

**Indian Exclusion and Canadian Endorsement: A Comparative Study of  
Transgender Community in Anosh Irani's *The Parcel* and Casey Plett's  
*Little Fish***

**Lavanya. T**

**(17PEN008)**

**Thesis submitted to**

**Avinashilingam Institute for Home Science and Higher Education for**

**Women, Coimbatore-641 043**

**In partial fulfillment of the requirements for the**

**Master's Degree in English**

**April 2019**

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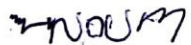
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**Signature of the Supervisor**

  
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**Signature of the HOD**

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## Acknowledgement

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## ***Chapter-I***

### ***Introduction***

## *Chapter I*

### *Introduction*

Writing could be an apparatus that spreads information, cherish humankind and science. It fills the world with ruminations of reality and fantasy. Myths are scribbled down in writing and transferred to our hands. The world gets to be closer and closer because of writing. Further, it helps to compare different cultures and places. This helps in understanding the differences and appreciating the same.

Comparative writing or literature is one such literary enterprise. The comparative writing has begun in 19th century around the globe. The terms ‘comparative literature’ and ‘world literature’ are regularly utilized to assign a comparable course of ponder and grant. It bargains with dialects and imaginative conventions making a difference in understanding the culture from interior. Comparative writing works with the closeness and contrast in history, legislative issues, reasoning, craftsmanship and science. It is an intrigue field whose pros think about writing over national borders, time periods, dialects, sorts, boundaries between writing and the other expressions.

The national and Universal are entwined through comparative writing. Comparative writing is the broadest conceivable way and it bargains with the complex interrelations of literary works. Especially, it invites longer thinks about on comprehensive themes and on issues of scholarly feedback. There is a lot of similarity between Indian Writing and Canadian Writing. Indian writing has its durable history of English utilization through the impact of colonization.

Indian writing includes an ancient foundation some time recently the rise of Christian period; it has its time life of 5000 a long time, chief in verbal convention, at that point in engravings, taken after by the northern and southern Indian dialects. Afterward in middle age taken after by the entry of Islam through devout divines, afterward in six to seven century Moghul champions run the show been settled down to a association of obligations mixing Hinduism and Islam, sustaining a culture of resilience and concordance. British man who did being the life as dealer and later turned to be the ruler bringing within the westernized culture and English instruction.

Indian composing in English is solid Raja Rao and Mulk Raj Anand to Shashi Deshpande and B. Kachru are a few of the author who underpins the reality. They did put forward a few key calculate to stand by their point. India is the third biggest English utilizing country after the USA and the UK which has approximately 35 million users of the dialect. Typically almost 5 per cent of India's populace which is bigger than the rate of the clients of certain planned dialects of the constitution. English has the status of an 'associate' official dialect within the structure. It is the state dialect of four states and of most of the Union domains.

India includes a expansive arrange of English print media with a pan-Indian circulation and is one of the world's three major book distributers in English. English happens to be, indeed in the event that we want something else, the essential dialect of interregional interaction in India and of course of India's interaction with the exterior world. English is quick getting absorbed into Indian dialects whereas moreover

acclimatizing them. India has given English its possess social character that has little to do with its Judeo-Christian convention. Together with the Sanskrit and Persian conventions, English too has entered India's phonetic and scholarly imagination.

Indian history began with the work of R. K. Narayan, Mulk Raj Anand and Raja Rao who contributed to Indian fiction in the 1930's. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Kovid Gupta, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. The beginning of English education and knowledge through the medium of English language offered an boost to the growth and exploration of English in India. Indian Writing in English exposes a combination of tradition, cultural experiences and Indian heritage. According to K. R. S. Iyengar, there are three types of Indian writers in English:

First, those who have acquired their entire education in English schools and Universities. Second, Indians who have settled abroad, but are constantly in touch with the changing surrounding and traditions of their country of adoption. And finally, Indians who have acquired English as a second language.

Raja Rao (1908 - 2006), Indian philosopher and writer, author of *Kanthapura* and *The Serpent and the Rope*, which are Indian in terms of their narrative qualities. In his preface to the novel, *Kanthapura*, he says that "One has to convey in a language that is not one's own, the spirit that is one's own." His novel, *The Serpent and the Rope*, is an autobiographical work, where the narrator himself is been portrayed in this novel. The novel speaks about the first marriage of Rao and its disintegration as its important

subject. He has contributed many significant works to the Indian English Literature as well as to the world Literature.

R. K. Narayan (1906 - 2001) has contributed many works to literature over many decades and he continued to write till the end of his life. He was discovered by Graham Greene in the sense that the later helped him find a publisher in England. Greene and Narayan remained as a good friends till the end. Similar to the way Thomas Hardy used Wessex, Narayan created the fictitious town of Malgudi where he set his novels. Critics confessed that works of Narayan are parochial, detached and closed world that he has created it in changing the conditions of India. Writers like Greene accept that the town Malgudi can be perfect place for understanding the Indian experience. Narayan's imaging of provincial life and its experience through the eyes of the appealing child protagonist Swaminathan in *Swami and Friends* is a good illustration for his writing style.

Masti's Presidential Address to the All India Writers' Conference in 1961 offers numerous bits of knowledge into the conditions of the Indian author nowadays. Arguing enthusiastically for inter-linguistic mindfulness, he certifies that large-scale interpretation of "the finest work from each dialect to each other dialect" would alone lead to coherence amongst Indian journalists. Undoubtedly, advancing the most excellent writing of India among Indians could be a crucial need right presently, when the youth of the nation are being enticed by the second-rate and the third-rate in writing, expressions and amusement.

Putting the whole population in touch with great literature we teach it to love beauty and truth and goodness, to dream them, to live them, to

produce them. Thus also we reduce the risks of weakness and vice. We in effect raise the level of national life. (Nandakumar 98)

Mulk Raj Anand may be a popular Indian essayist, well known for the books like 'Untouchable' (1935) and 'Coolie' (1936). Other major author was R.K. Narayan known for his work 'Swami and Friends'. Dom Moraes, Nissim Ezekiel, P. Lal, A.K. Ramanujan, Kamala Das, Arun Kolatkar and R. Parthasarathy, Toru Dutt, Sarojini Naidu, Aurobindo, Raja Rao, G.V. Desani, M. Ananthanarayanan, Bhadani Bhattacharya, Monohar Malgonkar, Arun Joshi, Kamala Markandaya, Khushwant Singh, Nayantara Sahgal, O.V. Vijayan, Salman Rushdie, K.R. SreenivasanIyengar, C.D. Narasimhaiah and M.K. Naik were a few of the major Indian author in English writing.

Kamala Markandaya's fourth novel, *Ownership*- (1963), uncovers once more her blessings as an author, and as a story-teller. Here is, maybe, an out-of-the-way subject. Caroline Chime, "wealthy, separated, well-born", whereas on a visit to India comes over the destitute shepherd boy, Valmiki, who has an natural blessing for portray. There's an rousing presentation contributed by Mulk Raj Anand. Tending to Prithvi Nandy on turning out such "ardent proses in Indian-English", Anand says:

Stripped, essential, bareboned, your language attains a grandeur that all the florid literary influences inherited by your contemporaries—the Victorian, the Edwardian, the Georgian, the Elizabethan and similar extravaganzas—look derived, weakly imitative, impotent in the face of the tensions we all live with today. You have achieved, in your poetry, a breakthrough to the new consciousness. Your language has been invented

by a fervid imagination from conversational speech, charged with rhythms, beyond the Anglicisms of the boxwallas of the Alipore suburb. No doubt it is the language of the dark night and not of day light. But the tragic time requires resilience of imagery, by breaking hackneyed literary words to express the derangement. (Nandakumar 103)

Gandhism contains an unmistakable impact on Indian Composing in English which was felt within the mid-thirties with the distribution of Amanda's *Untouchable*, *Coolie* and *The Sword and the Sickle*, and Raja Rao's *Kanthapura*. Afterward, the Mahatma's impact is recognizable in such works of fiction as Kamla Markandaya's *A Few Inward Anger*, Abbas's *Inqilab*, K. Nagarajan's *Chronicles of Kedaram*, Babhani Bhattacharya's *So Numerous Hungers and Shadow from Ladakh*, Anand Lall's *The House at Adampur*, Lambert Mascarenhas's *Saddening Lies my Land*, Nayantara Sahgal's *A Time to be Cheerful*, Manohar Malgonkar's *A Twist within the Ganges* and R.K. Narayan's *Holding up for the Mahatma*.

Each of these writers has seen Gandhi and Gandhism in his or her viewpoint and drawn personal conclusions. The different highlights of Gandhism—truth, peacefulness, non-co-operation, clothes and implies, liberation of ladies, destruction of untouchability and adore for the underdog—have all been deciphered and investigated in an unexpected way from their unconventional see point. Hence Indian writing has its claim legacy and culture legacy taking after wealthy ethical quality and otherworldly existence.

Anosh Irani was born in 1974. He is an Indian-Canadian writer. He was born and raised in Mumbai. He has shown that he leans towards the city's conventional English

title, Bombay. After working in broadcasting in India, he went to Vancouver in 1998 to ponder and endeavoured composing. He is the author of the celebrated books *The Cripple and His Talismans*, and *The Song of Kahunsha*. *The Song of Kahunsha* was chosen for CBC Radio's Canada Peruses and the Ethel Wilson Fiction Prize. It was issued in thirteen nations and got to be a success in Canada and Italy. His play, *Bombay Dark* was granted a Dora Grant as a Great Unused Play. Irani was considered for the Representative General's Grant for Dramatization for his compilation *The Bombay Plays: The Matka Ruler & Bombay Dark*. It has been endeavoured to center the brief thoughts of each play.

*The Cripple and His Talismans* takes place in Bombay, India, and it begins and ends with a search for the narrator's severed arm. Fables and clues lead the narrator to a master of the underworld named Baba Rakhu. Gradually, Baba reveals the story of the lost arm along with a new way to understand suffering in the world.

Dahanu Street is his to begin with novel, in which Zairos may be a evil youthful landowner's child, dwelling within the town of Dahanu, fair outward of Bombay. His life of slothful luxury is brought up brief by a bizarre passing, the unexpected suicide of Ganpat, a tribular labourer on his family's cultivate. Before long Zairos falls in adore with Ganpat's girl Kusum, and finds him standing up to laws with their relationship.

At the same time his granddad, Shapur, uncovered to him the story of their family and of arrive that Zairos stands to get. Devastation and scorn resound through history and Zairos reveals the appalling truth of his granddad who has went through a lifetime covering up. The creator portrays a romance between a youthful Irani individual and an

indeed more youthful Warli lady with an dazzling touch. The ideals and guiltlessness of their cherish wait indeed when it is brutally mutilated.

His second novel is *The Cripple and His Talismans* which bargains with a story set within the chaos of Bombay. The novel follows the appearance of a one of a kind, locks in voice. By turns significant, funny, energetic, and warm, *The Cripple and His Charms* tells the numerous layered, strange story of a boy in look of his misplaced arm. Isolated from his outfitted childhood by his disable, the anonymous storyteller sets off on his journey. He experiences abnormal and curious characters. A hobo lives beneath an egg cart. An outsider cuts off his finger and offers it to the cripple. A woman offers rainbows. A dazzle man cannot go to the washroom till he tunes in to the sound of a prepare. The cripple before long upgrades himself as a riddle-solver. The path of follows leads him to a heavenly character named Baba Rakhu; an ace of the black market. He obtains and offers misplaced appendages. From Baba, the storyteller reveals the story of his misplaced arm and a unused adage that, 'the world cannot be changed by finishing suffering', but by a more sensible allotment of it.

His third novel is *The Song of Kahunsha*, distributed in 1993 when Bombay was on the edge of being torn separated by communal savagery. Chamdi, a boy of ten a long time ancient has once in a while tested exterior his shelter, and cherishes an charming charm of what the city is like past its cultivate dividers, a heaven he calls Kahunsha, "the city of no sadness." But when he runs out to look for his misplaced father, he finds himself transfixed into the turmoil of the boulevards, having as it were the blood-stained cloth, he was cleared out in as a darling. There, Chamdi joins Sumdi and Guddi, brother

and sister who ask in arrange to render for their sick mother, and the three develop quick companions.

Fueled as it were by a want to discover his father and the dream that Bombay will inevitably gotten to be Kahunsha, Chamdi endeavours for survival on its pitiless roads. But when he is ensnared up within the beginnings of the savage viciousness that will before long overwhelm the city, his dreams go up against reality. After the dialog of the brief thoughts of his books, it is superior to know what the writer offers with the group of onlookers, pursuers and analysts through his plays. His to begin with play is *The Mata King*. It could be a story of Beat Rani, the eunuch.

The story pits human nature against adore and chance; a scene of bad form and salvation come to life within the red-light area of Bombay, India. Best Rani works an unlawful lottery through his brothel, and when a player who is profoundly in obligation makes an inadvertent challenge, the stakes gotten to be life and passing. He ought to be considered a beast basically since he varies from the normal course of nature. But what causes Beat Rani to be a creature isn't his physical harm. It is his cleverness. Beat Rani accepts that his sterilization was foreordained, the act of an evil God. He too strengths everybody else to accept in, and work beneath the rules of, that same God. He legitimizes his off-base doings by assuming to be an inconsequential instrument within the satisfaction of fortune.

Irani's second play, *Bombay Black* could be a sentimental story between a daze man and an artist. In a seacoast level, the strong-willed Padma acknowledges cash from men so they may see her girl, Apsara, who presents a hypnotizing move. Apsara's

astounding excellence and suggestively charged moving cast spell over her wealthy and popular clients. The plot of the play is more complex than his past play. The hero, Kamal doesn't lose any chance to win the adoration of Apsara. He succeeds in his operation to win her at the conclusion of the play.

His last play *My Granny the Goldfish* could be a comedy. When Nico, a hero of the play and the youthful Indian understudy in Vancouver, is hospitalized, his grandma arrives from Bombay. In spite of Nico's dissents, she visits him. Her visit remains the leading cures of all his needs. *My Granny the Goldfish* could be a story of uncovering genuineness and cherish within the middle of morphine and bedpans. The thoughts granny lean towards to remedy her grandson are exceptional which compel the gathering of people and peruses to chuckle from heart and intellect. Anosh Irani is designated for the Rogers Writers' Believe Fiction Prize for his novel *The Parcel*.

Eighteen-year-old Hasan Siddiqui lives in a bustling Muslim quarter of Bombay. He escapes the drudgery of his work at a chicken slaughterhouse by fostering two fervent dreams — to become a star in cricket, a sport at which he happens to excel, and to win the affections of Haseena, a fiercely intelligent young woman two years his junior. When it comes to her, however, he is not so proficient, and Hasan's close-to-nonexistent prospects — along with the rather unfortunate setting of their budding romance, Baba's Chicken Centre — make advancing either cause look impossible.

Half a world away in Vancouver, Hasan's older brother, Abdul, has been working under the table at an Indian restaurant, attempting to set down roots with the hope of one day reuniting with his brother. For Abdul the immigrant dream shows little sign of materializing, but he finds solace in his amateur cricket team. When he and the team's

captain decide to take action to end their losing streak, they talk of recruiting the talented Hasan for the rest of the season. But bringing Hasan from India to Canada will take much more than just a plane ticket and rising tensions demonstrate that not all members of the team agree with the high cost.

Alternating between Bombay and Vancouver and exploring urgent themes surrounding the complexities of the modern immigrant experience, Islamophobia, and racial violence, *The Men in White* is by turns disarming, hilarious, and brutally poignant — the masterful playwright and novelist Anosh Irani at his finest.

The novel *The Parcel* runs along the storyline of Madhu, a forty year old protagonist a hijra. The plot revolves around the fact about hijra who is been treated so harsh in Indian society. Madhu is been living a life within a hijra community, where Madhu experience hardships in different walks of life. Madhu enjoys her freedom of being women and also she falls in love with guy named Gajja and on the other hand society treats Madhu ruthlessly.

Irani does not fail to bring in the pains of transgender and their struggles that they face in the society, through the character of Madhu. Madhu breaks the stereotypes of transgender community, that Madhu saved the life of the little girl Kinjal. The story is told through the point of view of this little girl where she project Madhu as noble character comparing other inhuman character around her.

*The Parcel's* astonishing heart, soul and unforgettable voice is Madhu—born a boy, but a eunuch by choice—who has spent most of her life in a close-knit clan of transgender sex workers in Kamathipura, the notorious red-light district of Bombay.

Madhu identifies herself as a “hijra”—a person belonging to the third sex, neither here nor there, man nor woman. Now, at 40, she has moved away from prostitution, her trade since her teens, and is forced to beg to support the charismatic head of the hijra clan, Gurumai.

One day Madhu receives a call from Padma Madam, the most feared brothel owner in the district: a “parcel” has arrived—a young girl from the provinces, betrayed and trafficked by her aunt—and Madhu must prepare it for its fate. Despite Madhu’s reluctance, she is forced to take the job by Gurumai. As Madhu’s emotions spiral out of control, her past comes back to haunt her, threatening to unravel a lifetime’s work and identity. This is a dark, devastating but ultimately redemptive novel that promises to be one of the most talked-about publications of the year.

Each transgender character in the novel Madhu, Gurumai, Bulbul and Bindu nayak projects the social issues on transgender and also the issues among the transgender community. *The Parcel* stands as voice up for the community of transgender in India.

Canadian writing discovers the different nature of Canadian culture. In spite of the fact that there are nationalistic and devout topic in Canadian writing, pundits like Straight to the point Davey contends that center on this topic reduces the appreciation of complexity of the writing delivered within the nation. Thus one seem get it that Canadian writing is sociologically-oriented. Comparable to that of any other country state writing Canadian writing is of comparative setting counting socio political concept. Canadian writing has wide run of legacy both verifiably and geologically.

Numerous faultfinders and academician realize that peruser and journalists of Canada is endless and has distinctive social legacy since of more differing populace. Canadian writing been unequivocally affected by universal foreigner amid later period. Several of the scholars center on ethnic minority personality, duality and social contrasts; topics which are in differentiate to natural readings.

It is safe to say that the Canadian novel has presently come to remain which one of the foremost astonishing pages within the national literature has opened up to see. Charles G. D. Robert's *Manufacture within the Timberland* was an early outline of this truth. J. Macdonald Oxley in later a long time won a tall and merited notoriety as the "Henty" of Canada. Miss Joanna E. Wood in her *Judith Moore* and *The Untempered Wind* composed a match of exceptionally respectable Canadian stories. Mrs S. Frances Harrison within *The Woodland of Bourg Marie*, the work appears sensational control and much graphic ability. W. D. Lighthall in his novel *The Wrong Chevalier*, William McLennan in *Spanish John*, Edgar Maurice Smith in *Anerasstes the Gaul*, Blanche Lucille Macdonell in *Diane of Ville Marie*, and Ralph Conner in *Dark Shake*, and others composed stories which were a credit to the writing of the nation. This appears lavishness of Canada in field of writing.

There's an awfully expansive and expanding mass of common writing in Canada of books which can hardly be put beneath unmistakable heads and however need to be specified in such a survey as this. E. T. D. Chambers, by his expressive works upon the sports and view of Quebec, F. Barlow Cumberland by his *History of the Union Jack* and J. W. Tyrrell in his prevalent *Over the Sub-Arctics of Canada* have earned a put in

Canadian writing. J.Hampden Burnham has distributed a valuable book entitled  
Canadians within the Majestic Benefit.

The Hon. J. H. Gray composed one curiously volume of a proposed History of Confederation, but never completed the work. The Hon. T. D'Arcy McGee composed upon Government Governments and, like everything which he treated, the result was appealing and most important. In 1898 there showed up a most valuable work upon Steam Route in Canada by James Croil. Jehu Matthews in his Colonist and the Colonial Address (1872) distributed one of the most punctual works of significance upon Royal League. Oliver A. Howland, in his Unused Realm, managed a most curiously audit of the development of existing Majestic conditions. Sir Sandford Fleming and Thomas C. Keefer, C.M.G., have composed much upon questions associated with the fabric advancement of the nation. Dr. George R. Parkin, C.M.G., composed a persuasive volume upon Majestic Alliance. His Life and Letters of Edward Thring, distributed in 1988, is, in any case, the foremost vital of his scholarly works. Manorama Trikha says,

Canada exists today as a confederation of regions, a kind of empire between three oceans and an unnatural border that is larger than most empires found in history.

(21)

Canadian literature worships an international presence today, as a complete it evolved sluggishly. It began in the 17<sup>th</sup> century, attains its uniqueness only after India gained independence from Britain in 1867. From the beginnings of European colonization in the 1600's until national hood various products pretended cultural development in the range now known as Canada. From social times onwards, European

Canadians were divided into two distinct populations. In *Canadian Literature: Recent Essays*, Manorama Trikha comments on Canadian literature as:

Canadian literature inherits the “tradition” of a larger body of world literature in English as well as enjoys the advantages of its marginality. This enables Canadian writers to adopt an aesthetic stance both from within and without simultaneously. (16)

Canadian writings began as a lavished colonial literature, it has constantly developed its own national attributes. Because of the enormous settlers of New England puritans from 1760 and later of American patriots amid the revolution, Canadian literature pursued U. S until the federations in 1867. Before 1800, the adversity of colonizers left little time for the writing of literature. In *A History of Canadian Literature* written by W. H. New has given the notes on the writing style of Canadians in the early stage as:

Early Canadian documentary writing also used narrative episodes for secular purposes. Many journal -writers reported on the wonders and exigencies of Canada, some alert to empirical reality and some, following in the line of sixteenth-century marvel-merchants, alert only to exotic invention. (50)

Frederick Philip Grove is usually known as the most powerful Canadian novelist yet to arise. Grove was settled down in Manitoba in 1912. He was the author of three books of essays, eight novels, the “autobiography” already alluded to, and some seventy short stories. Most of his best work gives a grim but precise image of life on the

champaign in the early decades of this century. A collection of Grove's short stories, entitled *Tales from the Margin* and edited by Desmond Pacey, was published by McGraw-Hill Ryerson, Toronto, in 1971.

Margaret Eleanor Peggy Atwood is a novelist, poet, critic, and a pioneer of Canadian women writer. She is considered for her feministic ideas and mythological themes. Atwood's work has been accounted as a benchmark of feminist thought. She is praised for her generous attitude for portraying both personal and sophisticated problems of versatile concern. Atwood's novel *The Handmaid's Tale* championed by former Canadian Prime Minister Kim Campbell in 2002. Though widely remarked as a fiction writer, Atwood has published poetry also. Her poems are often short and witty like epigrams.

Margaret Laurence was born in Neepawa, Manitoba. Her first novel, *This Side Jordan* (1960), and the first collection of her short stories, *The Tomorrow Tamer and other Stories* (1963), as well as a travelogue, *The prophet's Camel Bell* (1963). Her work is distinguished by its combination of psychological, physical and social realism, and by its unobtrusive use of symbolism.

Among differing Canadian creators managing with subjects whose centers separated from Canadian is Lieutenant-Colonel George T. Denison, who's *History of Cavalry* (1877), won a prize from Head of Russia for the leading work. His *Advanced Cavalry* (1868) had already earned for him a particular notoriety. Canada Lieutenant-Colonel L. T. Suzor wrote almost common military things incredibly within the early sixties. Hon. J. W. Longley, of Halifax is additionally famous for his works. His little collection of paper entitled *Adore*, distributed in 1898, come to a striking level of refined

expression. The different other works of Sir G. W. Ross, of Toronto, were moreover profoundly outstanding, whereas his addresses on open points have done much to advance a tall see of the Majestic address.

Numerous Canadians popularises themselves outside the Canada after a few a long time. Sir George Duncan Gibb, Bart., M.D., was a significantly known for his restorative composing; Sir William Osler is to-day one of the chief therapeutic specialists of the Joined together States and Awesome Britain; Dr. Beattie Crozier in London has won a tall put in English science and writing; Montague Chamberlain is an American specialist within the government of common history; the late Minister Gillis of Edinburgh, was a voluminous author on Roman Catholic polemics; Robert Barr, Give Allen, Elinor Glyn, May Agnes Fleming and Stinson Jarvis have been, or are, well known within the world of novels; Ernest Thompson-Seton has ended up broadly prevalent within the Joined together States by his works managing with wild creature life; the Hon.

Charles Wentworth Upham has composed standard works on nearby American history; John Cultivate Kirk has won distinction within the Joined together States as a history specialist; Dr. George McCall Theal's is the foremost prominent title within the authentic writing of Cape Colony. So with the names of Delight Carman, Charles G. D. Roberts, Norman Duncan and A. J. Stringer, Modern York; E. W. Thomson, Boston, and Stanley Waterloo, Chicago. These latter appear to have kept up their Canadian affiliations and interface whereas rising within the field of worldwide fiction or literature. Turning to a lighter and brighter side of the subject it'll be found that sentiment has not held the put in Canadian writing which it ought to have done. Intuitive as Canadian history is with bunch subjects of sentimental intrigued, it has however remained to the final little a long

time for Canadian books and writers to discover their way into the hearts of the perusing public.

The word 'transgender' – or trans –refers to individuals whose sexual orientation personality is distinctive from the sex allotted to everyone at birth. In spite of the fact that the word 'transgender' and the cutting edge definition of it as it were came into utilize within the late 20th century, individuals who would fit beneath this definition have existed in each culture all through recorded history. Understanding the transgender from legendary, chronicled and modern domains is the area that orients to the issues around the transsexuals and transgender living over the world. It points at reproducing comprehensive history of trans sexuality and giving all-inclusive viewpoint. Changed sexualities have existed since time immemorial over nations; be that as it may, the talk here is confined to the writing which was accessible for the audit. The talk will be brought out from legendary, longitudinal, and cross-sectional points of view that provide a more comprehensive see of the Transsexuals.

The transgender movement has become active in 1990s. It stands as the voice for the transgender individuals who are the objects of inquiry about ranges like sexology, psychiatry, psycho investigation, and (non-trans) women's activist hypothesis. Other non-transgender individuals who are considered in this category include intersex individuals, drag craftsman, cross dressers, third sexual orientation person and genderqueer individuals. It makes a difference in understanding physical and mental issues of transgender individuals which benefits their community.

A few of the eminent works are *Whipping young lady: A Transgender Lady on Sexism and the Scapegoating of Womanliness* by Julia Serano, *Stone Butch Blues* by Leslie Feinberg, Janet Mock's *Reclassifying Realness: My Way to Womanhood*, *Personality, Adore and So Much More* and *Middlesex* by Jeffrey Eugenides. Other critical transgender considers content which are more basic and hypothetical. Judith Butler work is known for eccentric thinks about which is persuasive within the field of transgender considers. Jack Halberstam is another imperative individual in transgender considers his work bargains with female manliness, the concept of "queer failure" and different other branches in this hypothesis.

The transgender community is inconceivably assorted. A few transgender individuals distinguish as male or female, and a few distinguish as genderqueer, nonbinary, agender, or someplace else on or exterior of the range of what they get it sexual orientation to be. Within the presentation to *Transfeminist Viewpoints in and past Transgender and Sexual orientation Considers*, A. Finn Enke recommends that:

. . . we might characterize gender studies at the beginning of the second decade of the new millennium to be composed of disparate bodies differently freighting gender and sex while quizzically looking sideways—and occasionally winking—at each other. The sideways glance might be cautious, but it is surely born of a sense that, alone, neither feminist nor trans is living up to its most expansive vision and also that, at times, they fail us. (Enke 2)

The two major writers for the present study are Anosh Irani and Casey Plett. One eminent reality is Casey Plett is herself a trans, that she stands as a part show for her community that one set agreeing to their claim dream. Casey Plett is a Canadian author. She has won the Lambda Scholarly Grant for Transgender Fiction at the 27th Lambda Scholarly Grants in 2015 for her make a big appearance brief story collection *A Safe Girl to love* and a *Respect of Refinement* from the Dayne Ogilvie Prize for LGBT Developing Journalists in Canada.

Plett already composed a standard column around her sexual orientation move for *Mc Sweeney's Web Propensity*. She could be a book commentator for the *Winnipeg Free Press* and has distributed work in *Rookie*, *Abundance*, *The Walrus*, and *Two Genuine Women*. She is the co-editor with Cat Fitzpatrick of *In the meantime, somewhere else: Science Fiction and Daydream* from *Transgender Journalists*, and compilation of theoretical fiction from trans creators from *Topside Press*. In the meantime, somewhere else has gotten a *Stonewall Book Grant* in 2018. She has cited Imogen Binnie, Elena Rose, and Julia Serano as a few of her contacts. Her make a big appearance novel, *Small Angle*, was distributed in 2018 by *Weapons store Mash Press*.

The character of Wendy came out and transitioned in her 30s. Her dad, who had always been financially and emotionally unstable, was supportive; but he was having a breakdown at the time and could only be there for her so much. The rest of her family was fairly conservative, so she had to go through her transition alone. Her parents gave her a religious upbringing. It was around high school she didn't want to go to church anymore. She later realizes maybe that's more a part of her than she's given herself credit

for. By the time the readers reach her in *Little Fish*, she's more stable than she had been. But as the book goes on, some of that starts to destabilize again.

Wendy is a person who hasn't been able to have role models. It is a very common experience for trans women is not having people around who have had their experience. Over the past decades, many trans women went stealth — which means they don't talk about or admit it to anybody, including other trans people. All that means is that Wendy has nobody to look to. When the possibility comes up that her grandfather might have been trans, she becomes obsessed with figuring this out. If she can find out how he navigated his troubles, maybe which would tell her something about herself.

The novel *Little Fish* is about the transgender life Wendy Reimer a thirty one year old trans woman. Wendy Reimer comes across the evidence that her grandfather might have been transgender himself. Wendy started searching for the revelation and later on finds that the life is hard. Wendy and her friends used a tool to focus the struggles such as alcoholism, sex work and even suicide. But then Wendy is determined to reveal the fact behind her grandfather identity. But then it is all about the warmth and struggle that Wendy faces throughout the winter. The future and past of Wendy been entwined. “Trans people don’t need more visibility we need better visibility – in all its mess.” Casey Plett says.

Plett has done a marvellous job in her novel. It has been an eye-opener for many. It gives an experienced account of the transgender life. Casey plett shares the note on her work in PRISM international, Creative Writing Program. Her heart break shows the pain that plett felt during the work being written. She observes:

Little Fish took so much energy and rage and sadness and heartbreak that I have no idea what to do next besides this one short story I'd like to finish sometime. I also work an office job so my time to write is very curtailed. I don't really mind that too much, though; I've published three books with my name on them in four years, so I don't mind the idea of cheerleading other people's books for a while. I have dreams about writing a screenplay where things aren't sad. I've always wanted to write a YA thing too. Maybe that'll happen.

Hence both authors are similarly challenging and skilled with composing ability that brings in life of transgender live within the eyes of pursuer. The major angle of the investigate is that to compare and differentiate culture impact and battles of trans individuals independent of put and setting.

The society is divided by many differences. May it be, racial or religious, the social division is unhealthy. Similarly, the society is divided by gender differences and transgender is the most unfortunate gender. In the contemporary times, where the world is accepting technological changes, it is equally important to accept social changes. Further, the world is a global village; nonetheless, the issue of transgender is treated differently in different parts of the world. The present study," Indian Exclusion and Canadian endorsement: A comparative study of transgender community in Anosh Irani's *The Parcel* and Casey Plett's *Little Fish*" is an attempt to examine the transgender community in two different parts of the world – India and Canada with reference to Anosh Irani's *The Parcel* and Casey Plett's *Little Fish*.

The objective of present study is to study the transgender community in different walks of life. The researcher intends to study the predicament of transgender community in India with reference to Anosh Irani's *The Parcel*. In addition to this, the researcher intends to analyse the living condition of the transgender community in Canada through the close reading of Casey Plett's *Little Fish*. Finally, the aim of the study is to compare the transgender communities in India and in Canada.

The present study is divided into four chapters inclusive of Introduction a Conclusion. The first chapter, titled, "Introduction" furnishes with an introduction to Indian writing in English and Canadian Writing. It includes a detailed introduction on the two authors Anosh Irani and Casey Plett, which is followed by an introduction transgender study. The chapter closes with thesis statement, objectives and the structure of the thesis. The second chapter, titled, "In India" includes a detailed analysis of transgender community in India. The third chapter, titled, "In Canada" furnishes with a detailed analysis transgender community in Canada. The fourth chapter, "Conclusion" compares the Indian and Canadian transgender communities with reference to the novels.

## ***Chapter-II***

### ***In India***

## *CHAPTER II*

### *In India*

*“Most people have great difficulty recognising the humanity of another person”*

*— Susan Stryker*

India is a country which is built up of numerous cultures and beliefs. They cluster together to form the Indian identity. India is blessed with abundant natural resources and heritage that make India unique. However, India is depleting in nature and cultural heritage due to the wrong attitude and human activities. India grows corrupt, and human values are reduced. Nevertheless, there are few individuals who are kind despite the changing times. Anosh Irani's *The Parcel* is a literal evidence of such an Indian society.

According to Sigmund Freud in *Totem and Taboo* that taboo is "...unconscious portion of the individual mind, will recognise after a moment's reflection, that these phenomena are far from unfamiliar to him" (30). *The Parcel* is all about the senseless willing act of society towards the transgender community. As Freud says taboo is an unconscious act that consciously hurt the feelings of others. Madhu represents as a victim of an unfair society that treats her as taboo for being a transgender.

The title refers to Kinjal, a ten-year old girl who has been trafficked from her village in Nepal. She is sold by her aunt for money. She is brought to India. She is kept in a cage in the attic of a brothel to prepare her for "opening". She is treated like

an inanimate object. The story, however, focuses more on her keeper, an aging eunuch called Madhu.

*The Parcel* is about the transgender protagonist, Madhu. Like any other human being, Madhu desires to live her life. However, she is refused her life by society. Madhu is transgender, and it is difficult for her to live a normal life. Madhu is ignored in all the aspects of social life. However, she tries hard to attach herself with the world irrespective of her torments. There is sincere gratitude found in character called Kinjal for Madhu. Madhu saves the life of Kinjal by risking her own life. To understand the hardships of the transgender community, this novel is an excellent study.

The other major character in the novel is Gurumai who leads the other transgender individuals. Gurumai stands as a sympathetic character in the novel. She takes care of the transgender individual who is abandoned by their family. Gurumai also represents the negative side of the transgender community where Gurumai demands Madhu to pay her debts. But then Gurumai is kind-hearted soul with caring nature towards other transgender individuals. Gurumai is killed in the act of dispute between Gurumai and others. The bitter truth about death is taught through the death of Gurumai.

Sona is another transgender character living with Madhu. She is Suresh in her past life. Sona runs away from her town in Gujarat when she is sixteen. Her brother follows, but when Gurumai tells Suresh had already been castrated, he leaves even before the castration is done. Sona feels detached from her family. At times, she aches for them.

Tarana and Anjali are the ones who would always join to gossip. They both have transformed the righteous way. That there is no sign of hardness found on their face they looked feminine. Whereas Anjali requires an injection to obtain beauty, but in the case of

Tarana is natural beauty. Tarana and Anjali are considered to be the luckiest among the other transgender members of the family.

Bulbul is also a transgender individual who lives in a world of imagination. She uses makeup not to show her fine line of wrinkle. Bulbul lives with false hopes in her life. She poses with a fake cockatoo on her shoulder. She always listens to a radio which is not in use imagining that somehow, she would get a call from her past lover. Bulbul has been ditched by a man who would say he will be there for her but leaves her when his family knows his act. Thus Bulbul leads her life in complete imagination throughout the novel.

Author Anosh Irani grew up near Kamathipura, where the action is set, and his first-hand knowledge of the area is evident, sometimes intrusively. The plot halts temporarily while the rituals and lifestyles of various hijras are detailed. Such information is necessary, however, to reinforce the credibility of a world which is so shockingly horrific that it otherwise might be dismissed as hyperbole.

The setting of the novel tells the readers about the living conditions of the transgender community. The setting is integral setting. It is both fictional and real. It is the segregated area in Mumbai, where the prostitutes live. It is the home of impure and social outcasts. The transgender live and share the same space. They live in communal houses. They live in a cramped space. They do the household chores. They live under a head and help in running the household by earning livelihood.

The transgender individuals have to earn their living. The Government do not offer them any rehabilitation centre or jobs. They are not given any capital or loan to start business. They have only a couple of options available. Most of them go for prostitution. When they are unable to indulge in prostitution, they have to find some occupation with

drug addicts. They are paid very less. The rest of them are indulged in begging. There is also another profession called, Bhadai Hijra.' The transgender individual visit houses on happy occasions to bless the family.

The novel, *The Parcel* opens with Madhu confronting her transgender life as a 'traffic light beggar'. The world treats transgender individuals as taboo, and society segregates them. The name of an individual is essential and personal. It is also one of the important qualities of human beings. However, the transgender individuals are not called by their names and are taunted by slurs. Irani says in his novel, "I GO BY MANY name, none of my own choosing. I am called Ali, Aravani, Nau Number, Sixer, Mamu, Gandu, Napunsak, Kinnar, Kojja – the list goes on and on like a politician's promise" (1). People are so ignorant that they never mind the feeling of transgender.

Irani brings out the feeling of transgender individuals. He emphasises on the fact that transgender individual does not look for a higher respectable position in the society. However, they want only to be treated as humans. They want to be seen and touched normally. They want to be normal. Irani uses the terminology of 'Thirunangai', which seems kinder despite the gender confusion. Irani says, "My least favourite is what they call my kind in Tamil: Thirunangai, 'Mister Woman'" (1).

Madhu's ordeal begins from her childhood when she was living as 'he.' She is not accepted in society. She is humiliated and penalised for her feelings. Madhu becomes friends with a boy named Taher. She shows her affection to him. However, she is humiliated for her action. The teacher thrashes Madhu in everyone's presence.

Further, Taher, the friend shows no concern. This is the first humiliation Madhu faces. This shows how society is not accommodative. There are different types of abuses;

a transgender is subjected to. Few are subjected to verbal abuse, and few are subjected to physical violence. There are also transgender individuals who experience emotional abuse. Bulbul is another transgender character from the novel who undergoes emotional abuse. She is betrayed and rejected. She lives all her life waiting for her man. However, in the end, she is disillusioned when she learns that he will never come for her.

The transgender individuals are humiliated for their looks, actions, and even their existence. They are stared at, and some even shy away from them. Madhu feels ashamed when she speaks. Her loud voice draws disdainful looks from others. She becomes the 'centre of loathing.' All this put together disables the transgender individuals in a way. Irani portrays in his novel:

Madhu now realized that this was a pointless battle. She could never pass herself off as a woman. When others heard her speak, their eardrums curdled within seconds. Her voice was the first thing people heard ---a brittle bray. Still, like a conch in battle, it was useful in Bombay Central, one of the city's noisiest areas. When she spoke, you had to pay attention.

(5)

Transgender individuals are also low in their self-esteem. They think very less of themselves. It is as a result of social construction. The society forces the transgender individuals to create a revolting self-image of them. Madhu is projected as a crow for a broken nose, and as a parrot for being in a green sari. Irani portrays:

All he saw was a *thing* in a green sari. A sari that made her resembles a parrot, a gaudy creature that sat croaking on one's windowsill. She had a break for a nose, and she had often thought of herself as a crow ---her dark

skin made her feel so---but today the green sari gave her a parrot's sheen, made her two birds at once. (7)

The transgender suffer from numerous medical ailments. As they are indulged in prostitution. They succumb too many sexually transmitted diseases. There is mention of HIV Positives living with Gurumai who tends to their needs and let them die peacefully. Almost, the entire transgender individual dies of such ailments. Further, they endure other physical injuries.

The society believes that transgender individuals are ruthless and relentless. Irani's character Dr.Kyani changes the stereotype. Transgender people are kinder when people act kind to them. Dr.Kyani's kindness brings out the kindness of transgender people by showing respect and being humble to him. They even use polite terms such as thank you and they act more benevolent in the presence of Dr.Kyani.Irani says in this novel:

Dr.Kyani was one of the last remaining doctors in the city who still created his potions. It was an abandoned art, but Dr.Kyani was a magician who refused to forsake old secrets. Everyone in the red-light respected him, even the pimps, who would not know respect if it slid down their real balls. Even they, in Dr.Kyani presence, suddenly tried to become human by saying please and thank you. For they knew that when the sickness came --- any sickness--- only Dr.Kyani could keep them from slitting their throats. (9-10)

The struggles of transgender after their change in gender have been portrayed in novel. That suffering is the only companion of Madhu. Right from school time to still

date, suffering chases Madhu. The most dreadful dream of every school children is writing a mathematics exam. Irani brings in this concept of suffering from mathematics, that life of Madhu been filled with the disease that leads her to the sufferings. Irani says:

She had simply failed to understand all those plus and minus signs, those triangles and multiplications, all that  $x + y$  laudagiri. Then, when she became a hijra, the mathematics stopped and the medical test began. She gave her blood only once to get it tested, and waiting shook her up so badly it was mathematics all over again:  $x$  (Madhu) +  $y$  (disease) = suffering. (14)

The society does not care and assume that transgender should manage to survive without a family. However, society is not the one to decide others feeling. Irani brings in the concept of having a family is a desire for the transgender community through the character Madhu. Madhu has been thought as wild creature in the society where she been compared to animals and birds. But Irani makes her more humane by showing her immense love for Gajja. And the fact that every other being in the world has their own will to have a loving family. Irani says:

Madhu blessed her man. She asked her heart to scrounge together any good it could, and she directed it towards him because he was making a broken object feel human. He turned her rough to smooth, he turned the water inside her belly to sherbet; he was still the man she loved, except that love and touch were strangers now, travellers following different maps. (19)

The gender difference between men and women is wholly dealt in this novel. Through the conversation between Madhu and Parma, it is very clear. Madhu used to be a boy once but in her heart, she is always a girl. Madhu desperately says that men are the one who spoil their life. She says that it is the men who decide what their life should be.

Transgender individuals have been stereotyped to be heartless individuals. Society finds them rough and sour because of their appearance. Even Irani portrays Madhu as a rough character while she deals with Kinjal, but that's not the case. Madhu understands the critical state of the parcel, and the only thing she could do act for her is to make her adopt the situation and survive. It is an indirect aspect that Irani tries to bring out in the character of Madhu that she could be kind:

... As Madhu opened it, she placed it between the cage bars and let its contents slide out, as though she was pouring oil into the cage. What slid out wasn't oil, but it was just as slippery, and when the parcel heard its voice, she let out a wild shriek and begged for mercy, as her skin was covered in something truly living. It was trying to tell her something; it was speaking into her ear, telling her to be quiet, but the parcel failed to understand, and she continued to scream. So it left her ear alone and slithered down her neck and back, and it touched so many parts of her that she thought there were three or four nightmares in the cage when all along there was but one. (82)

Every transgender individual does not leave their family because they wish to. But it is because of the ill-treatment done to them. The reason behind is the family's lack of understanding towards their children. The family is concerned with society's reaction

rather than the suffering of the child. Madhu's father is unable to accept who Madhu is. He regards Madhu as some unforgiveable affliction. Irani says about Madhu's father, who ill-treats his son and his lack of acceptance towards Madhu's desire:

His father thinks Madhu has failed him. Madhu is not the son he wanted. Madhu's walk is strange. He doesn't have friends. Once, his father took Madhu to see a movie, just the two of them, upon the insistence of Madhu's mother, and when Madhu's arm touched his on the armrest, his father moved it away. When his father drinks, with every out-breath there are silent curses and questions to God about Madhu's . . . (93)

The transgender is like a profession one has to wear. Madhu's initiation into the transgender community is a very important episode in the novel. It is a tug of war between soul and the body. Madhu is troubled and trapped. His soul is trapped into his body and his body is not what he wants. As a result, he tries everything on to become what he desires to be. It is very important to appropriate the looks in the transgender world. Irani narrates:

...He tried on makeup, learned how to shuffle cards like a shark, chewed paan, smoked beed is until his togue burned, then gargled like one possessed so that no smell lingered when he got home, made lewed jokes, learned about two types of cocks, cut and uncut, understood the differences between a hermaphrodite, a transvestite, and a transgender, and heard gurumai's famous line, "The Third World is not a place, it is a gender."(99)

Madhu is emotionally abused as a child by his father. He is abused by the entire society in a way. He is unable to undo the harm done to him. After Madhu affirms his identity as a transgender, he is intimidated by everything what happens in life. The memory of rejection and disappointment haunts Madhu. She is taunted by the society even after she lets go of her ties to it. Her soul is crushed time and again”.

. . . Madhu bent down to help him up, and that’s when she smelled his breath. It took her by surprise, threw her into a tizzy, and all of a sudden the miserable room turned into the tiny living room where her father sat in front of the TV and watched Doordarshan. Madhu did not want to go there, but the liquor on the man’s breath mixed with his own dripping saliva sent her there. She took a step back. The pause meant that the man recovered enough to strike her hard across the face. (120)

The transgender identity is challenged and abused in the Indian society. It is not just social rejection, but also, self-loathing and self-pity. Madhu is tormented by many self-doubts. She feels insignificant and low. She asks, “*Who am I? What am I?* Those were questions Madhu had asked herself ever since she could form a proper thought, and after all these years, she still became squidgy when she was confronted with them. . .” (123).

Madhu’s mother tries to console his son. She understands him and wants to make things easier for him. However, she is bound to her husband. Madhu’s father is manipulated by the false decorum of the society. Irani narrates, “That night, his mother did something unusual. She put Vijju down and held Madhu close. She told him that he was the first-born, and first-born are precious, and Madhu should never forget that.

“Don’t take your father’s words to heart,” she said. “Understand his position. They make fun of him at college” (153).

Madhu is happy in saree than in a boy’s uniform, and usually, Madhu wants to be called a girl and not a boy. Madhu faces much hardship in understanding her own identity. The fact that Madhu is male by birth and her wish to be a female makes her more miserable. Irani’s way of presenting her feeling in comparison to the season shows how gender plays a major role. “If the soul truly wanted to be a woman, wouldn’t it naturally reject the penis? It was a natural progression, the falling of the penis and testes, like leaves when seasons changed, except that this change was permanent” (157).

Madhu is never treated with any kindness by society. But, the community stands against Madhu when she expresses for her desire. She is unhappy with her profession of prostitution. She wants to do something else to earn her livelihood. Madhu openly admits her will to Gurmai. But, she is not received well. She is criticised by all her transgender sisters and she is penalised. She is forced to shave her head.

Madhu’s body is an object of power play. On one hand, she is unable to carry herself in public. On the other hand, her father does not accept in private too. Both Gurmai and madhu’s father tug at her and her identity, “If you ever touch my son . . . ,” said Madhu’s father, his hand trembling, his face fuming./But gurumai did not move. She became even calmer. “That not your son,” she said. “That is your daughter” (155).

Irani vividly portrays the process of transformation. He narrates the procedure with reference to Madhu. It is very crude and painful. However, the novice is willing to undergo the painful procedure in order to attain their identity. They worship Mata, the

Goddess who helps them go on. Mata is the only key and hope of Madhu's survival. The state that Madhu has been in is most dreadful which may even put him to death, but Madhu wholeheartedly goes for the process. Extreme devotion and desire to achieve transformation among the transgender community is explained in the novel: Madhu has been taken to operate without anaesthesia. This shows how devotional are transgender towards their belief and culture.

As soon as Madhu take stock Mata I to his hands, two of the hijras tied a thick nylon rope around his waist and pulled hard from either side until he could barely breathe. This was done to prevent the blood from flowing to his groin. /Anaesthesia was for the weak. Madhu would have to depend on the goddess. (161)

Madhu's voice is always muffled by the iron will of her father and the society. When she lives as a boy with her family, her voice is girlish and so her father does not allow her to be loud or even speak. He is ashamed of his son's voice. Madhu is always suppressed and shushed up. When she is grow up and lives her life of transgender, she is again stifled by the society. Her voice is coarse and like a man. It makes all the heads turn in her direction. Madhu loses her voice and is given no say:

She spoke to them while they slept, told them things she had only told Bulbul, about how her father used to hide her from the neighbours.

Whenever someone from the building would stop to chat and Madhu answer in his feminine voice, his father would finish Madhu's sentence and send him away. When Madhu was a boy, he'd had a girl's voice, but now that she was a hijra, she had the voice of a man. (188)

Irani portrays the last rites of the transgender individuals in the novel. Gurumai dies in the novel. Her last rite begins with slapping of her body with slippers. It is explained that, the transgender are slapping hard and trying to prevent the soul from taking birth in the same body. This shows how the transgender regret and feel sorry for their body and identity. They hate their existence. It is because they are cast out by their families and the society. Gurumai, who has been the head of her clan receives a sorry farewell. She is respected by her disciples in her lifetime. But, once she dies, they all slap Gurumai's body:

All seven disciples removed their foot wear and stood in a circle around the body. Madhu was the first one to strike. She raised the chappal high above her head and brought it down on gurumai's stomach. After three strikes from her, the rest followed. They beat gurumai's body and cursed it for being a hijra. Their beatings were a warning for her never to take rebirth as one. Madhu flinched as she did this. In all her years, she had never raised her hand to gurumai, and now they were chastising her when she was not capable of emitting a single word in reply. Bulbul stopped hitting gurumai and fell over taking a couple of beatings herself. Madhu quickly pulled her away. (217 - 218)

Madhu faces an identity struggle in understanding herself, and Irani speaks about the distress that Madhu faces in her life. The portrayal of underwear tree denotes the gender consequence that Madhu faces. The objective is that underwear decides gender. But in the case of Madhu, it is different she cannot stand in one side. And also picking

one for her is hard which make her life even more miserable. Thus apart from societal struggle Madhu faces inner truculent those tare her to pieces. Irani says:

Usually when Madhu exited the red-light district, she felt like she was doing something illegal, like crossing a border without a passport, or breaking quarantine while infected. Today, however, she felt nothing of the sort. She was no longer a hijra; she was no longer Madhu Chickni. She was a boy in short pants again, and a girl caught inside that boy, like parrot in cage. When she passed by underwear tree, she noticed a row of new underwear, freshly washed and hung out to dry. . . . (225)

The heart is ignoring the most awful thing in the world that once loved the most. The heart that one could feel warmth in it and the soul that prays for goodness. Madhu has been unrecognised by the soul that once loved her the most. The rejection of transgender individual by the family is the most disturbing factor in the Indian society. The family discards the individual as a faulty part in the machinery. Madhu's mother does not want to acknowledge her. She ignores and abandons her. She does not want even to recognise her in the public. She is so ashamed and afraid of being seen in Madhu's company. Madhu's mother overlooks her transgendered daughter:

It was her. And she was with her son, the one she cared for. / The son walked right behind her, talking on his mobile phone. Madhu froze. She quaked with love, was filled with the desire to rush into her mother and take that grocery bag from her hand. She almost screamed out, "Ammi, Ammi, Ammi" ---three times, as if she had won a prize. But before the words could leave her mouth, her mother looked right at her, Madhu's

mind careened out of control. /Her feet staked roots in the ground out of terror. Then her mother moved past Madhu, as did her brother. They moved past, but then her mother looked back. She stared at Madhu's face. Madhu could hardly believe it. After more than twenty-five years, their eyes were meeting again. Her mother came to Madhu, stepped forward, and placed something in the palm of Madhu's hand. /Then she turned away and entered the building. Madhu stared at her palm. It held a five-rupee coin. (226)

The transgender are concerned more about the looks. They want to look like women and not men. Madhu does all in her power to look like a woman. She dresses in salavar kameez. She wears bangles, wears lipstick and a lot of make-up. Madhu faces an identity crisis when she loses her own identity by grooming herself to look more like a woman. Irani says:

Madhu had stared at the mirror every single day and tried to beautify herself, and in doing so had masked the person she had turned into. If she had not looked at herself for a year or two, she would have been shocked into seeing exactly what her mother had today: a dilapidated face struggling to retain the slightest form of dignity. A body and face that had emerged from her mother's womb was now worth five rupees in pity. Madhu would have seen that. (229)

Living life is an important aspect of life. Being a transgender, it is hard to live a life without support. The key spirit of living once life is a sound motto one take to their heart. One such motto Madhu took was her father words that lead to living her life. Irani

brings in the positive aspect from the lives of transgender people. They go on living and asserting their identities despite all the discouragement. Madhu is an example, “She could not make anyone care, but she could make people take notice. Though the din of the evening traffic, she could hear her father’s words: “for someone with a pointless life, you have a great desire to live” (243).

People are too curious about finding the life of others, but then they never understand the fact that it isn't their business to check the life other. And in the case of people who in need of help they look down and left in the dark. But then Madhu gave up her life for the sake of saving the life of parcel. Madhu stands as the symbol sacrifices which gave life without any thought of getting in return to her deeds. Transgender people have been excluded from the build the fact that they are rude and harsh. They are thought to be taboo because people think them to be violent and different from them. Irani says about how people's opinion takes over being one with others.

In the case of the transgender community, their community has been excluded for people opinion. Madhu’s sacrifice breaks all the stereotypes about the transgender community. In the land of darkness, Madhu has been the light for Kinjal. Madhu burned herself for saving the life Kinjal. Madhu stands as Mata who kill the bad and saves the life of good. In the life of Kinjal, Madhu stands as Mata who save her from terrible life. Thus avoiding transgender people for being different is the worst thing. Irani says:

In the dark, I seek Madhu. I talk to her and bless her. She caused me a lot of pain, but she gave up her life for me. And when I sleep, her face is next to mine, and the crinkle of her sari, I can hear it. Her face is burned, but their insides are burned. Our lives have exploded like the gas cylinders

that flew out of the brothel and landed on a taxi when Madhu lit the match.

I wanted to do something like that: light a gas cylinder and make it fly.

(253)

The transgender individuals are treated as inanimate objects. In the novel, the Government is ready to take away the land where they live for development projects. The group's homes of the transgender individuals are brought down. They are not given any special community homes or institutions. They are not given any education or job.

Irani is at pains to show how "man's inhumanity to man" extends through all echelons of society. Even the hijras, lowest of the low, operate a hierarchy in which lesser members can be traded between the elite. Simultaneously, Madhu's own clan is under threat of being made homeless as developers circle their house, spurred on by a property boom from which not even the red-light district is immune. Irani writes, "For all this prosperity to happen, feet had to be cut off – the human feet of those who could barely walk to begin with. But a greater purpose had arrived: to provide housing for people who didn't need it."

The will to accept can make wonders in the society. The orthodox and rigid beliefs of society make things difficult. Nobody is ready to accept any change. They want to be, what they use to be. Madhu was taken by his father to meet Baba is the best aspect of the novel. Their Baba reveals the reality, "Change will only come through your acceptance" (152). They are making one to understand the fact of life that only acceptance will bring the change.

Though transgender people were treated low, they are far more superior to others as the novel portrays the character of Madhu. Madhu gave her life for the sake of saving

the life of parcel (a young girl). Thus the novel brings out unjust caused by society to transgender people. The novel transgender brings out the reality of gender and its power over society.

National Centre for transgender equality is also spoken up for the issue of transgender about ageing. Where they did bring a note on the issue of transgender challenges. Their problems in assessing health care services, mental health and employment. Thus, their fact resembles the novel *The Parcel*, that the novel provides justice to the issues that transgender individual face.

Madhu is so entrenched in the system that she too is blinded to the evil in her actions. Despite mentally torturing the parcel, Madhu “believed that what she was doing was humane” as no physical violence is involved

Obstinately deprived of any real affection, Madhu becomes preoccupied by reuniting with her alienated family. An attempt that always goes wrong. It is only when she is instructed to preside over the initiation of another innocent—the parcel—into the sex trade that she recognizes a way to achieve salvation. The choti batti, the old word for parcel meaning “little light”, literally becomes the spark to the fire which will finally terminate Madhu’s life and release Kinjal.

Madhu is eventually exonerated but other characters are not. While Irani resists lecturing and keeps the novel’s tone matter-of-fact, he is not above directing the jury. He lays responsibility for the iniquities firmly at the feet of parents, or those charged with childcare, who let these terrible events happen. As another prostitute, Padma, says: “Everything that has happened to me since, has happened because one man failed to think I was worth anything.”

***Chapter-III***

***In Canada***

### ***Chapter III***

#### ***In Canada***

***“There's power in naming yourself, in proclaiming to the world that this is who you are.”***

***- Janet Mock***

Canada is a country that stands unique in culture and heritage. Canada spreads its hands for the immigrant and the country is filled with large heritage and custom that lead to the production of new custom. All together Canada is called as land of custom. The novel *Little Fish* is surcharged with traditions of different cultures. It also projects the transgender community in Canada.

The novel *Little Fish* gyrates around the transgender protagonist, Wendy. It is about Wendy's emotional ordeal. It is about the internal conflict as well the external conflict. Though, Wendy has so many challenges in life, she has a very good support system. She finds support in her father and few of her well-wishers. She is able to lead her life despite of several social hurdles.

Wendy has been blessed with good friends of her like. She is able to carry on with her daily activities. She is able to participate in the life. Lila is a transgender who always stands as a supportive character as good friend to Wendy and as her companion. And the one next is Sophie; she is portrayed to be the strong and loving character at the beginning. But Sophie commits suicide without any reason. She feels gloomy. This

makes the reader think of mental struggle of transgender individual. Next important character that plays an important role is Raina. He is a good friend who is been there with Wendy in each and every aspect. Carla is another transgender individual. She is connected to Wendy in Sophie's last ceremony. Carla is the instance proof of Sophie that Sophie is brave and friendly.

Sophie is a brave girl and a practical thinker in the beginning of the novel. She talks about aging and hormones impact in showing people young. She is light-hearted and keeps everyone happy. She brings smile to everyone's face. Sophie is projected to be more friendly and easy going character. Sophie has an affectionate mother who cares for her a lot. But then she is depressed mentally and she badly wants to die. Sophie ends her life by committing suicide.

Lila is the companion of Sophie, who is caring trans friend that Sophie has. Though, she is a transgender, but she is cheerful and caring. Lila also serves as a good friend for Wendy and Raina. Lila is the one to show her feelings towards Sophie, when she is been missing. Lila withstands the cold to find Sophie. Lila shows her grief when she found Sophie is death. Lila altogether stands as a companion for Sophie and her friends.

Raina is a practical thinker, when Sophie is been missing Raina is the one to say that they could file a complaint. Raina is night companion to Wendy. They work side by side. Raina gets along with normal life by having dating partner. Among all the character in the novel Raina stands unique.

Another transgender character in the novel is Henry. Henry is Wendy's grandfather. He had a transgendered identity. But, he was unable to express it. He was unable to fight for it. He feels very lonely all his life. He is unable to find friends who will understand him. He raises a good family though.

He would say: "Love is not attached to our human foibles because if we are truly loving, it comes from God. Love withstands our sins; love is higher than all the ... crud we might inflict on those we love. Your father needs to beg forgiveness for his sins to you and to the Lord. But that is a separate thing from the fact that he loves you. And he will always love you. That is how love works." He repeated variations of this a lot. (81)

The narrative unfolds more about Henry through other characters. Wendy's father tells her about her grandfather. He tells the hardships, Henry endured as an uneducated person. Henry was a simple person with internal storm inside. But, he was religious and he stood by his family and his duties till the end. He had the urge to break away from the life, but, his love of God and family holds him firm. Ben describes:

Ben scarted his stubble. Her father had such a leathery face. "He was very religious," he finally said. "the jealousy thing was more a quirk. He was humble for the most men around there, that time. He was quiet. Funny when you didn't expect it. Smart, but – couldn't do anything about it. By the time the church okay'd doing shit besides farming, he was just too old. I think he always wanted to go to school." He remembered something and raised a finger. "He was afraid of money. He couldn't deal with having the

stuff. Some'd argue there's something to be said for that, though I disagree. He died in '83. And my dad and him got close just before then. Your Opa was always next door." (85)

Everything changes when the perspective changes. Wendy tries to resolve the mystery of her grandfather but instead finds her own space. She withstands the torment and coldness caused by people. Wendy also finds people who could bring her solace. The attempt of being herself in pace with society is the major struggle faced by Wendy.

The novel starts with the death of Wendy's grandmother but then instead of being mournful Wendy is threatened by sex dream. May be from the start of the novel, through the character of Wendy, author tries to bring out the fact that deciding sex is even more dreadful than death. The world becomes more intense on the fact that, one should be the same as one is premeditated. Design matters a lot than the desire of what one want to be. The comparison of death and sex relates the reality that is far better compared to the struggle in deciding the sex. Plett narrates:

The night Wendy's Oma died, she had sex dreams. Only sometimes did she have sex dreams – usually Wendy had nightmares, and usually she was being chased or hurt. But this morning in her dreams, when her grandmother died, a girl was fucking her over an old television in an abandoned gym. She woke up with her phone dinging. Her dad. *Call me when you get up* it am important. (13)

Plett portrays the psychological changes among the people. In the fast moving life, people develop different habits and practices. Wendy soaks herself in alcohol. She

wants to appear as normal as possible. Already, she feels that people are curious about her. So, she tries to look cooler. Wendy's portrayal as an alcoholic even in the time of her grandmother's death reflects the culture of the society. Her fuzziest eyes stand as a symbol of addiction and the block as that does not allow Wendy to get the clear view of life. Plett's notion of thought about death is brought through these lines. "And the idea about death is valued less. "Jesus shitstick Dad, what," Wendy said. Her voice was deep and raspy, a smoker's voice though she rarely smoked anymore. Her words felt as chunky in her mouth as a potato. She was still drunk. She'd feel fuzz behind her eyes the whole day" (13).

Plett's idea of bringing the background of the novel in winter season is a better way of bringing up the coldness towards the work. Plett's notion of setting up in a cold place reveals Wendy's unset coldness and her tied-up curtain reveals the unseen barriers that stop Wendy from getting mingled with the society. The society is cold to Wendy. However, her father is warm, "Ben? Dad?" It was chilly and the first snows were sticking. She tied up the curtain and shut the window to let light and warmth into her room. Her legs were shivering" (13).

Wendy realises her transformation since her early days at school. She likes things which girls prefer. She wants to do things like the girls do. However, she is also afraid of being noticed and followed. She is afraid of being singled out. She wants to be one among the crowd. It is not that she is afraid of her evolving identity. But, she wants to take things slow:

She knew trans girls who described fears of suddenly being seen as a faggot, but Wendy'd heard the word since she was old enough to hit a baseball. It wasn't that she was particularly feminine, but she was never exactly *closeted* either. She wanted dolls, sure, but she didn't *pine* after them. She wanted to wear pink – but she liked black and grey too. Hand flips, voice lilt, a love of beautiful, pretty things – she was no more inherently femmy than any average scrappy girl with a weirdo poor single parent, but these clear traits still came out regularly, and no one failed to notice. Ever. Even at the new high school, where kids handled her brand of odd a little better, even when the response wasn't abuse, everyone always noticed. (100)

In Canada, Wendy enjoys a lot of freedom and free will. She has so many options in her life. She is not rejected in any public place on account of her identity. Neither is she ill-treated by her family. She also enjoys the luxury of medical treatment. She enjoys all the advantages of being born in a developed country. She is able to enhance her looks with the help of the medical facilities.

Even though Wendy possess womanly features like having long black hair and her majestic tall look may add up to her credit of being admired. But then the fact that Wendy is a trans and the notion that people see her transness than her beautiful look is the sad reality. Plett's idea of bringing this to view reveals the aching hearts of trans people like Wendy who want them to be seen for what they are. This may sound little conventional but then the fact about seeing them as they want to be projected is the major

struggle that Wendy and transgender people face. It is because complementing their change is the only happiness that they look for. Change is not natural but it is brought by them but then when their change is looked in distressed way that makes them feel sad. “She turned away when she saw people she didn’t want to recognize her. It was stupid. It would be hard to mistake her around here – her hair was black and went down to her waist, and she was tall by anyone’s standard” (14).

Wendy has the support of her family. Though she is treated less by the society, her family gives her the support. Wendy as a member of the family is unable to participate in the process of funeral. She is unable to fill her presence in the obituary. It is because there is no column for transgender. However, she is soothed by her father. Everything changes in time. Wendy is accepted for being a girl. Even Wendy’s family starts growing fond of Wendy’s new identity. Wendy eventually has a moral support from her family to lead a better life. Plett says:

And what, what was the point in fighting? Sacrifice wasn’t meaningless. It’d been eight years since years since she said to them, “I’m a girl,” and some things you couldn’t fight that long. She was angry about it, but she didn’t start anymore. She did not appear in the obituary or funeral program, and her dad had warmed her about it (“It’s out of my hands, I’m sorry”) and it pissed her off, but she didn’t say a word. Her family had gotten kinder over the years. It wasn’t that hard. (14)

Even then in the place of condolence people are so curious to gossips. Everyone wants to dig the past. She is made more comfortable. She is called by her old name and

this pushes her in the crevasse of the past. People try calling her old name, some intentionally and some by mistake. The name matters a lot for the transgender individuals. Whatever the old name be, the old name recall the past memories. Not really the old memories will bring solace to trans people but it will remind the past struggles they faced in their life. Though Wendy has been treated better but people's act of bringing back her past memories leads Wendy in bad mood. But then things changes when she thinks of her grandmother's death. Plett says:

She listened to her aunts gossip about their kids, about their kid's sports teams. One of them fetched her daughter to run to the van. When they ate, nobody cried. It was like a normal family gathering and no one was crying and did Wendy care every time she heard the cut- off syllable of her old name and sudden third-person *hes* and *hisses*? It used to be worse. It didn't matter. Her grandma was dead. (15)

Plett brings out the biased perspective of the society through the character Taj. Taj never accepts the fault that one commits. Wendy is as interested in Taj as he is. However, the relationship comes to an end when he discovers about Wendy. Taj wants Wendy to be in his bed until when he finds Wendy to be trans. Plett's of portrayal of Taj and his reaction towards Wendy make one understand about people and society. Though Wendy has been treated less she learns to move on in her life. "He left and started down the stairs. Then he came back. "Give a man some warning next time!" he said. "You don't knowing what could happen! That's not smart! Jesus Christ!"(31).

In the era of technology feelings are converted into Facebook status and emotion are converted into emojis. People speak much in social media than in the real life. Life of people is converted to life of people in social media. no one asks for people dare to ask for the pain of people in real life but then if feelings been socialized in Facebook people show's courtesy which advertises that the concern people are so good. Thus social media stand as cooked up emotion for fake feelers and it cuts the ties of real world. Plett's never lose her chance of portraying the reality through the character of Sophie. "She searched for Ernies in Facebook but found nothing. Sophie had posted: *I'm sorry I'm sorry I'm sorry*, and a bunch of people had liked it and said, *you have nothing to be sorry for* with a heart, and others had said, *Sorry for what?*" (51). In real life no one will console a transgender individual who would feel sorry. But then people create fake impression that they care for transgender too in social media just gather a mass attention.

Though trans people know there is risk in HRT (Hormone Replacement Therapy) they intentionally go for it. All they take it for little compliment they that get after the transmission. They take for the fact that they may look alike and what they want to be. The further reflection of their love for what they want to be making them to take hormones. The shift in culture make it obvious that how normal the drug and hormones is sold which are banned. Plett reveals the reality of trans people who risk their life for the sake of being accepted in the society.

Wendy stood up and drummed her fingers on her dresser. Her coffeemaker was steaming. "I'm sorry. Thank you. Probably. Right now I'm going to

say probably. You ever known any trans woman who got a blood clot?  
Who's taken HRT, like, this country?" (59)

Difference attracts difficulties in life. Even Wendy has been offended several times. Guys who literally want to know what Wendy is? And so they approach her but not in a formal way. This made Wendy annoying and she speaks back for herself. Wendy once let them out of her way but then she never showed her feeling to anyone. Immediately after the incident Wendy become normal that she behave as nothing had happened with her father. Plett intentionally try to say how they manage themselves and maintain relationship. People have a blind belief that trans people are so rude and they doesn't have skill to manage their emotion. But Plett end to this fake notion through the character of Wendy. "A friend of the guy's appeared and quietly led him away. She went back in. and then she calmed down quickly. She laughed and chatted with her dad like nothing had happened. Ben was playing VLTs and Wendy said keep the twos and he got a full house" (62). This shows how trans people could manage their emotion and manage to behave the same with others.

Plett's portrayal of Wendy in the act of taking hormones says that Wendy feel delight in feeling her changes in her. The servitude for feminine is seen in Wendy. Concealing the masculine through hormone shows the love for being feminine. But then Wendy has to face the negative effects of hormone in take that may spoil her health. Even it may lead to death. But then knowing the fact that she may because of hormonal intake shows how irresistible Wendy was. Plett brings all this to a notion that trans people risk their life for being what they want to be, even at the cost of their life.

Wendy swallowed one of the pills, then checked that the sheets were all the same in each bottle before leaving the apartment to a blast of deliciously clean freezing air. It was a strange feeling to get new hormones again, eight years after the first ones. *Gotem*. She text Lila. *Am I staring transiting transition plus?* (67)

Anna is the one who carries the mystery of her grandfather. Plett ironically brings out the attitude of people who makes issues bigger by exploring little things. Anna might have told the mystery about her grandfather through phone. Actually no one would hack phone to know the mystery but Anna make that an issues and this is a nature of people. People show their attitudes if something they know beyond other do. Wendy was annoyed by the act of Anna but then she have to move on with Anna because still she want to know about her grandfather who she think to be one like her. Plett reveals the scrutinizing part of life that cannot be achieved so simple. “Not a straight answer to save their fuckin’ life. An old rant of her dad’s bubbled into Wendy’s mind. But she felt calm. It had only recently occurred to her – the burden this woman was crying. Sophie’s been right. And Wendy felt a little ashamed about it” (71).

The transgender individuals hesitate to reveal their gender identity even to their close ones. It is because they feel afraid of losing them. Sometimes, people react in a harsh way. Wendy IS asked to say who she is to her grandfather. Wendy is so close with her grandfather but then Wendy is in a state that she does not want to reveal her identity to Anna. Plett draws a wonderful note on trans people about revealing their identity. The fact that they choose their stream and way of life according to their will but then revealing their own identity to someone make them feel worse. The fact of showing

themselves as they are is difficult for transgender individuals because of the fact that they are different from common people:

She looked through the third album, which dated from 1993, the year before he died. Henry was in that one. But Wendy knew that; she was in it too. She'd been eight. She spent a lot of time at the house that year; they'd almost transferred her to a country school. It'd been one of her dad's less stable periods. Her grandpa'd been weak and on his way out even then, but very, very sweet her. He took her to the gravel pits a lot. He said he liked the quiet. Wendy liked being with him. He would say to Wendy, "Your father loves you. He is imperfect, and he has done many things."

(81)

The factor of love plays a vital role in the life of Wendy. The only form of love she gets is from her grandfather. At first she mourns for her grandfather's death, but then she preserved that love as the form of memory which is left untouched and pure. Wendy realises the fact that loss of her grandfather is good in some way. Plett brings concept of accepting the law of nature. Changes are brought up through the force of human act but then still nature stands powerful than one considered it to be. Wendy's act of understanding the fact about the death of her grandfather reveals the reality. Law of nature can be bending for the benefit of welfare of human but the law cannot be broken. Similarly, in the case of Wendy's life she folds her life as she desired but never tries to break the rule of nature.

Wendy is close to her grandfather not just in terms of love but also shared feelings. Like Wendy, Henry also has difficulty with his identity. He knows that he is a transgender but, he does not have the guts to live like one. Further, he feels responsible to many others and he sacrifices his true identity. He decides to live and play his role in life. Wendy realises the ordeal of his grandfather and feels sorry for him. She knows that he had no choice:

Expect – what would Henry’s life have been like had he not chosen isolation? Did he have a choice? / Seven weeks ago, Wendy had said to her friends, “Henry didn’t have a choice!” as if she’d been arguing with some imaginary snot-nosed kid on the Internet, as opposed to ranting to the patient, real women in front of her. Henry had choices that Wendy couldn’t comprehend, but he did have choices and he believed in them wholeheartedly. All the Mennonites around him likely would have approved. Maybe our God wasn’t the lie, Wendy suddenly thought about her people. Maybe our isolation was the lie. / People are curious and sometimes their curiosity knows no bounds. People stare at Wendy and probe into her identity. They do not hesitate to ask her uncomfortable questions. “And once, a tall man followed Wendy into her building and said, “You a transsexual? A guy told me you’re a transsexual! You a man or a woman?”.” (101)

A guy follows Wendy without any clue of what he was doing in the place of Wendy but then he assaults Wendy in her room. Wendy had no idea of who he was and who he might be. But Wendy learned a thing that Wendy must take care of herself where

ever she might be she is the one responsible for her. Plett resolves the unjust happens to people like Wendy that are humiliating. Plett bring in the concept of self-defence that one should care for them self and no other would care for others. Self-defending is the best way in surviving aspect of the world. Making one defending from others make a person stronger physically and also mentally.

Wendy is a strong individual. She stands tall in all walks of life despite some shines. She stays unperturbed by violence. One day, she is attacked by a man. However, she does not pity herself and resolves to learn self-defence techniques. he Darwin theory of surviving of the fittest is the most crucial aspect of the living once life.

“What guy?” she’d said, but he repeated, “Are you a fuckin’ ma?” He followed her inside, made a grab for her, demanded she let him suck her dick, and spit in her face before he left. He was definitely high on something (bath salts, maybe?). He yelled, “I will never die, bitch!” And she learned right then: You always had to be on your guard. It didn’t matter how often you passed, it could always be taken away. Always. She’d never be little, she’s never being fish. It could always be taken away. (101)

Inner peace is more important than social opinion. The transgender individuals do not care for what others say and feel. They want to live true to their own self. Wendy yearns for inner consolation and chooses her internal peace over the social stigma and taboos. The true peace of Wendy is found only after the transition. “Most days, Wendy felt that eight years after transition, she had made her peace with trans stuff. Whatever

she hadn't made peace with, she'd made peace with the fact there'd never be peace, so to speak." (125)

Wendy is contemplative of her state. She sees herself as a different person at times. It is difficult to take in everything. On one hand, the loving family and on the other, the scornful society. However, life is merciful to her. She enjoys the tranquillity of her home despite the clamour inside her head. At times, she just sits and thinks her life through:

Wendy sat in her chair as more coffee bubbled, looking out the window to the poplars and behind them empty fields under a bright sun. She didn't take out her phone. She got up and refilled her mug then sat there with her hands on the gingham tablecloth, looking out at the land, with the clacking of a keyboard and ticking of a coming from deeper in the house. (257)

Wendy been excelled in the fact that she could manage both cis and trans. But the fact Plett try to make it out was it was hard to choice between cis and trans through the character of Raina.

Wendy knew how to deal with looking cis and she knew how to deal with looking trans, but she would never, ever figure out how to be both. How the world could treat her so differently – within days or hours. Sophie'd say, *You can't play their game. You never win by playing cis game. You*

*can win on so much, but you will never win that. And Raina's say, I hate that they make choose. I hate it like I hate almost nothing else. (125)*

The church has an important role in the novel. Church despise the transgender individuals. They are reprimanded and even loathed. The conventional ideas do not agree with trans gender biology or physiology. However, the Canadians are ruthless and atheists. They are more individualistic. Wendy and others resent the orthodox ways:

“Oh yes! There was an understanding that young people will be rowdy or wild. Drink, or ... Would've been extended to do things the church wouldn't approve of, or if he happened to do things the church wouldn't approve of, or if he happened to go to the city for some time and come back, it wouldn't have been unheard of, nor unforgivable. Some boys you probably expected it, honestly. Like, oh, that one, he needs to get something out of his system. It makes sense to me even now, really. No matter what you believe in life, why wouldn't you give young people some leeway before coming back to what's probably best for them? / But in my *last* few years as a Christian, like my early teens, I realizes that's not true; the world is full of terrible people, and lots of them believe in Jesus, so for this to make any sense then God had to be forgiving. And, of course, people *say* God is forgiving, but it was only then I *believed* it. I think God really is kind. I got that then. But-I still had to impress Him... (143)

However, Wendy reconciles with God and herself. She knows that she is not on wrong side. She knows that God loves her. She's often advised by her family and friends,

“Through Christ all things are possible. May that the sin and misjudgements and many errors of my past be forgiven. May the Lord bless and keep your household, and please send news and announcements, etc.” (259).

The transgender individuals have very few friends and well-wishers. They are very precious to them. Wendy hold close her family and friends. She feels the blow of Sophie’s death most as Sophie is very dear to her. Likewise, she is shattered by her grandfather’s death. She values the love of her friends and family. She feels it is only strength which moves her in life.

Even every other trans life, trans people do think of their past life. Wendy stands as a standing example for the life trans where they eventually think of their boy life. May it happy time or hard time they do think of their past:

If Wendy missed anything about her boy life, she missed what she had had with her dad. He’d always known how to cheer her up. She thought randomly of the time he’d persuaded her to drop out of University after one terrible year-“Look, you don’t need to piss yourself into debt to be miserable,” he’d said. “You can do that for free.” (164)

Wendy been stuck in critical situation where she feel the lack in hope for living a life. The oscillation of her mind from dreadful things about her friend’s death make her think that same might happen to her. This not the Wendy’s but the psychology of whole universe. That everyone will be connected to lose of someone and to avoid their loss mind literally try to think in the state of the loved one. This effect will bring a negative effect that one may feel of losing themselves. Plett try to say it out to reader through the character of Wendy.

*My best friend is dead. My best friend killed herself. I'm getting laid off and I'm doing tricks again and I'm scared a thing that happened to my friend is going to happen to me. But I'm making money. I'm almost certainly making more money than you. A man did something to me in an alley weeks ago, and I'm burying it because too much else has happened. Your father might've been a woman, but I can never tell you that, ever, ever. . . .* (185)

Wendy keeps brooding over her life. Sometimes, she is so confused that she is unable to make head and tail of it. She recollects her friend's observation, "Sophie told me this funny theory she saw online once," said Wendy. "That there's, like, a square of trans-girl careers, and it's anchored by four corners and everyone fits somewhere on the square," (241).

The hormones that Wendy takes regularly bring a change in her look. It gets her compliments, but all that end with a bunch of burning bubbles that she is completely nervous with. All this hormonal therapy is done just to look more feminine than what she really is. "She wanted to wake up Raina. She wanted to say, *Raina, I don't know what's happening to me, I'm so scared, these illegal hormones made this happen to my body, I feel like I'm dying, I'm so tired and can barely walk, please, please, please help me ...*" (200).

Wendy is in charge of the things that happen to her. This is the same for every other trans people no one would care for them until they care for themselves. Wendy carries her for herself to hospital. "... It had hurt to pull on gloves, and now they were

rubbing on the bubbles. Her mind simplified and descended like it did these temperatures: *I am in pain, and soon I won't be. I am in pain, and soon I won't be. I am in pain, and soon I won't be.* She thought about literally nothing else until she walked through the door” (200).

There are individuals in the society who are kind to transgender individuals. They treat them as human beings and no different. There are people who respect the feelings and pain of transgender individuals. There are some who understand the troubles of transgender community. Wendy is moved by the doctor's kindness. He is very kind to Wendy. He sees her as a human being and not as a transgender as other do. She talks and treats very kindly:

The doctor took his gloves off and sat down at his desk at his desk. “I can tell you right now no one here will know what's wrong with you. You'll see a dermatologist. Call this number tomorrow morning. I'll leave a referral message for them in the next hours so they'll know to get you in right away. And I am sorry about the wait.” He handed Wendy a slip. He seemed only a few years older than Wendy and had specks of a tattoo sleeve poking out from the arms of his lab coat. (201)

Wendy experiences hatred and love, both equally. She feels sad at times for rejection and ill-treatment. She feels so intimidated by others. She feels, she should have achieved more. However, it is made up by her family. She is loved and cherished by her family. She feels blessed to have such a loving and caring family. Wendy feels unique

and loves her own life. She is also filled with love and affection from her family. This shows her life is better despite of social struggle's:

That thought came to her gradually she lay stoned and in pain back home about the whole thing. He'd demanded to put her up: I'm still your father! graciously cute about the whole thing. He'd demanded to put her up: *I'm still your father! You're gonna let me take care of you!* As if she would scream resistance – *Okay, no argument Dad.* (223)

Wendy looks for some kind of consolation everywhere. She is at times confused and irreconcilable. However, she learns from her loving family that she is loved. It is very important to know that one is loved and Wendy knows that. Now, this gives her inner strength. Plett writes:

... Here, here is my skin that feels like your skin, my muscles and frailties that feel like yours, the lift of your flesh something I intuitively know from my own body, inner maps that, for most of my life, I thought were purely shameful and mine alone. And here, with you, with me, for minutes, for hours, if nothing else – a line from book Wendy couldn't remember appeared to her in a slippery ripple of memory – If I loved you, this is how I would love you. / Her hair was almost down to her waist these days. The whites of her eyes were jaundiced and swallow, and her cheeks were mottled and dry, she touched the left side of her jaw, which had begun to hurt recently, a half-stabbing, half-aching pain toward the back.

She moved it around and felt the gums through her skin. She knew she shouldn't be smoking again. But. (283)

Wendy represents hope and courage to go forward. She is content and ready to accept. The novel ends with Wendy walking through the path in the snow. This symbolizes the coldness like Sophie's death and society's ill-treatment. Nonetheless, she leads a better life with her family and job that she sticks on to for her survival. This shows her desire in finding a better life. Irani mentions:

She walked through the reflecting marble lobby. The roads outside were empty sheets of blue and white, ice stretching far, far away, looking like outer space. She put on her headphones as she walked through the revolving doors into the night. She felt okay about where her life was headed. (293)

Wendy lives on her life with the support she has. She is grateful for what she has. Wendy represents all the transgender individuals who seek some answer but find some solace if not solution. Despite the fact that, life is not all easy for the transgender individuals anywhere in the world, it is better in the West. Especially, the countries like America and Canada offer freedom to gay, lesbian and transgender individuals.

***Chapter-IV***

***Conclusion***

## *Chapter IV*

### *Conclusion*

The treatment of transgender is a universal theme. However, there is some discrepancy or difference in the treatment of this community from place to place. For instance, in India, the transgender are treated very badly, and the same community is given due space in the Western countries. In Asian countries like, India, and Pakistan, the transgender individual is considered as a disgrace and shame. As a result, the individual is abandoned by the family and the society.

On the other hand, the transgender individual in a country like, Canada and America is given the freedom to be. The individual has support of the family and the society to some extent. There are different laws and rights for the transgender citizens. They do not face problems in public places or leading a normal life. They live a life as normal as possible. They go to school, take up jobs, and even have a family of their own.

The rights of transgender are protected by many national and international laws that pays attention for the rights of transgender. Though transgender rights and laws have been passed, their rights been restricted because of the unjust act of using identity certificates and other legal certificate that make their rights intact by transgender individual. As a result of this, transgender community fails to get their identity certificate. Therefore, they lose the schemes that are brought up by the government. This results in lack of development of their community which is eventually pushed to the struggles of life.

Transgender people experience the hardest part of life. They fail to get the education and they are tormented by mental illness and physical illness. They are involved in sex work and as a result, they are subjected to disease like HIV. They are never able to experience the advancement of life. On top of everything, they are excluded by the society. They are treated as dirt and untouchable beings.

The novels, *The Parcel* and *Little Fish* are in complete contrast. These works represent two completely different cultures and values. The former is set in India, and the later in Canada. The novel *The Parcel* is all about Madhu and her struggles as transgender. The novel projects the darkness and hardships to manage life. But then, the novel *Little Fish* is all about the life of Wendy who is also a transgender in Canada. She is also portrayed as battling for her own battle. However, she has the support of her family and friends. Wendy also has the liberty to work. Wendy finds her way of survival in her life when she faces a hard core situation.

The contrast in culture can be found through both the novels, *The Parcel* and *Little Fish*. In India, Madhu is refused to express her identity. Her parents want him to keep it quiet. They do not even let him speak as his voice is girlish. They do not want him to mingle more with others for the fear of detection. Especially, the father is very upset about having Madhu as a son. He feels ashamed and sick.

On the other hand, In Canada, Wendy is able to understand her inner feelings and tell others. She is able to communicate to her family. She receives the due support and respect for her emotional transformation. Her family stands by her side. Wendy's father

is very supportive and encourages Wendy to be brave and stand her ground. Even when Wendy is lost, her family helps her to find her way back.

The colour symbolizes different things for example red symbolizes anger and yellow symbolizes friendship. There is lot of significance of colour red in the novel, *The Parcel*. Madhu is not an exception from the shades of life. Madhu experience the shades of life, through the colour of brothel light that the brothel owner prefer. As a transgender, Madhu experienced many hardships. That her struggles made Madhu understand the core of life. Irani brings out the hardship of transgender through the novel *The Parcel*, where colours play major role in projection of life, “Some were red, some were blue, and others green. It depended on the brothel owner’s taste. When Madhu was young, it felt as though the whole area pulsated on its own, had a hunger to outlive and outshine anything or anyone...” (19).

The rejection of the family is the hardest blow the Indian transgender individuals face. It is very difficult to reconcile with this abandonment and rejection. This is very poignantly portrayed in the novel, *The Parcel*. Madhu’s family reject her as a daughter and also as a human being. They do not try to understand her or seek help for her. They just let her go. However, Madhu is unable to heal this hurt of abandonment in her life. Irani says:

Madhu went back in her memory to that night a few years ago when she had met up with her one steady love, Gajja, and drank too much with him at the hospital. Later, instead of returning to kamathipura, she had gone in

the other direction, toward JJ Bridge. Regret had made her go there....

(171)

Madhu is unable to get rid of the memories of her past. She longs for her family. She thinks of her mother and father. She longs to see her brother grown up. As a result, she tries to visit the spot from where she can have a look at her past. Though, it is prohibited to connect with family in the transgender society, as a rule, Madhu breaks that rule. This rule is made in order to make the transgender tough and accept the harsh reality. Madhu is compelled by her love for her family to steal a glance of her old home. Irani says:

Instead of going back to Kamathipura that morning, she had gone to step forty-seven on the bridge closest to her family's home. That was the first time. And that's how bridge closest to her family's home. That was the first time. And that's how bridges had become her nasha. No wonder he couldn't sleep. That shadow, that feeling on her brother's skin that something was watching him, judging him that was Madhu. It had taken her years to get to this point. (179)

Likewise, there are others in the novel, *The Parcel* who suffers from rejection. There is Sona who is insulted by her own family. She is also jilted by her lover who is unable to marry her as she is a transgender. There are others, like Bulbul, Gurumai, Tarana, and Anjali who live in exiles sentenced by their families.

In Canada, the family of the individuals who have transgender identity render complete support and care. There are families who struggle to get medical help for their

children. The parents go out of their way and arrange medical help for their children. In Canada and other Western countries, the transgender individuals receive both medical and psychological help. They are sent to counselling sessions in order to cope up with the transformation in their life. They are sent to support groups when individuals like them come together and discuss their problems.

In India, the transgender are given no proper jobs. They are forced to indulge in prostitution. Even then, they are not paid properly. They cannot keep what they earn. They have to give their income to their clan head. It is a state of poverty and misery in which the transgender live in India. As a result, they start begging in public places, like road, railway stations, and trains. Madhu fights her way in Gurumai's clan but she pays heavily for it. She has to pay for everything she uses, "Gurumai had even charged Madhu for the new table fan she had bought. Madhu had complained about the heat, and the fan had been purchased for her comfort. But Madhu could never get a single breeze from that fan. No hair of hers had moved because of it" (196).

Further, the transgender sex workers are treated very poorly in India. They are not treated well. The men pay them less and inflict cruelty on them. They tease and laugh at them. They tell that they are not real women and so they do not enjoy as much. Madhu represents all such transgender prostitutes who are abused by men customers. The transgender sex workers are violated, physically hurt, and taunted. Irani says;

As Madhu walked down the stairs, the absence of men on the stairwell pleased her. The brothel felt like a home when hijraarseholes were on strike. When hijra arseholes had a "No Entry" sign posted on them, the

real arseholes had nowhere to go – the men simply skulked away, not used to being rejected. None of them would dare to abuse a single hijra today. There was an army of hijras in the street, their bodies sticking unusually close to each other. Glued together by the tasty desire, they were ready to inflict pain upon man, that terrible they were almost born as. (210)

Irani is a writer who brings forth the harsh reality to his readers. He has portrayed the doubly marginalised group of the society. The transgender are marginalised on many levels. They are treated harshly and badly by every other person in the society. Firstly, they are tormented by the confusing identity they have. Secondly, they are abandoned by their own family and friends. Thirdly, the entire society treats them as dirt. *The Parcel* portrays an instance where the corporate world destroys the habitat of the transgender. It is very upsetting, how these people are leading a luminal life.

The transgender individual is treated with violence and disregard. As a result, they end up in acquiring sexually transmitted disease. There are so many transgender who die of HIV. There is no facility to care for them in their worse element. However, Irani has portrayed how the sickly HIV patients are given shelter by their own kind. Gurumai runs a care home in her own house to accommodate the HIV patients. Once she shows Umesh her house and the readers learn about the HIV care giving system:

...gurumai took Umesh to the sickroom. It was where the pojeetives were kept. Thankfully, there was only one in the sickroom right now. She was middle-aged but her body was crumbling at a rapid pace. When gurumai entered, the hijras who were looking after the pojeetive stood up in

greeting. These were hijras who had been blacklisted by their gurus for misdemeanours ranging from abusing or assaulting a guru to quietly slipping money to the very families that had disowned them and left them in the gutter. This list reached all hijra leaders with alarming accuracy and speed. No longer affiliated to any guru or household, the outcastes were secretly taken in by gurumai on the condition that they nurse the pojeetives, or any hijra who was old and ill. They made their money by prostituting themselves in the bunk beds next door. ... (86)

Plett has portrayed beautifully the lives of transgendered people in Canada. She has portrayed much transgender character that is young and full of life. The novel, *Little Fish* is a high contrast to *The Parcel*. The transgender character all look forward in their lives. Sophie is one very good example. She is a vibrant transgender young woman who socialise with everyone. She is thankful for the changing times in which they are accepted. She realises that it should have been very difficult in the olden days when religion dominated. She ponders:

“I used to think,” Sophie said, “in the old days, it must’ve been beyond suffocating, how no one said what they thought. And I’m sure it was. But maybe, in that world, you didn’t need to as much. If you were a parent, and your kid got wasted or snuck home a record player or whatever, it was ordained how unhappy you were supposed to be and how they would be punished. So who needed to talk about what you felt? Ever been called a faggot when you’re with another trans woman?” (38)

Even the world of Wendy is nice in her past though she had some hateful memories. Wendy's intense act of thinking about her past life shows that Wendy had memorable life that she had lived as a boy. She thinks happily about her past unlike Madhu in *The Parcel*. Wendy finds her feet as a transgender and she is able to visit the past without any regrets:

Wendy had always been irritable and snipey by nature, and as a teenager especially had tried her brusqueness. She had tried hard, really hard, to be a Quiet Nice Boy back then. She had thought of Henry, actually, as her guide in memory. She would never be as gentle as him, but she tried. And in a lot of ways, playing Nice Boy had worked, and some days she wanted, and some days she wanted that world back. (61)

Plett also shows the socialisation of the transgender individuals in the mainstream of the society. Wendy, Sophie and their friends all socialise. They are popular and happy individuals. They frequent bars and mingle with people. They are also active online. Wendy is acquainted with many people in and around the city. Wendy is recognized in the bar when she is in search of Sophie. This shows that the transgender individuals have recognition in Canadian society. They are not looked down in India. In *Little Fish*, Wendy leads a gentle life even as a sex worker:

Wendy recognized: A straight guy, looking drunk, standing at the VLTs (had he been a client back in the day? maybe); a sweet trans guy couple who, for a while, regularly had Wendy over for dinner; a twinkshe'd been drunk with a thousand times at bars like this and never seen anywhere

else. None of them knew who Sophie was. The bartenders knew Sophie but said she hadn't been in. Maybe they didn't notice, though, they said. It'd been busy. (115)

Plett is successful in conveying the message that Wendy leads a normal life like any other individual. In fact, all the transgender individuals live a happy and a normal life. Though Wendy might have faced too many hardships in her past she moves along with the past. Wendy's casual move along with her comfortable suit states the comfortableness that Wendy has over life.

She walked through the quiet hall past as an open staircase, past trays of silverware and newspapers in front of doors. She had a long thin hoodie under her coat that, a dark-blue, full-length nightie, a thing that, were it summer, could pass as sexy street clothes. (291)

Both the novels, *The Parcel* and *Little Fish*, speak about transgender community. But, Anosh Irani's *The Parcel* projects the hardship of the transgender in the society and also the society's treatment of transgender is portrayed. However, Casey Plett projects the life of the transgender community in a different aspect. For instance, Wendy is different from that of Madhu. Wendy enjoys her freedom and she has the righteous family and friends. She is always supported. Whereas, Madhu is all alone. She has no family and no friends. Unlike Indian society Canadian society accepts transgender as another human being.

Both the novels are about the transgender community. However, the difference lies in their relationship with the society. The transgender in India are shunned away from

the society. In Canada, the society helps the transgender individual to adapt and adopt their new identity. Especially, the family plays a vital role in the Canadian transgender's life.

The two novels, *The Parcel* and *Little Fish* have a lot of scope for further studies. The novels can be read in the light of post colonialism. A deconstruction reading of both the novels is also possible. There is scope for a cultural reading of transgender community in both Indian and Canadian context.

While India is becoming advanced and most Westernised, the advancement is not visible among the marginal groups. It is important that India become modern in thoughts and ideas and not in food and clothing's. It is the far cry of transgender community that they are included in the society and are treated equal and respectfully.

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