

WOMEN, TRAUMA AND RECONFIGURATION OF SELF: AN ANALYSIS OF ANURADHA VIJAYAKRISHNAN'S *SEEING THE GIRL* AND SUDHA MURTHY'S *MAHASHWETA*

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Abstract: The advancement of trauma hypothesis in abstract feedback is comprehended regarding the changing mental meanings of injury and additionally the semiotic, logical, and social worries that are a piece of the investigation of trauma in writing and society. Trauma causes an interruption and reorientation of awareness, yet the qualities joined to this experience are affected by an assortment of individual and social factors that change after some time. Trauma as a definitive unrepresentable in the great model keeps up a tropological authority in artistic feedback to some extent because of the hypothetically engaging nature of this model to bring up bigger issues about the connection between savagery experienced by people and social gatherings, or the connections between unfortunate casualty, culprit, and witness. The generalizations that a lady is frequently exposed to, the choices that she is compelled to make is all a result of these interactions. Janaki, in *Seeing the Girl*, with every one of her shortcomings and fears is a perfect example for these generalizations. Creator furiously reprimands imprudence of repairing the lives of two individuals around some tea and eatables. *Seeing the girl* is the tale of three ladies who live inside each other's lives - hazardously. The three women Janaki, Leela and Amma in the story are the byproducts of social trauma. Anupama in *Mahashweta* is also a victim of the expectation and comfort to the casualties of the biases that administer society even today. This paper is an attempt to analyze the women in two stories and how their self is developed as a result of the trauma around them.

Keywords: *trauma, interruption, memory, fears, expectation*

I. INTRODUCTION

Literature has influenced the life of human being in different tangents. It has an empowered language to display the inner world of man. There is a space for memories, introspection, retrospection, foreshadow, flashback and awful remembrances that are coloured by pain, wound and trauma. Now is the time of producing the plot of anxiety in modern world. Sudha Murthy and Anuradha Vijayakrishnan as distinguished writers criticize the social, political, and spiritual bonds for female characters in their stories. They have an aim to illustrate the pain and suffering of female characters in order to gain self-knowledge of and self-confidence for women. In *Mahashweta* and *Seeing the Girl* they have elaborately examined her understanding of creativity in the dream, fantasy and art of the protagonists. They take the data from the current emphasis on trauma, inter-subjectivity, metallization, association, dissociation, nonlinear dynamic theory, and mental enactments.

The traumatized protagonist enquiry into past 'facts' of oneself or details of character creates an adjustment in cognizance, how agonizing that may be, that takes the protagonist on a transformative adventure, one that does not really give help from enduring/recovery. The outer occasion that inspires an extreme reaction can change into the view of oneself and world. Trauma alludes to the passionate reaction to a mind-boggling occasion that upsets past thoughts of a person's feeling of self and the norms by which one assesses society. The damaged hero in fiction brings into mindfulness the explicitness of individual trauma that is frequently associated with bigger estimations of belief systems memory, place, and history. Scrutinizing the essence of the plot regarding the reproduction of individual and social information is a key factor in trauma theory.

II. Trauma theory and Representation of women in selected novels

Mahashweta is an account of an unfortunate young lady whose physical excellence was genuinely defaced what's more; moral quality was tested by a sudden tribulation of leukoderma after her marriage. Anand got hitched with enchanting Anupama just on account of her clear voice, acting abilities, fair conduct and respectable methodology. He challenged the resistance of his possessive mother and wily relatives in the choice of Anupama as his significant other. She made all the conceivable changes in accordance which prevails upon the hearts of her relative and her significant other. However, her life changed all of a sudden when white spots showed up on her body. It gave her mother in law an opportunity to expel her

from Anand's life. Neither her better half nor her in laws took her case thoughtfully. She was rebuked for something she was definitely not in charge of. Finally, she went out and picked her own specific manner to set up her character in the public arena. Her self-assurance and status to confront the chances in life spared her from suicide. Afterward, Dr. Anand met her alone with a proposition to return his life. However, Anand had harmed her sense of self to such a degree, to the point that she solidly declined to meet his demand. Sudha Murty through Anupama's precedent has shown that society ought not to undermine lady's quality.

The subject of unpleasant impacts of progressive household and paradigmatic social relations on the weaker individual from the general public is portrayed very evidently in the work. It appeared that marriage framework in India in the past had been structured fundamentally to mortify and misuse the young lady and her guardians. It was detailed to suit the general public instead of the concerned people. Kapadia insisted that, "Marriage was a social obligation toward the family and network. There was little thought of individual intrigue. The social foundation given by dictator joint family and rank in the entirety of its domain in all circles of life offered no degree for the acknowledgment of any close to home factor, singular intrigue and goals in the relations among spouse and wife." The trauma undergone by the family of bride is beyond explanation. The bride and her family need to go through various steps of interrogation and introspection that they finally become submissive to the taunts of the bride groom and in turn that frames the identity of the 'bride'. The novel shows how Anupama thrives the

The subject of unpleasant impacts of progressive household and paradigmatic social relations on the weaker individual from the general public is seen in both the novels. It appeared that marriage framework in India in the past had been structured fundamentally to mortify and misuse the young lady and her guardians. It was detailed to suit the general public instead of the concerned people. Kapadia insisted that, —Marriage was a social obligation toward the family and network. There was little thought of individual intrigue. The social foundation given by dictator joint family and rank in the entirety of its domain in all circles of life offered no degree for the acknowledgment of any close to home factor, singular intrigue and goals in the relations among spouse and wife.

Anupama's self could be seen as a derivative of the people around. Even when she is disliked by step mother she manages to nurture her talents and thrives in her academic life. She is portrayed as a confident woman. The trauma she undergoes as a step daughter and also being a rival to her step sister for her beauty is something which is beyond explanation. As a father, he should protect her daughter but that too cannot be seen. In a way Anupama be called an 'orphan'. She builds a personality of being loved by others. Her emotional trauma shapes her personality and thus making her an 'ideal' woman.

The love and respect is deprived to her in her in laws house too. She reshapes herself in that scenario but was defied the same there also. The psychological stress she goes through plays a major role in determining herself and it's evident through the decisions taken by Anupama at the end of the novel. In the novel we see that Anupama has gained the confidence of living alone without the support of her spouse or relatives. The experiences and emotional imbalances have helped to thrive in the situation and frame her 'self' in a positive way. Anupama has outgrown the stresses and reconfigured herself as a woman and understanding her as a person can be happy alone without the acceptance of the society. She fights the stigma of the society of Leukoderma, a medical condition of having white patches which is not a transferable disease. The emotional and physical trauma is overcome by her will power and strong belief about herself.

Trauma is internal, psychological phenomenon; an event in the world; or a combination of the internal and external.

- Unfathomability of traumatic experience.
- The vicissitudes of memory
- The set of representational affinities (realist, anti-realist, unrepresentable)
- The critique of the paradigm as possibly Eurocentric and racially, economically, and ethnically exclusive.

Seeing the Girl could be an advanced ladies' fiction pivoting around lives of Janaki. Janaki is a surprising young woman, with exceptional and aloof feelings towards her family and herself. Janaki's begin to change when Rohit comes to meet her as a game-plan from her gatekeepers. Janaki, who is badly prepared for a wedding asks Rohit to marry her sister Leela, as an undertaking to avoid the unused association. After the seeing calamity, Janaki is on exile to her auntie's local, where she takes in a cutting edge truth around her dad's past. Though she endeavours to step by step get regular to the life there, the news of Leela's wedding with Rohit shakes her quiet home. No lives are the equivalent since by then. It is by then that an unanticipated passing upturns everybody's lives, which was starting at now in an affecting watercraft.

The book begins with a circumstance in which a conventional custom of seeing a young lady by a kid for orchestrated marriage is illustrated. From that point, a few surprising and flighty conditions and occasions occur in the story when Janaki rejects Rohit for marriage. Janaki portrays this account of hers, additionally enabling Amma and Leela to depict their elucidations identified with life and its reality.

The life of Janaki totally changes when a marriage happens at her home. The book portrays the conditions and unforeseen development which happen in her life. Her life takes an unexpected turn when she's been sent far from her home. Her removal from her family prompts different battles throughout her life. Janaki comes to know a portion of the unrevealed realities of her life and her family. In the middle of, numerous happenings happen in the life of Leela, and her mom, Amma. The book demonstrates that how these three ladies confront some dim sides, disheartening, anguish and distress in their lives.

In '*Seeing the Girl*' we come across three women and how their life's are intertwined and affected by the circumstances. Leela as we can see is the sister as well as the supporting figure of Janaki, Amma is seen as the central pillar of support to both the daughter. The constant companion in their characters is very evident throughout the novel. The character is defined in terms of her appearance and the acceptance of the society. The trauma she undergoes is vast. The family looks at her as weak and also portrays her in that light.

The creator delightfully displayed the story. The story is tinged with graceful methodology. The words utilized in the book clearly portray the power of the tale of the central hero i.e. Janaki. Her responses, senses, fancies, and dreams are portrayed in an entirely wonderful manner by the creator. The peak or the spot of the story is positively attractive. It is skilled to hold one's consideration. A few lines give on fire embodiment of the considerable number of emotions and intensity. This story is a blend of conundrum; plenty of feelings identified with affection abhor relationship, tension and questions. An uncommon and an atypical adventure of Janaki, Leela, and Amma is portrayed in a fine way. Indeed, the torment, and segregation through which Janaki goes, is described by the creator in an exceptionally enamouring way. The assumptions and sentiments of Janaki are clearly appeared in the story.

The story comprises of various good and bad times which are gone up against by all the three noteworthy hero of the book. Each part of Janaki's life was set under investigation. As it's anything but a standard story with normal components in it, rather it is a many-sided system of some strange circumstances identified with a young lady's life. Thus, it is conceivable that exceptionally uncommon individuals could relate themselves with the story.

Verse is the manners in which we enable provide for name to anonymous with the goal that it tends to be thought. The most remote skylines of our expectations and fears are cobbled by the ballads, cut from the stone encounters of our everyday lives. The manner in which how creator depicted this contorted and many-sided story of a straightforward young lady, Janaki is vital. The story has no closure and the characters withstand each disaster in their life. The writer sagaciously draws out a portion of the incredible and impossible to miss pictures in the book. The content was both deft and unpredictable. This book includes a few sonnets which are finished with expressive and significant words.

The trauma which Janaki encounters is very debilitating. She is under constant scrutiny and verification by family and relatives. Janaki always dreams about the garden and the snake in it which in turn reflects the vicissitudes of memory. Janaki is perplexed by the event of her being seen by a boy and in turn that leads to the turn of events in the family. When Rohit interacts with her she in turn deviates that to her sister Leela. The mental strain she goes through is very tough and inexplicable. It consecutively reflects in her personality and gets subdued by the behavior. In contrary the character of Leela grows throughout the novel. Leela is an outgoing and well versed woman and is likeable in the family also. The trauma undergone by her makes constant growth in her character and get through the difficulties in her life.

It is a first individual portrayal of Janaki. The sentiments of adoration, dismissal, contempt, sadness, desire and substantially more are depicted with artfulness. Creator savagely reprimands habit of repairing the lives of two individuals around some tea and eatables. Putting the lives of two individuals helpless before fortunes or destiny sounds interesting yet it is an excruciating reality, which holds on even at this point. I value the creator in delivering his grave issue, which probably won't be of much significance according to many. More significance is given to the little embellishments of words, than the story-line however creator ensured, the interest is kept up.

In the novel Amma's (mother's) name is never revealed as though it is not important even though she play a pivotal role in the story. But it is mentioned that her pet name is 'princesses. She is not even addressed by her name throughout the story. Later in the story it is revealed that her father has an affair with her 'kunjamma' (Aunt). May be that kind of less affection from her father towards her mother might be a result of not having an identity of her own. Even Amma sends Janu to her Aunt Suchitra for 'transforming' her into a 'lady'. This pressure in Janu is so heavy that she tries to be like her aunt. Meanwhile she finds out the truth and ultimately that leads to fatal incidents in which her aunt dies. The pressure builds up on Janu was heavy that she succumbed to it. The psychological pressure of building up an ideal family and blaming others for it is a dark side of Janaki's self. Janaki blames her aunt, who loves her most, for the affair not her dad.

Leela and Amma are unaware about the reason of Aunt Suchitra's death. Leela is seen as a woman who can get over the ill happenings and can grab her 'self' through the traumatic situation. Whereas 'Amma' is seen in a passive shadow. She doesn't contribute a lot to decisions in her family. Her trauma of growing up two girls like an ideal woman has built an emotional barrier between herself and Janaki. Janaki doesn't even open with her regarding her concerns.

Janaki gets shattered when she comes to know that Rohit is getting married to her sister Leela. That engraves her and her personality gets capitulated to it and loses her balance. The trauma creates immense damage to her 'self' and finds it difficult to cope up with it. Anuradha Vijayakrishnan has weaved these women in three different lights but yet interwoven.

III. CONCLUSION

Anupama in *Mahashweta* grows out to be a stronger character whereas Janaki in *Seeing the Girl* transforms their selves in a different way. Even though Janaki gets emotional maturity, the stress and pressure of her family and relatives has led her to be a woman with a guilty consciousness. The two protagonists of two different stories are very much alike in their situation but both the women deal it with it in different ways. Their self is reconfigured in two different ways. One grows out of it while the other concur it. The expectation of the society and family put them in difficult situation and hence requires a lot of emotional strength to get over it. Psychologists call the inability to remember an intensely painful experience as traumatic amnesia and that is evident from the stories of both the protagonist. Trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language. This Lacanian approach crafts a concept of trauma as a recurring sense of absence that sunders knowledge of the extreme experience, thus preventing linguistic value other than a referential expression. For Caruth's deconstructive criticism in particular, the model allows a special emphasis on linguistic indeterminacy ambiguous referentiality and aporia. A central claim of literary trauma theory asserts that trauma creates a speechless fright that divides or destroys identity. In conclusion, this paper discusses the effect of language on the developing self. I have also made an attempt to use Sigmund Freud's views, as a psychoanalytic, of how the stormy life, difficult relationship with family, friends and not speaking cause the wound in female characters' mind, the women will rise above it like a phoenix and reconfigure their self.

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