basically this research project concern about gender, multilingualism, religious and linguistics elements of Islam and the entire Hindu world. For the elimination of the oppression of women, capitalistic economy should be dismantled which also dismantles the patriarchal social system because it is based on capitalistic system as workers are alienated from the product self, other human being and nature women are also alienated from sex, self, children and their surroundings. Women do not get their proper place because they are women. Narsimhan writes:

It couldn't be; she was miles away from Morni. Was her father searching for them? Not possible—he did not care about them at all.

Who could it be?

"Ram Nam SatyaHai."

"Ram Nam SatyaHai."

The chant for the dead. Now she understood, and her heart slowed its frantic beat. (12-11)

This research project concentrates on the virtual reality and domain of Hindu as written by Narsimhan to prove partiality and predetermined nature of male in the Indian society. This research study focuses on the demeaning characterization of women and the false objectivity in constructing characters.

Narsimhan depicts If the distinction between elite and popular culture is now commonly regarded as having its theoretical basis in the refusal of sensation, critics are just as united in dating this refusal to the period of European Romanticism after all, grasping the book's historical significance, or even seeing it as historically inevitable, takes over from the self-righteous rhetoric of condemning it. The case is pitifully close to the old liberal healing that to understand all is to forgive all. The Narsimhan points to be alert and ahead:

Tara stood up as quickly her numb body would allow her and hurried further away from the water. Dripping every step of the way, she walked down the tunnel leading away from the lake. The water splashed and thrashed behind her. A gurgling erupted from the middle of the lake. Without a backward glance, Tara headed for the faint, red glow that emanated from the far end of tunnel. She squelched along it as fast as her cold and shaky legs would go. (164)

The Narsimhan successfully depicts the traumatic condition of Indian people both in male and Hindu especially relating to two historical events- one worshipping icon of women, another abusing the lived women. It focuses on how Indian people get themselves victim of identity crisis due to political situation of Indian.

For Tara and her brother, Suraj, the year their mother and grandfather fled the village of Morni in the middle of the night has been a nightmare. Their new stepmother is cruel and deceptive, and the village itself is lacking a healer. What's more, men of the village have been disappearing, often returning in a strange, altered form. When a new healer, Zarku, a mysterious man with a third eye possessing strange power, suddenly appears in Morni, all are mesmerized by his magic — all except Tara, who sees through his evil disguise.

The novel portrays Narsimhan weaves Indian myth and legend and a decidedly Indian atmosphere into a story of good vs. evil. Tara is on a quest to save the children, and she faces not only environmental obstacles but her own fears, pain and weariness. While these certainly add to the overall tension of the novel, they never prevent Tara from knowing what her ultimate goal is nor from persevering in order to reach it. Tara needs every ounce of courage and determination that she can find and, like a mythical hero, she is able to draw on them when it matters most.

Joryleen's body language that is 'silence' where she is easily read the truth of this with her silence. Joryleen's silence shows her critical situation of her life. What she does 'prostitution' is not her desire but it is the domination of patriarchal society over her. She cannot go against the male dominated culture, so her silence strongly reflects the disagreement to given duty her to income money by such immoral job.

The "Please Lord Ganesh, make him well again. I need him. I can't do this alone. I just can't!" "Tears slid down her cheeks as she cradled Suraj's head and

prayed. Suraj moaned in his sleep. I have to try and get some medicine into him. Tara thought" (120-21).Oval deals with the issue of trauma from the enlightenment perspective.

In the novel, major characters show phobia or risky situation of Indian village ingender torture from different types of viewpoint. Don't black but a poor sit head. Gender trauma is constructed by society. "It is historically made not born" (Smelser 37). This concept brilliantly casts a steely gaze on several social nightmares. Similarly, Eyerman focuses on the cause, meaning, meditation, and representation to bring identity crisis throughgender trauma. Thus, to be agender trauma, "Some event to be necessarily established as the significant cause, its meaning as traumatic must be established and accepted and this requires time to occur, as well as mediation and representation" (61).The following lines from the novel:

Make it yourself," said Tara in a defiant voice before she could stop her herself. Use of security and capability.

For this, she relives in the past where the incident has not left the life in Tears slid down her cheeks as she cradled Suraj's head and prayed. Suraj moaned in his sleep. I have to try and get some medicine into him. Tara thought. (68)

The Narsimhancreates an imagined a fictional world in which the outcome of her mindless actions have created harmonious relation among all the sufferers. She mixes up her sufferings she has to undergo with the sufferings and dread of war by creating a traumatic historical context in her fictional world. She rewrites and narrates the past in the way that she can gain a fictional atonement. First, she works through (i.e. to cure) the trauma and later, she acts out (i.e. to repress) forsake of the healing of trauma in LaCarpa terms.

LaCapra discusses these two terms, working through and acting out, as the processes, not the binary oppositions to each other, but they are different in the approaches while facing the traumatic condition. He clarifies the two stages of trauma to interviewer Amos Goldberg; “The first, which you consider the desirable one, results in the process of “working-through”; the other is based on denial and results in “acting-out.” Can you characterize these two different kinds of memory?” (1). LaCapra discusses two kinds of memory that differ only in the approach of the trauma victims. Working through is related to the process of remembering the traumatic event of the past and acting out is the process of denial to the past. LaCapra clarifies the distinction between these two in the answer to the interviewer’s question and distinguishes these terms.

The novel shifts from the real world to the mythical one easily. One day Tara is at home trying to find a solution to the village problems and deal with the violence and anger of the villagers as, for example, her home mysteriously burns to the ground. The next day, she is with Lord Yama riding to the Underworld on his bull. Edkins quotes “Gender trauma is an overwhelming experience of sudden or catastrophic events, in which the response to the events occur often delayed and uncontrolled repetitive occurrence of hallucination and other intrusive phenomena”(107). So it is a confrontation with an event that, in its unexpected and horror, cannot be placed within the schemes prior knowledge. Typical of a mythical/fantasy story, the basis of the novel is the ongoing tension between good and evil portrayed both in the realm of the gods and in the real-life characters. The Narsimhan acknowledges, “She strode up to the bundle, hoping against hope that this would not be another test. She clutched the bottle with precious water to her chest. Drawing nearer, she saw that it was not a bundle of rags but a man writhing on the ground. A filthy, tattered kurta and

pyjamacovered his crumpled body” (175). According to size there is not clear idea. Atonement is one of the best ways for reconciliation and it is another side the same coin to forgiveness to create reconciliation and harmony in life according to Phil Cousin au. In his book *Beyond Forgiveness: Reflections on Atonement* he discusses the difference between forgiveness and atonement. The Narsimhan internalizes:

It gave a long, harsh cry that seemed to reverberate through the empty clearing to the hills beyond. Then it turned the empty clearing to the hills beyond. Then it turned and danced of sight. Rakacleanched his hands and stared into space. Why does look so shocked and scared? Tara wondered. Surely a peacock was a thing of beauty that should be admired, not feared. (28)

Tara finds pure at beginning to social concept when she finds the practical is contrast I the community regarding women’s identity and other projection.

The Narsimhan further writes, “His long, dirty hair was matted and crawling with lice. His face was covered with grime, except where tears had streaked down his face, cutting a clear path through the filth. A small sound issued from his cracked, swollen lips, Tara knelt”(175). In front social practices Tara cannot accept any other alternatives. She only finds difficulties towards social system.

To sum up, trauma is not healed by time. If it would heal itself with the passage of time, the people of the world did not have to suffer. More the time lapses, trauma becomes intense and the victim has to look for the possible way out to heal it. Tara’s trauma is unspeakable by nature and she has to undergo suffering from decades of her life. Even the slightest possibility of forgiveness is over for her with the death of her brother, Suraj to think how she can get out of such a painful memory. Not only has the death of them ended the possibility of forgiveness rather it has also aggravated

her painful memory. So, she confesses her trauma writing a novel and making it atonement before the public. In her novel, she gives justice to the victims who died tragic death due to her crime by creating a harmonious world for them. She unites her sister and sister-in-law in her novel and generates a happy ending.

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