

“A STUDY OF SELECTED INDIAN ENGLISH YOUNG ADULT LITERATURE FROM A SOCIAL COGNITIVE PERSPECTIVE”

Thesis

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By

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Supervisor's Certificate

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Declaration by the Scholar

I hereby declare that the work presented in this thesis entitled “A STUDY OF SELECTED INDIAN ENGLISH YOUNG ADULT LITERATURE FROM A SOCIAL COGNITIVE PERSPECTIVE” in fulfillment of the requirements for the award of Degree of Doctor of Philosophy, submitted in the Maharishi School of English, Maharishi University of Information Technology, Lucknow is an authentic record of my own research work carried out under the supervision of Dr. Pratima. I also declare that the work embodied in the present thesis-

- i) Is my original work and has not been copied from any journal/ thesis/ book; and
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Signature of the Scholar

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The background of the page is composed of large, overlapping geometric shapes in two shades of green: a darker forest green and a lighter lime green. These shapes create a dynamic, modern look with sharp angles and smooth curves. The text is centered within the white space created by these shapes.

CHAPTER 1

INTRODUCTION

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INTRODUCTION

Adolescent literary works, junior novels, children's literature, and teen literature are used to describe Young Adult Writing, which blurs the line between children's and adult literature. To avoid connotations of negativity, 'Young Adult Literature (Y.A.L.) is a more positive and appropriate phrase. "Young Adult" literature has been around for a long time. Young adult fiction is characterized by strong, emotionally charged storylines and a fast-moving plot that emphasizes the significance of broadening one's horizons beyond childhood memories. The protagonist is a teen, and the events revolve around the protagonist's attempt to overcome the problem. Unlike most children's stories, this one is written from the perspective and in the voice of a teenager, and it doesn't necessarily end with a fairy tale. Family dynamics, racism, broken homes, peer pressure and indecision, maturity, sexuality, relationships, and drugs all feature prominently in this film. The parents are either absent or at odds with the kids. The works of young adult literature serve as a prism through which young people can look at themselves and the world around them.

In contrast to classic works, young adult literature is not bound by antiquated language; teens can simply navigate the book and grasp pop culture references, themes, and so forth, resulting in higher reading enjoyment and, eventually, improved reading comprehension. The number of people who have read this far is 49.

A century ago, adolescent literature looked very different than it does today. Adolescent literature was slammed for being excessively moralistic and "preachy" in the mid-20th century. Despite its message, the film lacked high-quality character development, plot, and investigation of a wide range of topics. On the other hand, it is bolder, more grounded, and even depressing at times. There is a common thread running across these tales: misery, anxiety, worry,

dread, rage, and shame. Hyper-consumerism is causing adolescents to lose touch with reality because they are obsessed with maintaining a virtual social persona instead of engaging in real-world social interactions. Teenagers can re-establish a connection to their humanity by reading realistic novels about characters struggling with identity difficulties. As a psychotherapist, Dr. Seema Hingorani asserts, it is common for young individuals to experience a surge of hormones when confronted with the unknown. Adolescents are balancing the demands of adolescence with the responsibilities of adulthood. Even if you've lived it, reading realistic novels might help you feel like an adult. In a world dominated by young culture, it's only logical that the stories' protagonists are the protagonists of the stories themselves. As a result, young adult literature increasingly addresses challenges that young people face in the real world. Despite being extremely competitive, today's generation is isolated, as robots surround them. Children benefit from reading books that deal with strong emotions and represent the story of an individual's single battle against the world. There are certain characteristics of young adult literature that Rowley points out in her essay "The border between a young adult novel and an adult novel is frequently blurred. Publishers and literary critics embracing and acknowledging this new literary genre was the greatest hurdle for young adult fiction writers "At the same time (Rowley) defining it. Adult and young adult literature continue to mix and match in juvenile literary fiction. This literary genre has several distinguishing characteristics, which Rowley goes into detail.

- **The stories are told from children's perspective:** The adolescent perspective is constantly present in young adult literature. In a single work, multiple viewpoints or storylines may arise, but the plot will always prioritize the adolescents' thoughts, ideas, and emotional agony. As it turns out, reading stories about one's classmates is a common interest between teenagers and young adults.
- **Adolescent stories often are devoid of adult characters:** It's a great way for the child protagonist to take center stage and establish their character's accomplishments as real and credible throughout the story.

Adults are often absent or only play a minor role in the process. There are numerous stories where all adult characters have been erased from the plots. Although this is highly unlikely, an adult character may show up by chance in the story. Many stories include adults as mentors who a young person seeks out and meets on their terms.

- **The literature for young adults is fast-paced:** For the most part, teenagers despise and dismiss lengthy works as "extremely dull" unless they explore and connect with novel ideas and concepts. The 20-something genre usually relies on a limited cast of characters and a well-plotted story to keep up with the rapid-fire pace of most Y.A. novels. Popular speech/language patterns are strong and highly significant in Y.A.L., as is the free-flowing, spontaneous nature of the language.
- **Y.A.L. includes diverse genres and subjects:** Many people refer to the genre as "fiction," but there is much more to it than that. Almost every genre of writing is now designed with the adolescent and pre-adolescent reader in mind. Like adults, teenagers have a wide range of interests and concerns, and they enjoy reading about them in several literary forms. Young adult authors should talk about different cultures and practices. Stories of other people's lives enthrall teenagers. As a result, adolescents can thoroughly immerse themselves in expanding their learning and cognitive abilities. Indeed, adolescence is a fruitful period for learning about oneself and the world around one.
- **Y.A.L. books are optimistic, and characters make noteworthy achievements:** On the other hand, teenagers find the idea of an adolescent protagonist who appears to know things that adults don't very appealing. Teenagers are drawn to the idea of succeeding according to their standards and in a manner that is uniquely their own. There's little doubt that young adult literature is full of tales of growth and advancement. This topic has been extensively researched in the academic literature of this type. In most stories, the protagonist's innocence is

eroded as he or she grows older. They may feel the effects of this transition for the rest of their lives.

- **Teenage novels address real emotions and feelings:** At this time in their lives, when their hormones are running wild, teens are especially interested in emotions, and they want to see those emotions accurately and authentically portrayed in the novels they read. It's common for these works to deal with similar emotional issues, such as acquiring mature social skills, establishing adult emotional experiences, developing a separate philosophy, and so on. Teenagers can often work through their anxieties and emotional troubles by observing the development of a fictional character who has similar feelings.

Adolescence:

It's generally agreed that adolescence lasts for about a decade, starting at twelve or thirteen and concluding in the late teens or the early twenties. "It is unclear where the story begins or where it goes from there. It is widely accepted that puberty, which culminates in sexual maturity or fertility, begins throughout adolescent " (Papalia 330). Western societies considered children to be adults after reaching physical maturity or beginning a practical apprenticeship. Maturation takes more time and has a fuzzier definition in today's society. As complex societies necessitate more time for education and training before a young person can take on adult responsibilities, adolescents are reaching puberty earlier and entering the workforce later than in the past. An individual's adolescence, particularly the years immediately following puberty, can be one of the most trying times of their lives. It allows for the development of confidence, self-esteem, and interpersonal skills. However, there are considerable risks associated with it. Some young people cannot cope with so many changes at once and may require aid in overcoming the obstacles along the way because of a lack of guidance and counseling from their parents or professors. About one-fifth of adolescents will have substantial challenges during their adolescent years, whereas the other four-fifths are more likely to

have enjoyable and fruitful adulthood (330). These concerns include the possibility of pregnancy and parenting at an early age, fewer job opportunities, and a higher likelihood of fatal accidents, homicides, and suicide.

Puberty:

Changes in height and weight (second only to those experienced during infancy), body proportions, and sexual maturity all occur during puberty, marking the end of childhood. These significant alterations to the body occur throughout a long and intricate developmental process that begins before birth and lasts until adulthood. Pituitary development occurs when the brain's sex organs are told to enhance hormone production by the pituitary gland. Genetic, health, and environmental factors have a role in determining exactly when this happens. Reaching critical weight levels may be connected with this. Oestrogen production by the ovaries increases rapidly in females, promoting the growth of the female genital system and the development of the breasts. Male pattern hair development is stimulated by the androgens produced by the testes, particularly testosterone. Researchers say that increasing emotionality and moodiness during early adolescence can be attributed to hormonal changes "since hormones are connected to aggression in boys and aggression and sadness in girls" (332). On the other hand, social factors might coexist with or even outweigh hormonal ones. Even if there is an association between hormonal balance and sexual activity, teenagers may commence sexual behavior depending on what their friends do rather than on what their glands produce" (332).

Psychological Effects of Early and Late Maturation:

For many adolescents, it is a struggle to balance their want to express their individuality with their overwhelming desire to be just like their peers. If a child's sexual maturation occurs much earlier or later than average, or for any other reason, it may worry their parents. Males and females experience different early and late maturation effects, which are less visible. Compared to

their late-maturing counterparts, early-maturing males are described as being calmer, less impulsive, and more well-liked by their peers. Various studies have found that they are more worried about being accepted, conservative, and limited by norms and traditions. In late adolescence and adulthood, "some data indicates that early maturers retain a cognitive performance advantage" (Papalia 336). Those who mature at a slower rate tend to be more self-reliant, aggressive, and worried. They also tend to rebel against their parents and have lower self-esteem. (336). Girls despise early maturity; they're glad when their pals' maturation dates are similar to theirs. "Early-developing girls tend to be less sociable, expressive, and poised; more withdrawn and shy, and more pessimistic about menarche," according to the author (336). When a young woman's "new curviness defies cultural standards that connect beauty with thinness," she may feel less beautiful (337). If she thinks she's "changing for the worse, not the better," she gets upset (337). When "adolescents are much more or less developed than their peers; when they do not regard the changes as positive; and when many stressful events occur at around the same time," the impacts of early or late maturation are likely to be unfavorable (337).

Aspects of Cognitive Maturation:

Adolescence can be dangerous, but most teenagers emerge with healthy bodies and a positive outlook on life. They've also been able to retain their cognitive development. Apart from their outward appearance, adolescents have a distinct mentality that differs greatly from younger children. They can think more abstractly, make more nuanced moral judgments, and plan for the future with greater realism. The ability to ask "what if..." questions distinguish the adolescent mind from younger children. There is evidence that a significant portion of childhood may be devoted to attempting to make sense of the world around you. As they grow older, they begin to know what the future holds. At this point in adolescence, teenagers begin to develop the ability to think abstractly. An individual's first experience with altering (or working on) data occurs around twelve. When working with these individuals, imagination,

testing, and theory-building are all within their grasp. It's during adolescence that they evolve into "people who can solve tough challenges, make moral judgments, and imagine ideal communities." Psychotherapist David Elkind" (348) highlighted common behaviors and attitudes that may emerge from young people's lack of experience with abstract cognition based on his therapy work with teens."

- ***Finding fault with authority figures:*** Adolescents throughout this stage recognize that the grownups they formerly revered have flaws and do not always follow their own rules and agreements. Adolescents frequently observe this and make it abundantly known to adults.
- ***Argumentativeness:*** Young adults frequently become contentious because they seek to employ their newly acquired abilities and examine every scenario from their perspective. Adolescents may become contentious due to their divergent perspectives.
- ***Indecisiveness:*** Teenagers have difficulty making simple decisions, as they are becoming more aware of the variety of options available in life. The tendency to examine each alternative carefully before making a perfect choice can make people indecisive at times.
- ***Apparent hypocrisy:*** Teenagers frequently have lofty ambitions for themselves but cannot live up to them later in life because they frequently do not understand the distinction between creating an ideal and living up to it.
- ***Self-consciousness:*** Young adults are highly self-conscious about their appearances and frequently put themselves in the shoes of others and consider what they are thinking. On the other hand, they have difficulty distinguishing what interests them from what may interest someone else. Teenagers' heightened self-consciousness is mostly due to an imagined/non-existent audience and an anticipated "watcher" who they believe is just as concerned about their thoughts or actions.
- ***Assumption of invulnerability:*** According to psychologist David Elkind, the term "personal fable" refers to teenagers' idea that they are

unique, their experiences are unique, and they are not bound by the norms that control the rest of the world. "This egocentrism manifests itself during early adolescence and underpins a great deal of dangerous, self-destructive behavior" (352). Adolescents who develop an invulnerability complex may experiment with dangerous behaviors, putting themselves and those around them in danger.

Relationships with Family, Peers, and Society:

Adolescence has been described as a time of adolescent rebellion marked by emotional upheaval, family discord, alienation from adult society, and hostility toward adult values. Adolescence isn't usually connected with major emotional shifts, although the moods of boys and girls tend to worsen as they become older. Even though adolescents frequently defy parental authority, this transition does not typically lead to a major family dispute or a "generation gap"—a dramatic difference between parental or social standards. Peers with whom adolescents identify and feel comfortable play a crucial role in their free time. They may act as if most other teenagers share their views, but this is not necessarily the case. As a result, "most teens' basic values stay more aligned with those of their parents than is widely recognized" (382).

The question of "how much" or "how soon" is frequently the source of contention between adolescents and their parents. Contrary to popular belief, the frequency and intensity of family strife increases in adolescence, stabilize during the middle years, and finally falls in the late years. Early adolescence may be a time of increased conflict because of the stresses of puberty and the desire to assert one's individuality. Puberty's calmer climate may reflect a shift in the power balance between parents and children brought on by the seismic shifts of adolescence. Because mothers have spent more time with their children and may feel more torn about letting go of that connection, fathers, and mothers are more likely to experience conflict. As children approach adolescence, they may develop a yearning to be treated more like adults if their

parents are too harsh or overbearing. When parents cannot provide this requirement, their children may reject parental influence and seek support and approval from their peers at any cost.

Sibling ties go away when teenagers grow apart from their families and spend more time with their peers, leaving them with little time or desire to cultivate them. Despite this, they still have a strong bond of affection and admiration for their brothers and sisters. Eldest siblings have less influence on younger siblings, have fewer arguments with them, and don't desire their companionship as much as younger siblings do.

Peer pressure to behave in ways that parents may find repulsive is a major source of emotional support for adolescents going through the arduous process of adolescence (385). Adolescence is the most intense phase in a person's life when making and keeping close friends. In early adolescence, friends grow closer and more supportive of one another. Teenage friends are more loyal, less competitive, and more generous than their younger counterparts. In addition, adolescence is a time of increasing intimacy, which is linked to better psychological adjustment and social competence. They are less likely to be hostile, anxious, or depressed, and they do better academically when they have close pals. As a result, they tend to form close friendships with people who are like themselves" (385). Friends tend to be of the same ethnicity and social status as their peers.

Parents worry about their children 'falling into the wrong crowd' because of the impact of their peers. Adolescents who take drugs, drop out of school, or engage in other criminal behavior often cite the influence of their peers as a major factor in their decisions. In most cases, I do these things with close friends. The antisocial behavior of some youths is intermittent or isolated. A subcategory of chronic offenders is those who regularly engage in various antisocial behaviors, such as stealing, starting fires, breaking into houses or cars, destroying property, physical violence, frequent fights, and rape. Most

delinquents don't turn into criminals; many who aren't re-offenders just grow out of their 'wild oats,'" says the author (391). Contrary to popular belief, juvenile criminality peaks around the age of fifteen and declines, unlike the prevalence of drinking and promiscuity that increases with age. A chronically antisocial way of life is more likely to be adopted by low-income teens who lack good alternatives than it is by middle- and high-income teens "experimenting with and abandoning problematic behaviors" (391). "concentrated in destitute, overcrowded metropolitan regions with bad housing, high unemployment rates, and predominantly minority populations" delinquency and crime" (391).

Parents can protect their children from poor peer influence even if they are pressured to engage in antisocial behavior by their peers. Teens are fortunate in that the vast majority of them escape major misbehaviors. It is possible and desirable to assist those who display harmful behavior. Love, advice, and support can help adolescents avoid hazards, cultivate their abilities, and explore their possibilities as they approach adulthood.

1.1 Beginnings of Y

.A.L.:

Up to the present day, Young Adult fiction may be traced back to its roots. In their book, *Literature for Today's Young Adults*, Nilsen and Donelson shed light on this literary style. They claim that early nineteenth-century children's and adolescent literature "was primarily religious, pious, and serious, yet also hinted at the promise of people enjoying a meaningful existence on earth" and "was similar in its subject content" (41). Alcott and Alger, according to Nilsen and Donnelson, had attained national recognition by the turn of the twentieth century. Both Horatio Alger, Jr., and Louisa May Alcott were notable authors. "It was Alcott's mission to promote the ideals of family life. Alger wrote about broken families in his works. The novels of Louisa May Alcott were often

blunt, but they were always honest. Although Alger's writings were romantic, Oliver Optic was the most popular young adult author at the time." (41).

1900–1940: From the Safety of Romance to the Beginning of Realism:

According to Nilsen and Donnelson, few pupils in American high schools read young adult literature during this period, and these students were continuously under great pressure to educate themselves seriously in preparation for higher education. "As far as I was concerned, recreational reading was a waste of time and possibly even evil. Despite this, young people have discovered and are reading literature — largely fiction — for fun " (50). When it came to young adult literature, publishers had an enormous impact on readers' choices. Literary Syndicate classics like Tom Swift, Nancy Drew, the Hardy Boys, Baseball Joe, and Ruth Fielding were among the most popular choices for young readers," he says (51).

Librarians of this era had a significant influence on the reading populace, particularly young adults. Additionally, Nilsen and Donnelson note that "by 1900, some librarians were assisting young adults in locating a variety of materials they enjoyed; nevertheless, this was rarely the case with English professors" (52). who had the arduous task of preparing adolescents for college admission examinations? This increased demand for Shakespeare and Milton classics, highly acclaimed and recommended by English teachers for their young adult students.

The Coming of the “Junior” or “Juvenile” Novel:

Even though numerous works had been created and widely read by young adults for years, the term junior or juvenile literature was first applied in 1933 to Rose Wilder Lane's *Let the Hurricane Roar*," Nilsen and Donnelson write (58). The quality of pre-adolescent literature improved dramatically in the mid-twentieth century. The Stratemeyer Syndicate's most popular titles, such as Nancy Drew, the Hardy Boys, and the new Tom Swift, Jr., were the only ones

to survive this age. As readers' tastes evolved and a paper shortage hit publishing firms during World War II, serial novels lost a lot of their luster. Adolescence was celebrated in the place of the Series volumes, with a focus on high school life and teen romance. Despite their similarity, these books were hugely popular with children. "Only one or two characters were fully fleshed out in most stories; the rest were either stock figures or stereotypes. White, middle-class ideas and morality were the focus of the bulk of novels " (58). Rather than dealing with "uncomfortable" issues, these books opted for the more typical, 'Happily-ever-after' conclusion. "Readers and writers were aware of taboos, even though they were not legislated. Obscenity, vulgarity, suicide, sexuality, sensuality, homosexuality, and protests against anything significant were all forbidden topics of conversation " (58).

1.2 Beginnings of Y.A.L. in Indian Literature:

Even at the dawn of the twenty-first century, few people had heard of Young Adult Literature. Adolescents who read in English had to make a huge transition from children's literature to adult literature because of the many well-known Indian authors who wrote in their native languages, such as Tagore, Premchand, and Bandopadhyay. A sub-genre of children's literature called Young Adult Literature is not prominent enough to be included in the canon of Indian literature. A genre that has only recently begun to gain the critical attention and consideration it merits, Young Adult Literature (Y.A.L.) is an often-overlooked, rejected, and underrated branch of literature.

As a prominent Bengali/Indian author, Bandopadhyay's Chander Pahar/Moon Mountain deserves particular notice for its gorgeous and distinctive contribution to this form of writing. Chander Pahar (1938), Mariner Danka Baje (1940), Mismider Kabach (1942), and Heera Maanik Jwale (1943) are among Bandopadhyay's notable works for teenagers (1946). A teen adventure novel, Sundarbane Shaat Batshor (1952), was published after the author's death. The pleasure of reading and the well-being of young people's literature

were important concerns for Bandopadhyay when he began writing for young adults. These works included *Pather Panchali* *Drishti* *Pradeep* and *Debjani* and *Aranyak* versions for the young adult market. As a result, on the other hand, Chander Pahar was unmoved by Bibuthibhushan's success as a young adult author. Shankar's exploits as a young protagonist traversing the African region's surroundings are described in this story in remarkably accurate and visceral detail. There is a strong longing for the strange and unknown in young adult fiction, as well as a strong desire for adventure and regions beyond the horizon. These features perpetuate the story.

The foundational short story "Unwanted" by Rabindranath Tagore was written with teenagers in mind. In this tale, Nikita, a shipwrecked orphan, is brought together by fate with Sharat and Kiranmayi, members of a wealthy family. As a result of Kiranmayi's commitment, he receives a lot of affection and comfort. That's not what happens; instead, it's more like a nightmare for the young man who finds himself at the end of his newly discovered life. It becomes more difficult for Nilkanta to trust anyone. Nikita has to deal with both the physical and mental changes that come with growing up and becoming an adult at the same time.

An anthology of ten short stories for teens by Munshi Premchand, *Kishor Sahitya Mala*, is available on Amazon. As written simply and transparently, it highlights the transitory and critical stage of adolescence, along with the daily turmoil that teenagers experience.

Malgudi Days by R K Narayan, Ruskin Bond's stories, and the *Amar Chitra Katha* series were all regarded as pivotal in creating and expanding Indian teenage fiction at one point in its development and spread. That was in the 1970s and 1980s, before the literary wave and publishing boom in Indian English fiction (I.E., fiction) the 1970s and 1980s. Ruskin Bond's first novel, *The Room on the Roof*, tells the story of Rusty, a sixteen-year-old high school student. Having been orphaned, he has taken up residence with a guardian.

Rusty decided to run away one day because he was fed up with his guardian's harsh rules and rude behavior. In the end, he learns that life isn't always fair and that he has a lot of work to do to get through the difficulties. Ruskin Bond displays a plain and effortless writing style and spontaneity that captivates readers from beginning to end in his debut work.

English novelist Graham Greene assisted in the publication of *Swami and Friends* (1935). As a child nears the end of a pleasant childhood and is confronted with the serious responsibilities of adolescence, the story recalls the small confusions, dislocations, and naive pranks. Swami's infancy and early adulthood are depicted in the story, which takes place in rural southern India. Readers are treated to an autobiographical tale of Narayan's youth and a thorough picture of schoolboys' thoughts, feelings, and actions because the work is based on Narayan's own experiences. Among the novel's many notable features are Narayan's in-depth knowledge of child psychology and his vivid and accurate depiction of adolescent schoolboys' joyful and exuberant world.

1.3 Contemporary Indian English Y.A.L.:

Young Adult or adolescent literature, intended for adolescent readers between the ages of 14 and 21, has recently emerged in the subcontinent. Chick-lit, graphic novels, mystery fiction, pulp fiction, college fiction, and most recently, 'Young Adult literature,' or 'Y.A. fiction,' have all emerged in Indian fiction written in English after the 1990s. However, in India, the genre of Y.A. literature is still in its early stages and has yet to establish itself in the established literary canons of the country. Several notable studies have been published in the Western world during the 1990s that demonstrate how Y.A. fiction can be used in schools and established curriculum to teach social studies, literature, and history and instill fundamental values.

Young adult fiction is a relatively new phenomenon in the West, and most of what we know about it is gleaned through book reviews and news articles here in India. The origins of this genre in India are difficult to trace back to a certain

period. Anecdotal evidence can shed light on the origins, but a comprehensive study has yet to emerge. Indian publishers such as Children's Book Trust and National Book Trust were pioneers in publishing young adult fiction, according to a brief appraisal of Y.A. fiction published on sify.com. However, it wasn't until mainstream English publishers adopted young adult novels with enthusiasm that the 'young adults' area became famous. The 'Harry Potter and 'Twilight' books are commonly thought to have impacted contemporary Indian teen literature. Dailybhaskar.com has a story titled: "Books for Teens and Tweens in India Make a New Beginning "The 'Twilight' vampire romance series found its way into Indian bookshops in 2007, much to the delight of young teenage urban readers, and the genre of contemporary young Adult took off. Several Indian publishers and authors are considering creating domestic (desi) versions of these new forms of fantasy adventures in light of the overwhelmingly positive response from the young adult audience.

India's young adult literature has much in common with its Western counterparts in form and style, but it differs greatly in subject matter and overall content. As a general rule, young adult literature in the Western world appears to cover a wide range of topics, including personal issues such as career choices, negotiating parental expectations and relationships with siblings and sexuality; more intense issues such as death and dying; drugs and alcohol; spousal and child abuse, and so on.

Even though Indian adolescent fiction remains in its infancy and has not yet matured, the country's young adult readers are familiar with the genre. As a result of an ongoing influx of Western teen thrillers into Japan in the 1970s, many readers and publishers think a fertile sociocultural milieu was already in place in metropolitan areas for this new genre. As a result of Indian young adult literature, publishers have effectively shifted this readership segment toward indigenous authors who give desi Harry Potters and Edwards based on the stories of Ravana, Krishna, and Kansas. Swayamvara: The Return of Ravana by David Hair, The Slayer of Kamsa by Ashok Banker, and On the

Yeti's Trail by Shoba Naidu all have a decidedly Indian feel. In these works, the tendency of Indian English fiction to exoticize the mythological past and return to epic themes and heroes is clear. However, it's important to note that this doesn't mean that Y.A. fiction is limited to stories about fantasy adventures. The novel *Real Men Don't Pick Peonies*, about a Himalayan journey, and the novella *Skunk Girl*, on the sorrow of growing up in an open world, are both ground-breaking works. 'Battle for 19' by Ranjit Lal illustrates the behavior of metropolitan teenagers in crisis conditions.

Adolescence is widely recognized as a transitory and life-forming stage, and several contemporary Y.A.L. titles are quite appropriately described as "Coming of Age" books in which the protagonist makes significant discoveries, develops the ability to make independent choices, overcomes pressing issues without adult assistance, and confidently discerns his or her inner strengths and weaknesses. In this time of life, teenagers confront various obstacles, including acquiring a knowledge of one's developing sexuality, coping with peer pressure, dealing with tragedy, calamity, and terrifying events, and learning life skills. These and other concerns are also addressed in contemporary Indian English young adult literature. Deepa Agarwal, Paro Anand, Ramendra Kumar, and RanjitLal are just a few literary geniuses who have written teenage fiction with similar themes. A secure place for young readers to investigate tough and uncomfortable issues and define their place in life is provided by these authors and the opportunity to understand that every one of us has the power to make a difference in the world.

Paro Anand is a prolific and fearless author of books for children, teens, and adolescent girls. Among her works are plays, short stories, novelettes, and novels. " The editor of numerous anthologies, Anand has also penned numerous articles on Indian children's literature. Some of India's most respected literary organizations for children, like the National Center for Children's Literature and the National Book Trust India, have been under her leadership. As a literature professor, Paro Anand has worked in rural India,

establishing libraries and reading groups. The World's Longest Newspaper (850 meters in length), published in eleven Indian states and thirteen distinct languages, now bears her name as a world record. The initiative's goal was to empower young people by helping them create their books and offer a voice to poor children who lack a platform to demonstrate their writing ability. The Russian Center for Science and Culture honored children's literature author Paro Anand. Dr. A.P.J. Abdul Kalam, India's President, honored her for her 2007 writings on Republic Day. Anand has also represented India in conferences in the United Kingdom and France. Performer: She has performed her stories worldwide and is well-known as a performance storyteller in India, Britain, France, and Switzerland. She oversees the Literature in Action program dedicated to helping children and adolescents grow holistically by utilizing tales. Anand also took part in an Indo-Swedish workshop and wrote a book with a Swedish author for special needs teenagers. As a resource for the Rajiv Gandhi Foundation, she has also worked with Kashmiri youngsters who have been affected by terrorist and separatist violence. A book she authored based on her own experiences with these teenagers was *No Guns at My Son's Funeral*. Aside from receiving high praise from critics, the book was also nominated for the 2006 I.B.B.Y. Honor List, recognizing the finest Indian Y.A. novel. A film adaptation of the book is in the works and a Spanish and German translation. The story revolves around a young terrorist trapped by a slew of evil influences. Continuing the story of a terrorist's son trying to carve out an identity for himself and provide for his family, *Weed* is a follow-up novel set in the same region of Kashmir. *I Am Not Butter Chicken*, and *Wild Child and Other Stories* are two of Anand's other significant works for young adults.

She has written more than 50 books for children and young people, including mysteries and thrillers, regular life stories and picture books, and retellings of folk traditions. She has also contributed to textbooks. As well as writing for children's magazines and websites, Agarwal has also contributed and edited anthologies for both children and adults alike. Many of Agarwal's works, including Korean, Japanese, and Chinese translations and the majority of

Indian languages, have been translated. A historical adventure novel with autobiographical elements, *Caravan to Tibet*, was published by Puffin/Penguin Books, a translation of the Hindi classic *Chandrakanta*, and a biography of Rani Lakshmibai, also published by Puffin Books. *Mango Birds* and *A Real Giraffe* are two of her books, both published by the National Book Trust, and *How to Get Your Child to Read and Write Right*, a handbook on creative writing is another. Five of her works have been featured in the White Raven Catalogue of recommended books by the International Youth Library. She has won many awards in the Children's Book Trust Writers Competitions. Her picture book *Ashok's New Friends* won the N.C.E.R.T. National Children's Literature Award in 1992-93. The White Raven Catalogue includes *Caravan to Tibet*, selected the best Indian book of 2008 by the I.B.B.Y. (International Board on Books for Young People). The Korean translation is also available. In addition, her story "Visitor's Hour," which was published in *Cicada* magazine in the United States of America and was a runner-up in the Society of Children's Book Writers and Illustrators' Magazine Merit awards, earned first prize in The Asian Age short story competition. Besides writing for adults, Deepa also translates her Hindi-language poetry and fiction into English. Critics have praised her two short story collections *If the Earth Should Move...* and *Do Not Weep Lonely Mirror*. For Scholastic India and the National Book Trust, Deepa Agarwal serves as a resource for creative writing and storytelling workshops in schools. Habitat Children's Book Forum was founded by her and aimed to bring children and books together.

Satire, poetry, and children's and young adult fiction are all genres Ramendra Kumar dabbles. In 1997, Ramendra published his first children's book, a critical and commercial success. The National Book Trust, Children's Book Trust, Penguin, and Rupa & Co. have published his work since then. *Chicken soup for the soul* is a compilation of his short stories that have been widely read. Many newspapers and magazines in India and overseas, including Chinese, Japanese, Mongolian, Sinhala, French, and Portuguese, have published and evaluated Ramendra's writings. Ramendra's stories have found

their way into Norwegian ninth-grade curricula, while another was adapted into the Japanese storytelling form of Kamishibai. *Now or Never*, a young adult novel, and *Paplu the Giant*, a read-aloud book for children, have been recommended by India's Central Board of Secondary Education for extra reading (C.B.S.E.). It is estimated that Ramendra has won twenty-six national awards for children's book authors in contests. A paper on his research was also presented in Copenhagen, Denmark, at the I.B.B.Y. World Congress in 2008.

They also show a wide range of Indian characters, including schoolteachers and parents, soldiers, grocers, and friends of the bully at the school and members of the rural Indian community. An Indian population in the city is depicted in ambiguous relationships, secret partnerships, and covert missions, all while trying to strike a balance between the perceived security and the perceived insecurity of these conflict-ridden locales. These works carve out a unique vision of social behaviorism by emphasizing love, trust, and interdependence. Finding and analyzing such themes is crucial because it allows students and teachers to perceive the underlying human behavior and relationships in classroom discussions and literary texts more clearly and deeply. Readings like these can impact those with sensitive minds and are relevant to the current geopolitics of our turbulent times.

1.4 Research Problem and Hypotheses Statement:

The project aims to solve the following research problem: Could the selected Indian English Y.A.L. be included in the school curriculum for the eighth, ninth, and tenth grades? The study's motivation is the critical necessity to place adolescent learning and behavior at the center of all human inquiries. Another reason for examining Social Cognitivism in chosen Indian English Y.A.L. is to better understand how literature may connect with the contemporary teenage issue. Additionally, this study will highlight the fundamental characteristics of adolescents as indicated in the Y.A.L. in the Indian setting. Additionally, the study could be justified by the necessity to examine the full range of teenage

relationships via the lens of literature. *Paro No Guns at My Son's Funeral* by Anand and its sequel *Weed* depicts the predicament of a young Kashmiri youngster who is attracted to terrorism. *Caravan to Tibet* by Deepa Agarwal is about a teenager's maturation through a risky journey. *Ranjit Lal's Battle for 19* depicts the reactions of metropolitan young adults when confronted with violence. On the other side, Ramendra Kumar's *Now or Never* is a rare foray into the world of sports, in which the author tackles the topic of match-fixing. With its theme of Social Cognitivism, the proposed research is critical since it intends to define the characters' 'Coming of Age' experiences.

The research carefully evaluates the following theories while examining the selected Indian English Y.A.L. These assumptions are tentative and will be confirmed or refuted following a comprehensive examination of the primary sources - the selected Indian English Y.A.L.

The Selected works present a vision of humanity informed by the adolescent's sense of responsibility for the environment and the planet.

These books can be viewed as an extension of Albert Bandura's Social Cognitive research because they address adolescent learning and behavior patterns.

These works honor childhood innocence, humanism, and morality, which are hallmarks of teenage literature.

Additionally, these works might be viewed as the author's expression of concern for social and psychological difficulties such as interpersonal conflict, social instability, parental and peer group pressures, and self-worth and identity.

The selected works might be viewed as records of human behavior reimagined and modified in terms of a healthy human-environment relationship.

1.5 Research Objectives:

The suggested research aims to accomplish several primary and secondary objectives. One of the primary goals is to examine selected works of Indian English Y.A.L. through the lens of Social Cognitivism to better understand the relationship between young adults and their behavior patterns. Additionally, the study will demonstrate how the authors incorporate an Indian perspective on the teenage self and their surroundings into their works. Additionally, it will attempt to demonstrate how a psychological search for identity intersects with a grasp of wider themes such as morality, humanity, and collaboration. Eventually, the study will concentrate on Indian rural and urban culture as reflected in these works. It will also demonstrate how the protagonists' excursions and adventures instill a sense of community pride and belonging.

Additionally, the study will analyze the ethical difficulties raised by the selected works. The planned study would examine how the young adult characters reinvent their identities and undergo transformation. The study's secondary purpose would be to see whether the research has any validity for young people changing their behavioral patterns.

At this point, it is critical to emphasize the importance of employing a psychological approach while analyzing and evaluating literary materials. A literary text depicts human behavior, and psychological theories provide the most suitable lens for analyzing these writings, their characters, and their effects.

The psychological method is distinct from other forms of criticism in that it bases its interpretation of a text on psychological notions. Literary criticism gains a scientific dimension by connecting the psychological and literary worlds. While psychoanalysis concentrated on the author and why they wrote what they did, the cognitive analysis focuses on the reader and how their mind works when they read literature. This perspective explains why humans identify particular attitudes with particular circumstances. The procedure is

scientific, and the reader gains a better appreciation for the intellectual depth of the work (George).

1.6 Operational Definition of Terms and Concepts:

The term "social cognitive theory" refers to a psychological model of behavior developed primarily through the work of social psychologist Albert Bandura. Created with a strong emphasis on social behavior acquisition, S.C.T. continues to emphasize the idea that learning occurs in a social environment and that much of what is learned is acquired through observation. S.C.T. has been widely applied to various aspects of human functioning, including professional selection, organizational behavior, athletics, and mental and physical health. Additionally, S.C.T. has been extensively employed by individuals interested in understanding classroom motivation, learning, and achievement.

S.C.T. is predicated on several fundamental assumptions about learning and behavior. One fundamental tenet of the theory is triadic reciprocal determinism, the belief that personal, behavioral, and environmental factors interact in a bidirectional, reciprocal fashion.

The following critical premise of Bandura's Social Cognitive Theory is that human beings have a strong capacity to affect and influence their behavior and the environment in which they inhabit. S.C.T.'s belief contradicts earlier behaviorist theories, which advocated a more severe type of environmental determinism. S.C.T. does not deny the importance of the environment in determining human behavior. Still, it does argue that people can also wield considerable influence over their behavioral consequences and the environment in general through the use of forethought self-reflection, and self-regulatory processes.

The third tenet of S.C.T. is that learning can occur without immediate behavioral changes, or more broadly, learning and demonstrating what has been learned are two different processes. One reason for this distinction is that

S.C.T. also assumes that learning entails the acquisition of new behaviors and the development of knowledge, cognitive abilities, concepts, abstract rules, values, and other cognitive processes. This unambiguous distinction between learning and behavior is a significant departure from the ideology promoted by behavioral theories, which described learning as a change in the form or frequency of behavior. In simpler terms, this suggests that pupils can acquire knowledge but will not display it until they are driven to do so.

Historical origins of S.C.T.:

For his tremendous contributions to social psychology, Albert Bandura has been widely recognized as one of the most distinguished psychologists of the contemporary period. Many behavioral studies have used his Social Cognitive Theory, which has been widely accepted. Albert Bandura, the author. When he began his work in the mid-20th century, the dominant perspective of human functioning, including classroom learning, was shaped by notable psychologists like B. F. Skinner, Clark Hull, Kenneth Spence, and Edward Tolman, all of whom were born in 1925. Researchers at Bandura's institute conducted a series of investigations into the social contexts of children's aggressive behavior during this period. Findings from these studies proved the importance of modeling for learning and the differentiation between the two. It is important to note that the learner's expectations of what will happen to them as a result of their actions are as important, according to these researchers. Thus, the findings of this systematic research contradicted core assumptions in behavioral models, such as that learning occurs through trial and error or that changes in behavior are primarily the consequence of one's activities. Consequently

Albert Bandura's behavioral theories gained a new dimension because of his contributions. Bandura's observational learning theory, which he called in the mid-1970s "observational learning theory," later became known as "Social Learning Theory" (1977). To better understand how people learn through seeing other people's behavior, the Social Learning Theory was developed.

During this period, new research was conducted on various aspects of the theory, including abstract modeling, language, and the acquisition of abstract concepts. Bandura and his colleagues' attention on the processes of goal formulation, self-efficacy, and self-regulation continued to influence S.C.T. in the years to come. According to Bandura's theories, people aren't passively formed by their environment, as Watson and Skinner believed. Instead, people are actively shaped by their surroundings. The concept of "reciprocal determinism" is one that Bandura uses to describe how he sees human evolution as a mutually reinforcing process between the individual, their actions, and their surroundings. Put another way: Bandura explains that the environment does not dictate; humans choose, build, and transform their surroundings.

Similarly, Bandura claims that biological influences on human behavior are indisputable but that cultural variables also affect human environments, saying that biology does not always reign supreme. Examples of human inventions that have had a significant impact on human habitats include aircraft, interior heating, and vaccines. In Bandura's view, a human-shaped environment influences biological evolution by altering the traits that increase a species' chances of survival. According to him, the people around us are influenced by the personal characteristics and future behaviors of those around us, just as those around us influence us. Skeptics of universal growth stages in human development include Bandura, Watson, and Skinner. Development, according to him, is influenced by the environment in which it occurs and can take many forms. That's not all; he also believes that growth is a progressive process that occurs throughout one's life as one learns. According to Bandura, children's cognitive abilities improve with age, and as a result, they are better able to remember and imitate a wider range of unfamiliar behaviors. If their educational experiences have been markedly different, he claims, children of the same age will be different.

To describe the mental processes that underlie learning, S.C.T. developed from information-processing models in psychology. Finally, Bandura noted in the preface of his 1986 treatise *Social Foundations of Thought and Action: A Social Cognitive Theory* that he was using the term "Social Cognitive Theory" rather than "social learning" to describe his framework to encompass these more motivational and cognitive processes. In this book, Bandura explores the philosophical and conceptual foundations of S.C.T. and assesses the empirical evidence for its most important components. S.C.T.'s rise to prominence can be traced back to this event. A lot of progress has been made since then, particularly in S.C.T., focusing on self-efficacy, self-regulation, and the role of the individual.

Core concepts within S

.C.T.:

S.C.T. synthesizes many disparate ideas, concepts, and sub-processes into a comprehensive framework for interpreting human behavior. Five of Albert Bandura's fundamental themes are outlined below.

Symbolism: Albert Bandura defines Symbolism as "the extraordinary aptitude for using symbols equips teenagers with a valuable tool for comprehending and managing their surroundings." Most environmental variables affect their behavior via cognitive processes" (9). He states that cognitive elements influence the ambient happenings that affect what will be perceived to a certain extent. "How they will be given meaning if they will have any lasting consequences, their emotional impact, and motivational power, and how the knowledge they transmit will be structured for future use" (9). Bandura argues that "adolescents process and transform fleeting experiences into conceptual frameworks of reality that serve as guidelines for judgment and behavior" through the use of verbal, imaginal, and other symbols. (9).

Vicarious Learning/Observational Learning/Modelling: McLoed states in his essay on Bandura's Social Learning Theory that since its conception, the Social Cognitive Theory has emphasized one essential premise: humans learn through observation. "This is often referred to as vicarious learning or modeling, as learning occurs as a result of observing the behavior and consequences of models in their natural environment" (McLoed). He continues by stating that while observational learning is heavily reliant on models, the criteria for serving as models cannot be specified in a nutshell. "Of course, live examples of a behavior or skill by a teacher or classmate exemplify modeling. Modeling can also take the shape of verbal or written descriptions, video or audio recordings" (McLoed), as well as other indirect forms. Additionally, distinctions exist between the many sorts of available models. McLeod continues, "Mastery models demonstrate proficiency when they demonstrate as skills, whereas coping models struggle, make mistakes, and eventually demonstrate competence." When a model verbalizes her thoughts while showing a cognitive process or talent, this is called abstract modeling (McLoed).

McLeod continues by stating that, by Bandura's Social Cognitive Theory, observational learning of novel behaviors or abilities is contingent on four interdependent processes, including attention, retention, production, and motivation. Attentional processes are critical because students must pay attention to a model and its pertinent behavioral traits to retain and learn. Retention refers to the processes involved in reducing and transforming what is viewed into a symbolic form that can be retained for future use. Production processes occur when pupils rely on their stored knowledge and strive to replicate what they have observed. Finally, motivational processes are critical for comprehending why children attempt new abilities and behaviors that they have observed. These previously described processes are influenced by various additional elements, including the learner's developmental stage, the model's characteristics, and the behavior to be replicated.

McLeod continues in his paper by stating that, in addition to new learning, modeling is critical for determining when and why previously taught behaviors are shown. Adolescents may exert control over some behaviors if they encounter a model who will likely face repercussions they wish to avoid. For instance, if a teacher expresses her displeasure with a student who has not completed a task, other students in the class may avoid behaving similarly to avoid a similar reaction. Similarly, teenagers may engage in behavior from which they previously abstained when they observe no negative repercussions associated with a model. For instance, pupils may exert self-control and finish assigned activities on time only until they observe others escaping without consequence.

Outcome Expectations/ Forethought Capability: Denler, Christopher Walters, et al., in their paper "Social Cognitive Theory," discuss how outcome expectations and the role of preparation are critical for people to perform certain behaviors while also reflecting on the repercussions of the behavior. When people anticipate beneficial events in the future, they first consider the consequences of their actions and then attempt to adjust their current behavior to reach the anticipated outcome.

Forethought and result expectations are significant in Social Cognitive theory because they influence the types of decisions people make, the actions they do, and the behaviors they avoid. Denver, Christopher Walter, et al. explain that "when the expected results are valued, the frequency of behavior increases, whereas behaviors linked with unfavorable or irrelevant outcomes are avoided." Setting goals is another critical aspect in S.C.T." (Denver). They define goals as "cognitive representations of expected, desired, or preferred outcomes" (Denver). Thus, goals demonstrate the critical nature of action, as proposed by S.C.T. It implies that people acquire new behaviors and use forethought to anticipate future occurrences, identify desirable outcomes, and launch plans of action appropriately.

Self-efficacy: Self-efficacy refers to an individual's belief in their ability to acquire or fulfill a specific task. Adolescents who have a high level of self-efficacy are more confident in their ability to succeed than those in the same age group who have a low level of self-efficacy. Self-efficacy is often regarded as an exceptionally valuable tool for analyzing teenagers' accomplishments and motivation about their academic performance. According to Denver, Christopher Walter et al., "higher levels of perceived self-efficacy have been connected with increased choice, persistence, and strategy effectiveness" (Denver). Social Cognitive Theory principles assert that "self-efficacy is considered as a consequence of people's past performances, the observation and verbal persuasion of others in the environment, and individuals' ongoing physiological state" (Denver). Albert Bandura emphasized the concept of human agency in his S.C.T., stating that people consciously exert cognitive control over themselves, their circumstances, and their lives. People can recognize their potential to create things from being infants. Individuals build a sense of self-efficacy through this process. It is the conviction that one may achieve desired results in a given area of life. Whether a person engages in an action such as dieting or studying for a test and whether that action is successful is highly dependent on the individual's perception of self-efficacy towards that behavior.

1.7 Review of Literature:

There has been so little study, and analysis of Indian English Y.A.L. suggests that it holds great promise as a source of information. The study of adolescent sexuality, gender identity, and identity formation has drawn scientists and critics from around the globe. Given previous Y.A.L. investigations, an assessment of the social cognitive capacities of a selected group may be considered unique. Journal journals like ALAN Review, Journal of Research on Libraries and Young Adults, Bookbird Children's Literature Association Quarterly, Lion and the Unicorn, and Project MUSE publish most of these studies as research articles. Among the topics covered

in these articles are sexuality, gender identification, and the creation of an individual's nationality, culture, and race.

One of the main points of Freud in Oz is that children's literature and psychoanalysis have interacted since Freud's first article was published. Kidd shows how psychoanalysis developed partly due to its meeting with children's literature, which is frequently used to communicate and exemplify its themes and approaches.

It was established by James W. Hannum and Dawn M. Dvorak. They studied 95 teenagers that a child's attachment to his or her mom was associated with lower levels of mental health problems and a higher likelihood of adjusting well to social situations. Conflict with the mother might lead to a breakdown in the relationship, leading to serious psychological distress. Relationships with mothers helped to moderate the link between the cause of conflict and psychological distress.

Using a sophisticated approach to child studies, David Kennedy asks how adults view children and how children perceive themselves in *Well of Being*. According to him, infancy's philosophy is part of personal philosophy and can be viewed as a sub-discipline. When Western metaphysics is criticized, it is also criticized for its white male hegemony in the philosophical tradition and its openness to "voices from the fringes," especially those of women and non-Western forms of knowledge. It's a look at what adults think they know about children, followed by a look at what it's like to be a kid. As a result of the relationship's polar structure, those adults who learn to recognize and serve the needs of children with more sensitivity and accuracy also learn to do so for one another.

A study by Chris Knoester, *Transitions in Young Adulthood and the Relationship Between Parent and Offspring*, looked at the importance of social integration for both parents and children. Research shows that children and their parents' well-being continue to influence each other as both generations get older. The study by Knoester used data from a national sample of married people and their offspring to evaluate the correlations between externalizing challenges in childhood and adult psychological well-being, social support, and the quality of intimate relationships.

Adults who have had a tough upbringing are more likely to have lower mental health, family support, and relationship quality. There is a correlation between childhood difficulties and the quality of adult relationships and childhood problems and parent-child connections, which have a reciprocal effect on the quality of teenage parent-child interactions. As a result of the study, parents can use good interactions with their children to avoid and ease their children's problems. To maintain similar behaviors as we grow older, we must build a connection between our acts as children and our current ones as adults. In addition, childhood patterns can predict conceptually similar adult behavior. Furthermore, according to Knoester, there is a link between behavioral problems in childhood and later-life substance abuse, low academic attainment, job insecurity, marital instability, and mental health problems.

In this study, Knoester points out that it's not clear to what extent childhood issues play a role in adult difficulties. Perhaps childhood issues and adult results are linked because of early family experiences. Effective intervention requires understanding the mechanisms that relate adversity in early life to negative adult outcomes. Knoester examined the link between childhood externalizing issues and adult well-being, social support, and relationship quality. The family environment and life-course-persistent perspectives are compared in terms of their expectations.

"Intergenerational family systems theory proposes that early familial experiences are a significant predictor of grownup results," says Chris Knoester. No matter how much or how little contact there is between members of one's family, the lessons learned there has an impact. Early family experiences may impact both children's challenges and their adult outcomes. As a result of poor parenting, children are more likely to have behavioral issues in childhood and lack the necessary self-esteem and social skills to succeed in adult life. Adequate parenting is often linked to characteristics such as the parent's educational level, stress level, and family size. Children's development is harmed by the conflict between parents, parent-child conflict, and financial hardship.

Author Barbara Tannert Tannert Smith claims that children's literature delegitimizes adolescents by perpetuating an ideology that redirects power away from adolescents and adults. This is most prominent in the young adult genre. Paradoxically, adolescent voices can never be authentically reproduced by adults, as Mike Cadden points out, since "the so-called adolescent voice is never completely authentic." "Who are young adult novels made for, what dreams do they fulfill, and what roles do their 'authentic' narrative voices serve?" asks Tannert when discussing the young adult genre. Popular young adult trauma fiction exacerbates this concern about authenticity by allowing the adolescent reader to identify with a suffering protagonist while also assuming the reader's concurrent coping ability, a strange duality of reader response that may constitute the disturbing transference of an adult desire onto an "innocent" expected to exhibit both vulnerability and strength, to reveal victimization while modeling recovery. Some academics now see it as inappropriate for adults to write trauma fiction for children in a broader sense. As Tannert points out, "childhood is an unusually strong venue for conceptualizing the omnipresent wounded subject," he questions whether our feeding young people chronic pain stories is not a displaced manifestation of a desire for adult reassurance. According to Smith, traumatized children are portrayed in such stories as "victims and saviors," and "her core values—her core identity—remain safe and relatively untouched by [the] historical event." Smith believes that the "dualistic portrayal" of the traumatized child in such fiction serves only to alleviate the anxieties of adults. The Adult (reader or writer) will eventually be reassured about the harm that trauma can impose on the 'innocent' child, regardless of how the youngster is shown as a victim or savior. "We expect children to recover from trauma—and to recover quickly," Smith writes, and "our narratives compel them to do so." This bothers Smith the most. According to this theory, adolescent protagonists' "healing" as part of the "coming of age" narrative is particularly relevant to the young adult novel. This new adolescent problem literature would be ethically compromised because it is written by adults who are no longer adolescents rather than by the fact that it is produced by teenagers who are no longer adolescents.

In *Female Adolescence in American Scientific Thought*, Crista De Luzio examines how scientific specialists viewed female adolescence in the nineteenth and early twentieth century. To better understand how adolescence became a contentious cultural category in the United States, she also looks at the process by which young femininity became a contentious cultural category in America. This provides insight into why the subject of female adolescents remains an ongoing social and cultural concern in the United States today.

According to Devika Rangachari in her book *Young Adult Literature in India*, the phrase "young adult writing" is problematic if it is defined as literature primarily concerned with familial and cultural themes. The lack of modern young adult fiction in India is due to a lack of cultural and traditional constraints.

"Despite several classic attempts to define, construct, and analyze distinct collections of literature, an honest and rational method to recognizing and acknowledging Y.A.L. has been absent." According to him, it is time to apply these theories to legitimize a place for young adult literature given the variety of Y.A. fiction, including religion, mythology, science, fantasy, and even terrorism.

There are two authors, Jojo Joy and Merin Simi Raj, who investigate why the literary establishment has failed to study and interpret Y.A. fiction in their book, I.E., *Fiction in the New Youth Age*. As much as they appreciate "new works," they say that, I.E., fiction as a whole does not, and likely cannot, engage the large young adult population that does not dwell in modern, secular, affluent urban areas.

Indian English Children's Literature: The Context of Salman Rushdie, Ruskin Bond, and Arup Kumar Dutta, by Rizia Begum Laskar, examines the challenges of Indian English Children's Literature as a distinct branch of literature in India. India's English language status and Western children's literature are intrinsically tied to the dispute. The publishing industry profoundly influences literature's trajectory. This literature has been resurrected by prominent authors like Rushdie, who focus on India's realization and contemplation. What these authors investigate in their

writings revolves around Indianness, and how this notion is woven into and emerges from their works is the focus of her analysis.

Literature Gap:

Several questions that arise from the review of the preceding material and must be addressed are as follows:

- What does it mean to be an Adolescent in India?
- What is the fundamental distinction between teenagers and adults?
- What are the implicit or unexplored preconceptions about Indian adolescents?
- What are the parallels and distinctions between the ways adolescents and adults perceive the world?

1.8 Research Methodology:

The researcher's observations, interpretations, and insights will all play an important role in this study's analytical research approach. The Social Cognitivism theory will evaluate the Indian English Y.A.L. selected works. Albert Bandura's writings will serve as the foundation for this project.

Indian English Y.A.L. is the primary source of evidence for the study work's central argument. Additional secondary sources for the research include journal papers and critical studies on young adult literature that will be cited. A survey, library resources, online resources, and access to psychology journals were used to acquire the data. J.S.T.O.R. and Pro-Quest electronic data repositories would also be available. Data would also be gathered by paying a visit to the American Library.

Analyses of the responses of 300 adolescents would be used to verify the secondary goal. The survey responses will be analyzed to see if the selected texts effectively motivate people to change their behavior. Reading assignments for students in grades 7 through 9 would include a questionnaire in which they would

answer questions about various works. An appropriate statistical test would be run on the response to verify the hypothesis.

1.9 Scope and Limitations of the Study:

The planned research would analyze a sample of Indian English Y.A.L., resulting in a sizable corpus of the primary source material. Additionally, it incorporates broader scholarly concerns, such as the social analytical reasoning of young adult literature. Additionally, the study attempts to demonstrate how the selected works depict the Adolescent period, which focuses on Indian society and culture. The study examines the young Adult's self-, motivation-, morale-, and learning perceptions. Such research would be interdisciplinary, spanning fields such as fiction, culture, society, and psychology.

One of the study's shortcomings is its narrow focus on selected Indian English Y.A.L. and the potential for generalization. Second, the works chosen do not encompass the full range of Indian English. Thirdly, they can be interpreted via the lens of New Historicism, Reader Response Theory, or Gender Theory. Because these methodologies are not significant in the suggested research design, they are omitted.

1.10 Scheme of Chapters:

Chapter One: Introduction

This chapter establishes a theoretical foundation for analyzing chosen works of Indian English Young Adult Literature. This framework was constructed using Social Identity Theory and Social Cognitive Research. Additionally, this chapter defines and illustrates operational terms such as Social Cognitive Theory, Symbolism, Observational Learning/Modeling, Vicarious Capability, Forethought Capability, and Self-Efficacy. These concepts have been theorized about Indian culture. Additionally, the chapter places the selected works within the context of Indian Y.A. fiction.

Additionally, this chapter contains a Review of Literature on the Indian English Y.A.L. that is currently available. Globally, scholars and critics have devoted considerable attention to teenage themes such as sexuality, gender identity, and identity formation. A social cognition study of selected texts could be regarded as a novel in the context of existing Y.A.L. studies. The majority of the studies are published as research articles in journals such as the ALAN Review, the Journal of Research on Libraries and Young Adults, Bookbird, the Children's Literature Association Quarterly, Lion and the Unicorn, and Project MUSE. These articles have been thoroughly researched to obtain in-depth expertise and information. Additionally, this chapter discusses the rules and norms established by N.C.E.R.T. for teenage education in the country.

Chapter Two: Symbolism Capability

This chapter evaluates selected texts based on their Symbolism capacities, including Past Rumination and Phobic Thinking, Fantasy, Guided Learning, and Cognitive Bias. Adolescence is a formative stage of life that brings forth several unpleasant events and a great deal of confusion. The majority of these issues are readily apparent in adolescents' interactions with their environment and behavior. While some teens suffer from extreme stress and anxiety, others are relatively unaffected. Teenagers who are prone to high stress have been seen to ruminate about the past and/or develop phobias. Not only are the harmful repercussions of such rumination and phobic thinking readily apparent in their behavior, but they also have a significant impact on their environment. Adolescents predisposed to such anxiety and depressive disorders are viewed as becoming anxious and agitated adults. These four facets illuminate the solutions to teenagers' behavioral difficulties or deficiencies. The selected texts were analyzed using these social-cognitive techniques to determine how these capacities affect adolescents' potential and psychosocial behavior.

Chapter Three: Vicarious Capability

This chapter evaluates selected texts using the Observational/Modeling and Vicarious Affective Learning scales. Another notable human feature that Social Cognitive Theory emphasizes heavily is the capacity for vicarious learning. Historically, psychological theories have placed a high premium on learning through the consequences of one's choices and behavior. If knowledge and abilities had to be gained solely through direct experience during this formative stage of adolescence, the process of cognitive and social growth would be significantly delayed and constrained while also being highly tiring and hazardous. The texts were analyzed to demonstrate how vicarious learning can have various psychological consequences on adolescents by encouraging the acquisition of new competencies, behavioral patterns, traits, values, and emotional dispositions.

Chapter Four: Forethought Capability and Self-Efficacy

This chapter examines the distinguishing human attribute of forethought and self-efficacy in adolescents. Because most human behavior is choice, it is considered to be governed by foresight. The study investigates how teenagers anticipate the possible implications of their future behaviors, set desirable goals for themselves, and develop a plan of action that will likely result in desired outcomes. Additionally, it examines how young adults encourage themselves and plan and anticipate their activities. Additionally, this chapter examines how self-efficacy and self-regulation significantly influence teenage behavior. It investigates how adolescents decide what to do and how they evaluate their capabilities. Additionally, it demonstrates how, when adolescents gain freedom, dangerous behavior is not uncommon. Additionally, the chapter discusses how teenagers develop a feeling of self-efficacy through learning how to deal effectively with potentially challenging situations.

Chapter Five: Empirical Study, Findings and Conclusion

This chapter offers an empirical examination of a sample of young adults. The responses obtained by the survey approach were analyzed to determine the

relevance and utility of the selected texts as a motivational tool for changing adolescent behavior. Two hundred ninety-three students from classes eight, nine, and ten across three schools and four boards in Thane city were polled, and their responses were collected via a questionnaire. To test the hypothesis, the replies were statistically analyzed using statistical methods. Additionally, this chapter derives conclusions and findings from the preceding chapters' talks and the empirical investigation. It sheds light on teenage behavior patterns using a social cognitive approach and discusses the study's relevance in other linked domains.

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CHAPTER 2

SYMBOLISING CAPACITY

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Through the lens of symbolism, this chapter examines selected texts by Paro Anand, Deepa Agarwal, and Ramendra Kumar. The texts were analysed using the four facets of symbolism throughout the study. Specifically, ruminating on the past and phobic thinking, as well as fantasy, guided learning, and cognitive bias. Adolescence is seen as a critical stage of life characterised by numerous emotional battles, which are obvious in teenagers' discussions and relationships with others as well as in their own behaviour. These four facets illuminate the solutions to teenagers' behavioural difficulties or deficiencies.

The selected Indian English YAL writers whose works are being examined choose subjects from ordinary life for their works. Adolescents are depicted realistically and are recognised to exhibit normal adolescent characteristics such as despair, anger, hero worship, daydreaming, and resisting authority, among others. The characters are likeable and have their own triumphs and setbacks. They develop an ability to adapt to their social environment and become conscious of the decisions they make.

The selected writers, Paro Anand, Deepa Agarwal, and Ramendra Kumar, drew heavily on their own experiences in order to create genuine stories and characters. Paro Anand frequently writes on religion, bloodshed, and terrorism, as well as about odd yet loving families. Her stories are inspired by the children she sees on a

regular basis in Kashmir who have lost their homes and families as a result of terrorism and separatist bloodshed in the name of 'Jihad'. Paro Anand is adamant that her works do not condone violence and believes that today's young adults are capable of bringing about positive change in our society. She calls to the adolescent generation to take charge of their lives rather than be helpless bystanders. Additionally, she believes that the voice of teenagers must be heard and is a firm believer in the existence of hope. Paro Anand insists that she is also attempting to emphasise the necessity of inclusivity in all of her works.

Deepa Agarwal's stories are diverse, amusing and heartbreaking, frightening and strange. Some are based on her personal experiences, while others are entirely fictional. Her works are set in Dehradun and Delhi's foothills. She believes that commonplace and everyday events can contribute to a young adolescent's brooding and tension. According to her, life might be difficult for a teenager who fails a math test. It can be made worse if their parents agree or are forced to leave them alone at home to deal with their distress. However, Deepa Agarwal is a firm believer that there is a solution to every difficulty and mystery.

Ramendra Kumar's writings are distinctive. He talks about adolescents who are unconcerned with trivial issues and who do not cower in the face of adversity. These adolescents exhibit solidarity and cooperation, as well as courage and gumption, and are unafraid to take on the world. He notes that his books feature heroes who

resemble his persona as a youngster and that he modelled the characteristics of a couple of his protagonists after his own children.

A detailed examination of the selected YAL writings reveals varied degrees of Symbolism, owing to the authors' diverse subject matter. Several of the books address serious subjects such as terrorism and militancy; others address the common and prosaic difficulties of adolescents such as low grades and disinterest in academics; and others are about exhilarating experiences and excursions.

Symbolism:

Albert Bandura defines Symbolism as "the extraordinary talent for using symbols equips adolescents with a valuable tool for comprehending and managing their environment" in his *The Social Cognitive Theory* (9). Albert Bandura's hypothesis asserts that external influences can have a direct effect on adolescents' behaviour via cognitive processes. Cognitive elements also influence to a degree whether environmental events are recognised, what significance is ascribed to them, whether they have a lasting effect on the adolescents' psyches, the emotional impact and motivating force they have, and how the information they transmit is organised for future use. According to Bandura, adolescents observe and learn through experiences that act as symbols, and these symbols can be viewed of as vehicles for cognition and expression. It is via the "transformation of verbal, imaginal, and other symbols into cognitive models of reality" that judgement and behaviour are guided. They offer meaning, form, and continuity to their experiences through symbols." (9).

Reminiscences of the Past and Phobic Thinking:

According to Bandura's theory, puberty is a particularly challenging stage of life, which every teenager goes through. While some teens suffer from extreme stress and anxiety, others are relatively unaffected. Teenagers who are prone to high stress have been seen to engage in ruminating on the past and/or engaging in phobic thinking. Not only are the harmful repercussions of such rumination and phobic thinking readily apparent in their behaviour, but they also have a significant impact on their environment. Adolescents who are predisposed to such anxiety and depressive disorders are viewed as becoming anxious and agitated adults.

Bandura goes on to explain that "although the power to think substantially improves human potential, when misused, it can also be a significant source of emotional unhappiness." Numerous human dysfunctions and torments are caused by cognitive difficulties" (10). According to Bandura's view, this occurs because "adolescents frequently fixate on painful pasts and perturbing futures of their own conception." They impose unpleasant arousal on themselves through anxiety-inducing rumination" (10). According to Bandura, adolescents undermine their own efforts through "self-doubt and other self-defeating ideas" (10). He continues by stating that adolescents can severely limit and ruin their life as a result of misinformation, phobic thinking, and harsh self-evaluation, all of which have the potential to get them in problems. "Thought can thus be both a source of human failure and anguish, as well as a source of human achievement" (10).

The selected works' adolescent characters have been noticed brooding on their pasts and occasionally engaging in self-defeating thoughts and phobic thinking. Characters such as Akram, Umer, Sukhi, and Prashant in *Paro Anand* exhibit phobic thinking, which affects their behaviour and social surroundings. At times, these characters are unable to cope with their current predicament and resort automatically to this cognitive process.

In *Paro Anand's No Guns at My Son's Funeral*, the two adolescent protagonists Akram and Aftab ruminate on their pasts. However, the effect of Past rumination on their behaviour and environment varies significantly. The same stimulus elicits significantly diverse behavioural responses in the two protagonists. Akram is an Afghan who has been carefully trained by extremists to infiltrate the Kashmir valley and spread havoc. Locals refer to him as a *firangi*, which means "foreigner." Akram is determined to establish a stronghold for himself and is attempting to found his own terrorist organisation. His worry compels him to build a name for himself, and in his continual solitude, he is frequently brought to his old thoughts, where he reflects on how and why he became a hardened terrorist. He recalls his early days with a large militant organisation, where despite his passion, he went unrecognised. He was merely an errand boy, an afterthought, fetching tea and carrying news papers for the group's upper management. The fact that he was not 'wanted', neither by the military forces nor by his own organisation, despite his best efforts, was the most painful aspect of his situation. His past memories do not dissipate and continue to haunt him constantly, increasing his drive for vengeance.

Akram rises to his feet, unable to deal with the recollections once more. Once again. However, they could not be shelved at this point. They are not abating. Although he stands moodily at the doorway of his refuge, peering out at the deepening twilight, the memories flood back like black clouds of ravens winging noisily homeward.

(There Will Be No Guns at My Son's Funeral 58)

Akram recalls a moment when he was a child and was sent by his senior supervisors to the godown, an underground bunker where ammunition was stored. He was instructed to avoid contact with bullets, gun oil, and grease. Akram was not permitted to handle the wire, gunpowder, batteries, or other hazardous materials. He recognised the elements necessary to build an Improvised Explosive Device (IED); combined them, and detonated it in a crowded marketplace, killing innocent women and children. He winces as he recalls how he was treated with contempt and humiliation for his 'bravery.' Eyes that had previously passed him by had refocused on him now filled with rage and hatred. "Despite the inexorable passage of time since that day, Akram's moss green eyes still well up with tears of remembrance." (There Will Be No Guns at My Son's Funeral, 59).

Additionally, Akram recounts a day during his early training when his guru, Sajid, brought him a homeless puppy. Akram had fed it and was comforted by its small, warm presence in his bed when he thought of his family in Afghanistan, whom he would never see again. Akram developed a strong attachment to it when Sajid ordered him to kill the dog one day. Akram, once a small child, had

pleaded with his supervisor and sworn he would murder anything else. However, once an order has been issued, it cannot be revoked. He recalls the icy blade that had pierced him as much as it had pierced his pet's heart. He recognised that his employer was attempting to teach him that death was a natural part of life and that there was no greater love than the cause for which they lived and died.

Akram's history haunts him, and these thoughts deepen his ambition to make a reputation for himself as the commander of a terrorist organisation. He subsequently hardens to the point of saying, "I kill because I enjoy it" (No Guns... 73). He emerges as a menace to the environment as a result of his ambition to establish a reputation for himself. His ruminations on the past strengthen his resolve to become a dreaded terrorist.

While ruminating on the past makes Akram despondent and desperate, it makes Aftab, a young teen and Akram's mentee, happier than he is in the present. Aftab is tasked with a risky job and travels out at night to meet Akram. He feels alone in the woods, his mind confused with diverse thoughts, and is carried back to the days when he was full of boyish charm and innocence, to the beginning of his life, when he had just met his Akram bhai, the turning point of his life. "Akrambhai-Akram. Now he can concentrate on a single thought. His mind meanders backward while he clammers forward. To begin..." (There Will Be No Guns at My Son's Funeral 156).

Aftab had missed school because he hadn't completed his homework. He was well aware that he would have to endure the lash of his father's tongue and, eventually, the lash of his stick. Yet he was absolutely content at the time, plunging into the Jhelum and catching fish. That's when he noticed Akram on the bank, observing him. Akram had inquired about his ability to catch fish with his bare hands, and Aftab, thrilled with his recent win, felt compelled to impart a step-by-step lecture on patience, watchfulness, calm, and speed to the visitor. Aftab, enchanted by the presence of a lovely young man and charmed by the attention, had informed him about his family, his loves and dislikes, and even about his frequent boredom. He recalls an emptiness in his life being filled by Akram, who had shown him incredible weaponry, given him money whenever he needed it, and most importantly, had injected excitement into a life that had been drab.

Aftab, like his guru Akram, aspires to greatness. He, like any other youngster, desires recognition and finds it in the eyes of his mentor. His drive to outperform other boys robs him of his childlike innocence and propels him deeper into the depths of murder and bloodshed. He relives his moments of unrestrained delight and innocence only through retrospective ruminating.

Paro Anand begins Weed with Umer brooding and engaging in self-defeating and phobic thoughts.

Everything is now gone. Defeated, deflated, like a balloon out of air. As a result, I have been exiled. You will no longer be disturbed by me. Not that you were particularly bothered previously. Before. You will not

even notice me. To be sure, you may notice 'that shadow lurking on the outskirts of your usual world' out of the corner of your eye. That enigmatic figure that causes you to clutch your pocketbook a little more tightly. Accelerate your clicking footsteps somewhat. restraining your pounding heart and pumping legs from breaking into a run. Keep your distance from me.

(1-2 Weeds)

Umer continues, "I am the shadow that everyone fears." He is the one on whom no one pauses to reflect. Umer reflects on his deepest and darkest secret: he loved his father and regrets it. His father's prior episodes have pushed him into phobic thinking and self-loathing. He is barely in control of the thoughts that cloud his adolescent mind and struggles in vain to prevent them from appearing and crippling his adolescent existence. "Within my head, the chaos grows louder. Blaring, obliterating the sweet whispers of life's recollections... Bitter....not permitted. And I took no action. Yes, indeed, my father did" (Weed 3).

He recalls the horrific night from his past that forever altered his life. Despite their objections, Umer and his brother Umed were ordered to go to bed early that night. His mother's voice had roused him from his bed. His mother's strong tone sent shivers down his spine, as she had never raised her voice against her husband. Umer was taken aback by the turn of events, as his mother was chastising his father for something that young Umer couldn't fathom why his mother declared her hatred for their father and that his father couldn't care less that his wife despises him. She persevered in her admonishment, stating that

his father can no longer look into their sons' eyes and confidently respond to their simple queries. Umer vividly recalls his mother telling them that their father conceals himself behind "deception and lies" (Weed 6).

He sadly recalls his father saying nothing at all. He almost wished his father would lash out or thrash his mother, but instead he listened with his head bowed. As though he were concealing something. That night, Umer had followed his father only to be pulled home by his father. Umer ruminates on his history, questioning whether it was entirely his responsibility. He recalls that when he inquired about his father's career, his father stated that he was a soldier who works for the greater welfare of everybody. Umer is acutely conscious of his brooding and self-defeating thoughts from the past, but he is powerless to change them. He is incapable of remaining anchored in the now or looking ahead. "However, memories have a way of luring you away from the present and into a world that no longer exists or will exist. I must return. I must recover from that perilous time. Into an even more ambiguous present. The haze of memories adheres to my limbs and bones" (Weed 9). Umer believes he has no path ahead "Until I experience these memories and keep them alive." To remind me once more. As is customary, memories stream into the rapidly depleting vessel that I've become" (9). Umer's altered behaviour is a result of his social surroundings shifting. His unwavering love for his father, his father's association with a terrorist organisation, his mother's opposition to his father's activities, and his family's alienation and despidation by others in the neighbourhood all combine to irreversibly

alter Umer's personality and cause him to constantly brood over his past or indulge in phobic thoughts.

Prashant, an adolescent from a shattered household, participates in phobic thinking and self-defeating thoughts in Paro Anand's short tale, "Invisible Things to Look Out For." Discord, familial violence, and the approaching dreadful word 'Divorce' all contribute to the boy's negative thinking and denial. He equates the term 'Divorce' with leeches that feed on innocent victims. Prashant believes the leech has infiltrated his skin, stomach, brain, heart, grin, and pleasant attitude. It has pervaded every aspect of his being. The very mention of the word 'Divorce' rakes his insides, eats away at his hunger, and bores into his heart like a relentless creeping creature gnawing away at every fibre of his being.

I lie in bed, attempting to evade them... I'm attempting to silence the whispering noises that infiltrate and ooze into my ears. As with shampoo, they will now sit and irritate. The term. The term. The term spreads. Increased volume and clarity. More lucid and terrible...

Clearly spelled into my ears, like typewriter keys slamming into white, blank paper. Divorce. Divorce. Divorce. A scorching, screeching train barrels into a station. Divorcedivorcedivorce... Stop. STOP. Remove it with a rag. Eliminate the term. I've lost my mind. Extracted from the lexicon. Extinct... Is it a fault of mine?

(However, I Am Not Butter Chicken 10)

Paro Anand illustrates how phobic ideas can have a detrimental effect on an adolescent's behaviour through the character of Prashant. Prashant develops a fear of his parents' impending separation and

divorce, but his persistent negative thoughts about it lead him deeper into pessimism and despair. As an adolescent, Prashant is powerless to regulate his home environment because he has no say in his parents' ostensibly 'personal' matters, but it takes a toll on the psyche of the young kid who is powerless to retaliate and must instead 'watch on' and wait for his family to devolve.

Paro Anand recounts Sukhi's sorrow in the short story "In spite of What He'd Done." Sukhi has been sent to a juvenile correctional facility for committing a crime. Sukhi has a period of self-defeating thinking, incessant brooding, and tears. Sukhi reflects on his history and laments the loss of his family. He makes a concerted effort not to cry, but tears were constantly accumulating behind his red, itchy eyes. The sound of laughing, the scent of cooking rotis, rain on earth, woodsmoke, even a mosquito's nightwings could all make him cry. Tears were his sole company during his isolation. He was so desperate for his home and familiar surroundings that he had devolved into a sleepless mess whose tears did not appear to dry or calm him in any way. His heart wanted to be with his loved ones, and the regret of being unable to do so caused him great pain. "Red, raw eyes — insufficient sleep, too many tears — raw, red eyes through which he beheld his new world's spaces... He had developed an allergic reaction to his own tears" (*I Am Not Butter Chicken* 91). Sukhi's earlier ruminations on his family's warmth and love exacerbate his current state. Despite the fact that the other convicts look after him, he is unable to accept his confinement and makes life difficult for himself.

Ruminating on the past is considered a maladaptive kind of self-reflection since it provides little new insights and exacerbates existing emotional and psychological discomfort. A similar behavioural response may be seen in Paro Anand's Umer, Prashant, and Sukhi characters. These characters undergo a period of denial, pessimism, and despair, during which they engage in constant past rumination and/or phobic thinking. This, in turn, exacerbates and worsens their current situation, as well as their negative. It is considered normal for adolescents to ponder on traumatic events or concerns. Adolescents hope that by replaying such experiences in their brains, they may gain new insights or understandings that will alleviate their tension and allow them to go on. However, as was the case with Umer, Prashant, and Sukhi, this natural process of self-reflection frequently goes astray. Rather than achieving emotional release, they repeatedly replay upsetting scenes in their heads, becoming sadder, angrier, or more agitated.

Debu, in Deepa Agarwal's *Caravan to Tibet*, also reflects on his history as he recalls his father, who went on a commercial mission to Tibet and became trapped in a blizzard on his return. The scene of the caravan's return returned to haunt him as he recalled how he had continued to gaze at the empty route after all the ponies, jibbos, and yaks had struggled in, waiting for his father to emerge. He recalls his coldness and the pitying eyes of elders upon learning of his father's disappearance. Their lives had been flipped upside down by this unexpected change of events, and he had developed phobias as a result. Debu was frequently fearful that Ma and his younger brother Hayat would go hungry. He was frightened they would always be

impoverished, and most of all, he was afraid he would wind up with cousin Trilok as his stepfather, as per his tribe's norms, if his father did not return, his mother could be required to remarry their closest male related. Debu's self-defeating thoughts become more intense when he considers that it will be a year since the caravan returned in less than three months. If his father is not found by then, the Boorah will formally pronounce him dead.

Debu, like any other adolescent, is reluctant to accept the abrupt changes in his life brought about by his father's departure. He undergoes a period of denial, hopelessness, and despair. He ruminates on his history, but as a result of his self-efficacy, he emerges stronger than before and determines to rectify his current condition by locating his missing father.

Phobia is a common occurrence during adolescence, when it is critical for teens to feel accepted by their friends. Chickee, the protagonist of Deepa Agarwal's short tale "Lakshwadeep Mystery," is comparable to the teenager in Paro Anand's short storey "If I Were Brave." While Chickee is fearful of drowning, the other boy is fearful of everything but is quite cool about it. Chickee's anxieties stem from a previous incident in which some lads pulled a prank on him and dunked him under water until he began to suffocate. The boys relinquished control only after Chickee collapsed. Despite being an ace swimmer, this incident had turned Chickee into a phobic. Family reunions and picnics near bodies of water paralyse him with anxiety. Fear of drowning, combined with fear of ridicule, exacerbates his phobic and self-defeating thoughts.

Rajat reminisces on his history in Ramendra Kumar's *Now or Never*. He pines for his mother, who died when he was just two years old. Rajat had deduced that his father Shiva had been a boxing enthusiast since his high school days. He had fought for both the University and the State, and was set to face heavyweight champion Zorba. Rajat was diagnosed with a brain tumour at the same time and required immediate surgery. Shiva accepts to forfeit the bout for two lakh and seventy-five thousand rupees in order to save his son's life. Shiva was able to save Rajat but was unable to return to boxing. Shiva felt deceived by the sport and let down by his fans. Shiva's emotional state was broken by the gnawing of remorse and guilt. Rajat is filled with self-defeating thoughts and believes that it is his fault that Shiva, his father, has resorted to frequent drinking and that he is to blame for his father's demise. He goes through a period of self-reproach, self-condemnation, and despair, but emerges stronger than before as a result of his past contemplation, deciding to change his father's drinking habits and reintroducing him to the boxing ring.

Adolescents are filled with questions and reservations about themselves and the people around them. Their deadliest enemy is self-doubt or low self-esteem. An adolescent feels less safe and significantly more insecure, and they also feel more uneducated as they face the unknown. As they appear and feel more mature, they place a greater emphasis on themselves and less on their parents. This increases their anxiety and, at times, their fear of their environment. Certain worries become significantly disruptive and crippling during adolescence. Separation anxiety, social avoidance, panic attacks, and failure can all have a big impact on an adolescent's life. Confronting

these fears requires courage. Confronting issues increases self-esteem, however constant ruminating and phobic thinking might destroy an adolescent's self-esteem.

A detailed examination of the texts reveals that the three writers, Paro Anand, Deepa Agarwal, and Ramendra Kumar, all demonstrate their characters to be phobic or regressive to varied degrees. This characteristic is especially prominent in Paro Anand's works, where the characters who are depicted to be lingering in the past are incapable of making accurate judgments or making productive choices regarding their present or future. The majority of adolescents depicted in the texts appear to be somewhat maladaptive in terms of their ability to analyse their history and apply it to an effective and positive decision-making process. This gives the characters a more realistic appearance than the other characters. However, the characters appear as inadequate role models for the adolescent readers. While Deepa Agarwal and Ramendra Kumar's personalities appear less realistic due to their self-efficacy, confidence, and ability to transcend their past. Despite their reminiscences about the past, adolescents appear to be highly adaptive, since they are capable of making sound and beneficial decisions regarding their present and future. The protagonists establish themselves as positive role models for the adolescent readers.

Fantasy:

One of the most prevalent behaviours among adolescents is their unintentional indulgence in fantasy. "Fantasies are uncontrollable responses that influence actual behaviour. It suggests that when a person is free to create a fantasy, he or she is able to express forces

that are denied expression in real life" (Calvin). While the phrases Fantasy and Daydreams are sometimes used interchangeably, there is a subtle distinction between the two. Daydreams are similar to erecting castles in the air or delving into a reverie. They are idiosyncratic and extremely recurrent. On the other hand, fantasies, in addition to some of these characteristics, are associated with future aspirations and dreams. Thus, imaginations are critical because they may us generate objectives and motivate us to work toward them.

Due to their capacity for imagination, humans can construct fresh or fanciful situations that are not physically conceivable. Humans are not accustomed to such flights of fantasy. According to L.S. Vygotski, fantasy is a synonym for imagination, and as an adolescent's imagination matures, his fantasy gets more abstract and creative. The adolescents' fantasy progresses from the concrete, visual image to the imagined one via abstraction.

Aftab and his tutor Akram from Paro Anand's *No Guns at My Son's Funeral* share a terrible vision in which spreading terror is the ultimate goal. Aftab fantasises about devising the ideal terror strike strategy. A scheme that would prompt Akram to exclaim, "Wah! hamara Aftab toh sab ka ustad nikla!" (20). He fantasises about how jealous his pals Javed and Imran would be if their plans were rejected and his were chosen. He would execute his plan deftly and become a hero. He would be the 'anonymous militant' on whom national dailies reported. The babus in distant Delhi would believe they were up against an insurmountable obstacle. There would be a

price on his head; he would be forced to flee his home, away from his ammi and abbu and their cowardly ways. He and Akram used to flee their homes. Akram provided him with the only family he required—or desired. They would live in dense woodland, sipping water from mountain streams and hunting wildlife to eat. On the other hand, Akram fantasises about becoming a prominent terrorist through a premeditated terror strike that would establish his fame and make his old employers regret leaving him. He imagined that he would teach them who had tossed him out like a dog a painful lesson.

Akram and Aftab's imaginations appear to be gloomy, fantasies born of unsatisfied wants that would result in not just personal ruin but also a negative impact on the environment. These dreams are prevalent among adolescents who have wandered from the path of normal life and have had their lives affected by the presence of powerful motivating forces and vicariousness.

Umer from Paro Anand's *Weed* is taken aback when the NGO Aman authorities interrogate him about his father's death, as no one else has ever broached the prospect of his father being murdered. This causes him to conjure up pictures and fantasise about his father being pursued and murdered.

Unexpected visions sprang to life behind my now-closed eyelids. Abbu is on the run, pursued by someone. Who? Who is he concealing? Army? Police? Who are his own people? Others? - gunshots and shouts. He's collapsing – but where? Into a river, on the road, passing a large army truck. Is he isolated in a bleak, silent

location? There is blood on the ground. Is that correct? Is he bleeding – is he on the verge of death? (44)

Umer's detailed depiction of his father's death allude to the adolescent's inner anguish. This occurs only when the individual is morbidly ill with severe anxiety and depression. In this circumstance, imaginations appear more genuine and intense, which makes them more frightening and gloomy.

Nitya, the protagonist of Paro Anand's "I'm Not Butter Chicken," is a typical adolescent who sprints up the stairs following an altercation with her father and slams the door shut. "I am not butter chicken," she had yelled. As usual, her tongue had let her down. Regretting her outburst, Nitya checks her tongue, which effortlessly spews out smart-alecky remarks. Her tongue resembles a rippling, frenzied pink python. She hears voices and conjures up visions of her parents storming into her room. Her parents' laughter, too, appears to be part of a plot to trap her. Tension and tiredness stoke her imagination, and she fantasises about her tongue dancing like a cabaret performer. "Dressed in gleaming pink outfits. They appeared to be quite nasty... And were transformed into living, writhing monsters - obscene and uncontrollable. Mouthless tongues bearing her face." (However, I Am Not Butter Chicken 4)

When Nitya's grief overwhelms her and loneliness consumes her, she fantasises that if something dramatic were to happen to her, if her life came to an abrupt halt, her parents would realise how gravely they had mistreated her. Her tears streamed down her cheeks as she vividly imagined her own funeral. "She was able to

see it now. Her mother is inconsolable. Not only is her father bereaved, but he is also horribly guilty. Knowing...that it was his fault...that he had been too rough on this fragile young child who now lay pallid and still on the pyre" (I'm Not Butter Chicken 5). Nitya's dream enables her to explore with alternative perspectives on the world. She conjures up a hypothetical environment in order to draw parallels between imagination and her actual social reality. This type of technique is frequently employed by adolescents as a means of coping with bereavement, worry, or despair.

In Paro Anand's novella "Nalya," an adolescent girl of the same name laments the death of her grandma. Nalya's grandma had informed her that she will return and that she would be informed when the time was right. Nalya pines to be reunited with her grandma and fantasises about her grandmother appearing in various ways to meet her. She not only imagines, but nearly thinks, that she is there, caring for her, and rescuing her after she lost her balance and fell head-over-heels down a rocky slope. Her fall came to a screeching halt in the arms of an ancient prickly bush. "Is it you?" (81) She inquired, anticipating. Nalya sensed the flowers appealing to her during another period of strong wind and storm. She steps outside and discovers a carpet of rose petals set out in the shape of a path to perfection. She envisions her grandmother being present. "Nalya strained every sense she possessed. Who roused her from her slumber? ... 'Nalya, Nalya'..... Nalya rose to her feet. Bolt erect... The branches of an apple tree. Arms outstretched towards her. Human hands scratching at the glass" ((I'm Not Butter Chicken 82). Finally, Nalya imagines her grandmother's presence and feels

knowledge and wisdom flood her. She has a sense that her grandma has returned to her, that she is near to her, that she has become one with her. In this case, Nalya employed fiction as a coping method for the terrible or inexorable reality of dying. Her vivid fantasy, on the other hand, is contained and does not interfere with her social environment.

In Paro Anand's short story "Santa's Not So Little Helper," Gautam has a quarrel with his parents about a promised vacation that was abruptly cancelled. He attends school only to be assigned an essay on Christmas by his English teacher. He is further put off by the subject. Gautam imagines Santa's household to be similar to that of any other teenager in his boredom and frustration. Gautam transcends the mundane with his creative ideas. He fantasises about himself as Santa's son and Santa as a typical harsh father who is not particularly fond of his own son. "I've been working with my grandfather since I was eight or whatever, and we're not even paid... I begged my father once, in the sense that I told him he should pay me and such. He blew a monstrous fuse. As if it were a homicide" (Wild Child and Other Stories 39). Gautam's imaginative work is not motivated by fear, anxiety, or depression. The outburst is a result of transient frustration and has no long-term implications. Indeed, the outburst is beneficial because it elicits his creativity, wit, and sense of humour.

Debu from Deepa Agarwal's *Caravan to Tibet* fantasises about the journey he was about to embark on the following day in order to locate his missing father. He is unable to sleep and daydreams about

the world presented to him by his father during his prior trading expeditions. He envisions the colossal monasteries, the magical lamas, the perilous passages, the traders, and the vast markets where traders from all across central Asia congregated. He also tries to conjure up an image of the blizzard in which his father perished. Debu's fantastical imagination has no detrimental effect on his surroundings. His imagination is fueled by pure excitement about the adventure that will expose the marvels of a strange world while also providing him with an opportunity to locate his missing father.

Sumit, a teenager in Deepa Agarwal's "The Day I Ran Away," struggles academically and decides to flee home. He envisions his parents becoming enraged with him and comparing his grades to those of his younger sister, who is brilliant. He envisions his father referring to him as a good-for-nothing and violently abusing him. As he prepares to embark on an unknown future, he fantasises of making it big in Bombay.

What kind of employment might a fourteen-year-old possibly do? I'd go to any length. Polish shoes, sell newspapers, and wash automobiles. And then I'd hit it rich and return to show them everything. I'm aware that it sounds like a scene from an Amitabh Bachchan film. However, I believe it is possible... (Anecdotes from Everyday Life 3)

Sumit's imagination is a product of his numerous failed attempts and lack of interest in academics, as well as his previous experiences of being reprimanded, humiliated, chastised, and compared. His concerns and anxiety about the possible

consequences lead him to use his imagination and harbour negative thoughts that could be destructive to his future.

Adolescents frequently engage in daydreaming or imagination to escape from real-world concerns. At times, it is advantageous, as fantasy serves as a dress rehearsal for future success. This coping strategy is used by Debu throughout his voyage, as well as by Akram and Aftab in order to fulfil their evil aspirations. However, just as fantasy might contribute to a solution, it can also contribute to a problem. As was the case with Umer, Sumit, and Nitya, imagining the worst-case scenario might result in rage and depression. While living in a fictitious world, like Nalya does, can have negative implications as well. When Nalya enters a state of denial and lives in her fantasy world rather than embracing the truth of her grandmother's death, the aspect of fantasy and imagination becomes pathological.

As can be seen in Paro Anand's writings, characters such as Akram, Aftab, Umer, Nitya, Gautam, and Nalya all rely on fantasy to cope. Except for Gautam, who uses creative thinking to escape boredom, the rest of the characters' fantasies have a significant negative impact on their behaviour and environment. Because the characters are perceived to be utilising fantasy in a negative way, they do not appear to be great role models for adolescent readers. In Deepa Agarwal's works as well, the character Sumit engages in bad imaginations as a coping technique and engages in maladaptive behaviour that has a detrimental effect on his immediate environment. Debu is the only character that used dream positively,

as a rehearsal for his impending voyage and subsequent accomplishment. He is depicted as a role model for adolescent readers. Due to their positive or negative flights of fantasy, Paro Anand and Deepa Agarwal's characters appear highly realistic and lifelike. This feature, however, is absent from Ramendra Kumar's characters. The characters are observed to be more sensible and do not exhibit the typical adolescent flight of fancy.

Guided Learning:

Every adolescent yearns for freedom. They desire to engage in things that pique their attention. While a teen's independence should be encouraged as they progress, they also require directed instruction. Guidance is especially critical now, as a teenager faces significant choices that will affect their health, well-being, and future. Numerous distinct aspects inherent in teenagers' homes, schools, and social ties influence their behaviour in a variety of ways. As teenagers gain independence, they enter a world replete with obstacles, concerns, and situations that might be perplexing. They frequently find themselves in such a condition of perplexity and confusion that it is difficult to navigate without the assistance of a knowledgeable guide. Parents and elders can act as informed sources of information, helping youngsters navigate a less perplexing environment.

According to Bandura, "maturational elements and information received through exploratory experiences both contribute to cognitive progress" (12). Bandura, on the other hand, believes that the most valuable knowledge is transmitted socially. Bandura

continues by stating that significant figures in children's lives serve as vital sources of knowledge that can effectively contribute to what and how adolescents think about various subjects. Bandura believes that children's intellectual and self-development would be severely harmed if they were unable to access this immense reservoir of knowledge from others and "were forced to learn it, piece by little, via their own trial and error activities" (13). According to Bandura, guided instruction and modelling help youngsters understand abstract rules of reasoning and foster cognitive growth.

Debu's hunt for his father in Tibet is packed with guidance from elders and well-wishers. The elders' counsel enables Debu to endure harsh weather conditions and challenging challenges. Debu's co-traveler and trader, Sonam Darka, treats Debu with fatherly care. He offers Debu a handful of gurpapi at the start of the voyage, explaining that one needs an occasional snack to stay warm and energised during the journey.

Again, when Bijli Debu's horse skipped and Debu fell down the rubble-strewn path, Debu anxiously clutched the pony, whispering to her to keep on. Sonam Darka yelled at him to off the pony and let Bijli to regain her footing. Additionally, the elders inform Debu of the route and locations that his father travelled before becoming lost in the blizzard. Additionally, they alert him to imminent risks.

Sonam Darka occasionally instructs Debu on Tibetan customs and traditions. Sonam Darka dismounted from his horse amid a vast stack of stones encircled by a row of fabric flags in a variety of brilliant white, blue, yellow, green, red, and black colours upon

witnessing Mount Kailash. Kalyan Singh motioned Debu to follow suit. Sonam bowed and added another stone. Debu, like the rest, followed suit. Debu noticed one of the stones had inscriptions etched on it when they came to a laptche to add stones to their sacrifice. "It is a sacred mantra, a prayer to Cheneezig, the compassionate Buddha" (Caravan to Tibet 49) Sonam Darka referred to and recited 'Om Mani Padme Hum,' and said that the sacred mantra meant "Hail the diamond in the lotus" (Carvan...49). When the caravan arrived in Gyanima, Sonam Darka informed Debu that it was the largest trading centre in western Tibet. He stated that it was a place where practically anything could be obtained. He explains the cultural difference to Debu, stating that "the aristocratic-looking white tents with designs across the entryway are the property of Lhasa merchants" (Caravan...51). Additionally, he notes that "Dokpa nomads have erected the black yak hair ones. And the modest, basic tents without frontal prayer flags belong to Shaukas like ourselves" (51).

Debu inquires as to why there are no homes despite Gyanima being the world's largest trading mart. Kalyan Singh tells that the Tarjun, the area's administrator, opposes building houses because the ground's spirits should not be disturbed. Debu observes that Tibetan officials looked magnificent in vibrant silk, while their women wore silver tiaras studded with gems and long coral necklaces. "Ah, Ma!" How long your hair is!" (54). Debu exclaimed, her gaze falling on a woman whose numerous braids trailed behind her skirt. Sonam burst out laughing and revealed that the woman was a Dokpa and that her hair was not entirely her own. Hair was plaited into threads

and then fastened to long ribbons. When a group of men and women mounted enormous, magnificent horses ran up, Debu noted that these women, too, wore floor-length braids but were liberally embellished with silver coins. According to Sonam, the women were Khampas, who possess big herds of cattle and travel to Gyanima to barter wool from their sheep and goats, as well as salt and gold.

When the caravan arrives at a monastery, Debu enters with a mixture of optimism and curiosity. Kalyan Singh instructs them that they must constantly show respect to the Lamas, since they are exceedingly strong, and that the travellers must exercise extreme caution not to offend them. Debu raised her eyes uneasily. He stared in surprise when he noticed the yellow-clad figure reclining on the gilded throne was a youngster about the same age as his younger brother Hayat. Debu observes the others bowing respectfully and follows suit. When he watches others presenting him silk and precious items, he offers the Lama a top given by Hayat.

Later, while imprisoned by a band of thieves, Debu receives counsel from an unlikely source in the person of Chumbel, who, although being a robber himself, has a soft spot for Debu and informs him about their chief, Nangbo. Chumbel warns him to exercise utmost caution in order to avoid displeasing Nangbo.

His eyes glowed with compassion. 'However, for your own benefit, allow me to inform you that you will never be able to escape. To begin, you are lost. You'd become disoriented and succumb to hunger and thirst.' ... and then his face became gloomy. 'Nangbo

may be incredibly spiteful if provoked... for the moment, he believes you are fortunate for the gang. He'll keep you here at any costs. (96th Caravan to Tibet)

When Debu escapes the clutches of the band of thieves following a fatal skirmish, he is gravely injured. However, Debu is fairly fortunate to be discovered by Dolma and Tsering, a middle-aged couple who rescue Debu's life with a great deal of love and care. When he regains his strength and is able to resume his search for his missing father, the couple educates him about work, the workforce, and life in the goldmines. They inform him about the presence of a few Shaukas in the goldmines, and it is only with their prompt assistance and advice that Debu is reunited with his father.

Debu's journey is peppered with incidents of mentorship, which he most likely receives as a result of his endearing and humble nature. Debu notices his lost pony 'Bijli' with the Garphan, a very strong figure in the area, on his return journey. He resolves to reclaim his pony but is unsure how to approach this difficult endeavour, which he is coached through by Sonam Darka, who is familiar with the area's customs and mores. Debu is able to reclaim his pony without becoming embroiled in oncoming issues thanks to his competent counsel.

In Paro Anand's *No Guns at My Son's Funeral*, Aftab's mother warns him against maintaining bad company and causing trouble for everyone. She was never a fan of his friendships with strangers. Despite repeated warnings from his mother, Aftab sneaks out at

night to meet his pals, only to be apprehended and thrashed by his father. His mother makes an attempt to calm and direct him.

However, Beta, why do you venture out into the dark? These are perilous times. Greetings from Allah khair kare. What might happen if the police, the army, or militants discover you strolling at night? You could find yourself in serious difficulty. Are you aware?

Beta, not only you, but all of us would be in serious trouble...

You are a child, and you have no idea what is happening on outside...
(16)

Aftab's mother counsels him, comparing Kashmir to a bird whose wings have been torn apart by firangis with malicious intent. They are the individuals who benefit from the Kashmiris' money, homes, food, and peace of mind. "She sank her nails into the delicate flesh of his arm, highlighting the desperation of her remarks. She was well aware that she needed to communicate with him immediately; if she did not, it would be too late. It is far too late." (There Will Be No Guns at My Son's Funeral, 18).

Aftab exhibits his cognitive bias in favour of the militants and attempts to discredit the Indians, the Army, and the police by claiming that they are really government puppets. His Ammi erupts in rage and warns him about the coming danger of approaching strangers. She implores him to recognise that Kashmir has devolved into such a situation as a result of the people on the other side of the border. The infiltrators, the firangis, are without religion or roots. "They come here and uproot everything. The origins of our offspring.

Cut them so deeply that we will eventually fall. Khatam. I'm warning you not to get mixed up with these hazardous people, Nooro." (There Will Be No Guns at My Son's Funeral, 18).

Aftab also receives guidance from unfavourable sources. He receives ample guidance from both his militant mentor Akram and his own sister Shazia. With Aftab, a clash of guided learning occurs, resulting in a clash of morality and learning. Aftab has a cognitive prejudice against militants and is at odds with his mother's moral guidance. Akram and Shazia educate him on the supreme cause of 'Jihad' and emphasise the critical nature of the individuals picked for the mission. They spoke of his selflessness in defending the cause of liberating the people of Kashmir from the Uniform's presence. They educate him about another militant Feroze's brave sacrifice, his dedication to the mission assigned to him for their supreme cause, and praise him as a martyr.

Feroze exhibited extraordinary promise. From the start, he possessed the makings of an A-1 soldier. He was quick to pick up new skills, courageous, and possessed a bright mind... when he was only twelve years old... We lost a couple fine gentlemen. Filling the gaps became necessary. Normally, a child of this age would not be sent onto the field. However, these were not ordinary times; someone was required. And Feroze met the bill perfectly. He was assigned a mission. The plan was stunning, but it was also exceedingly audacious. Dangerous. (There Will Be No Guns at My Son's Funeral 27)

In Weed, Umer's mother, like Aftab's mother, advises him not to sneak out at night and succeeds to elicit a promise from him. "Say you're not going to succumb to those badmaashes' allurements. Declare that you will have no dealings with them. Declare it" (15). Umer's mother is distraught and fearful after losing her husband to militancy and is fearful that Umer will follow in his father's footsteps. She warns him of the vultures and other perils that hide in the valley, smelling a person's hunger and need and devouring him. She also teaches Umer that his father was a decent man who always desired more for his family than his decency permitted. She teaches him that his father was avaricious for his family and that this avariciousness made him weak. "He was a decent man, Umer, but look what his greed did to him" (35).

Umer's mother's advice and vigilance, while weighing heavily on him, assist him in staying away from the dismal path of militancy. Despite Umer's cognitive bias against his father, his mother's advice keeps him on the straight and narrow. Her guidance also influences Hameed, another adolescent mentored by her husband, who decides to abandon his path of militancy and return to his family. Paro Anand eloquently conveys the critical significance of guidance during the formative years of adolescence. Umer feels the need for guidance in the aftermath of his father's absence and his mother's harsh silence. "I wasn't sure if this was correct or incorrect. How could I know - I was a youngster, a boy. None of this has ever happened to me previously. How am I supposed to know what to do? I was almost relieved to have received any guidance, even from this stranger" (Weed 21).

The protagonist of Paro Anand's short tale "captured" develops a cognitive bias against drawing maps. His numerous attempts to create a decent political map of India have always failed. This motivates his pals to meticulously instruct him on the techniques for slipping a tracing into the exam hall and reproducing it onto the answer sheet. Their 'advice' enough pushes the child to put his newly acquired talents into practise, albeit timidly. In the exam hall, the supervising instructor observes the act but chooses to ignore it, but subsequently counsels the youngster against using shortcuts in life. She explains how easy it is to cheat on examinations, but how it can permanently ruin an individual's self-confidence and efficacy.

In Paro Anand's short storey "Man Years," Sanjay's Dadaji, although being surrounded by family, feels lonely and unappreciated because no one has time for him. Sanjay, like his grandfather, is consumed by his daily routine and has little time for him. Sanjay becomes aware of his father's condition and feels remorseful and guilty. He resolves to spend time with the elderly man on a regular basis, and Sanjay is guided by his Dadaji through the reality of life and death, the sense of worthlessness that older people suffer after giving their all to their family and society during their active years. Sanjay's guidance sensitises him and draws him closer to him as a result of Dadaji's guidance.

In "They called her Fats," Paro Anand tells the storey of Fatima Whitbred, an Olympic bronze medalist and eventually a world champion who was deemed a problem child not just by her instructors, but also by her peers at the orphanage where her

biological parents abandoned her. Fatima's dark and brooding demeanour kept everyone at bay as she wore her grief as armour.

Her peers propagated vicious rumours about her, about how she communed with evil spirits in the middle of the night, about her witchery and her predilection for drinking blood and eating bugs off the floor. All except one sports teacher believed these rumours, believing that there was nothing wrong with Fatima and that she undoubtedly possessed some ability that, with the correct instruction, could channel her energies in the right direction. The sports teacher had noted her interest in and proclivity for lance throwing. Fatima overcomes her cynicism and mistrust of people as a result of the teacher's loving care, enthusiasm, and guidance, propelling her forward in life and winning honours in sports.

Shruti's mother is suspicious of their new surroundings and neighbourhood in Deepa Agarwal's short story, "Never Talk to Strangers." As a single working mother, she is unable to spend the entire day with her girls. She is uneasy and fearful for her girls' safety, and advises Shruti, the oldest daughter, against approaching strangers. While their mother's guidance keeps them safe, the girls gradually develop a cognitive bias and mistrust toward their neighbours.

Teachers are critical in assisting adolescent kids with their critical transition through adolescence. According to Erikson, adolescence is a challenging period marked by distance from parents and responsibilities and increased reliance on the social network. He continues by stating that kids at this point typically lack enthusiasm

and are unsure of their place in the world. Adolescents develop optimally when they are surrounded by affection and boundaries. If they are spoiled or mistreated and receive no instruction, kids will lack self-control and may develop into self-centered individuals. At the same time, they will have little opportunity to develop self-reliance and may lack trust in their own decision-making ability if they get excessive supervision. Parental guidance, teacher guidance, and elder guidance all play a significant role in Paro Anand and Deepa Agarwal's storey. Adolescents receive ample guidance to keep them out of unnecessary difficulty and anytime they have doubts about themselves or their activities. It discourages children from engaging in risky behaviour and dissuades them from taking shortcuts in life that would eventually expose them to danger and lead to looming trouble. Adolescents receive guided learning that acts as a life-path determinate, keeping them on the path of morality and good human values. The characters appear to be very realistic in their need for guidance. Parental or older guidance is almost non-existent in Ramendra Kumar's writings. The characters are self-assured and self-sufficient in their ability to make sound life decisions but also to think maturely for the greater good of society. Although the characters are implausible, they serve as excellent role models for the adolescent readers.

Cognitive Bias:

Making an accurate judgement without prejudice or bias demands considerable maturing. Such maturation cannot be expected of adolescents at such a young age. Cognitive biases frequently cloud

teenagers' perceptions, impairing their ability to make accurate judgments about people, events, and circumstances. "When we make judgments and choices about the world around us, we prefer to believe that we are objective, logical, and capable of assimilating and assessing all relevant information" (Cherry). However, the fact is that our judgments and decisions may have certain 'leanings', may not be entirely error-free, and may be impacted by a variety of biases. A cognitive bias, according to Albert Bandura, is a type of cognitive error that occurs when people absorb and evaluate information about the world around them. Regrettably, these prejudices occasionally trip us up, resulting in poor decisions and judgments.

According to Albert Bandura's Social Cognitive Theory, just because people base a large proportion of their behaviours on thought does not mean they are always objectively sensible. Rationality as a cognitive process is contingent on the development and successful application of reasoning abilities. "Even when people understand how to reason, they make incorrect judgments when they rely on insufficient or erroneous information or when they fail to examine all of the ramifications of alternative choices" (10). Bandura explains that humans frequently mistake events due to cognitive biases, resulting in erroneous ideas about themselves and the environment. "When they act on their misconceptions, which look subjectively rational to them, they are perceived as acting irrationally or foolishly by others" (10). Generally, people understand what they are supposed to do but are swayed to act otherwise by some compelling circumstances or emotional causes.

Aftab of Paro Anand's No Guns at my Son's Funeral exhibits a strong cognitive bias in favour of Akram, his motivational standard and mentor. Aftab looks up to Akram as an elder brother since he was gorgeous, tall, confident in himself, courageous, and most importantly, wore his war wounds like medals. Aftab believed that Akram was the one person who understood him, believed in him, never reprimanded him, never mocked him, and also silenced others who mocked him. Aftab's cognitive bias against Akram appears to be more powerful than the influence of parental supervision. As a result, whenever Aftab's mother cautions him about falling for the firangi's trap, he appears to tire of her frequent nagging. Most of all, he despised the way her voice was tinged with malice whenever she spoke about the firangis and her attitude toward individuals like Akram, whom he detested. He nearly regarded his mother as an adversary, as she was always set against his mentor.

Couldn't stand hearing negative things about his mentor. Couldn't stand it that he couldn't defend him, but instead swallowed his protestations like a coward. But for the time being, he understood he needed to regain his mother's trust... Always look for your adversary's weak points, his vulnerabilities, as Akram had often instructed him. He'd also instilled in him the belief that anyone who was not a supporter of 'the cause' was an adversary. Even if it had been Ammi... If only Akram could see him at this moment. He'd be overjoyed, Akram bhai. (12)

Aftab could no longer endure hearing his mother speak badly of Akram and his folks. He had the impression that she did not

comprehend that people like Akram could only serve to eliminate the presence of Uniform and restore tranquilly to the valley. His cognitive bias leads him to believe that only once the Army and Police are removed from Kashmir will the people feel secure and regain control of their lives and futures. Aftab wholeheartedly believed Akram's assertions. "There was no room for his mother's comments" (19).

Due to his cognitive bias, Aftab appears to be utterly naive to the fact that he is being used by Akram to further his goal. When he is summoned by Akram on a mission, he relishes the moment and realises that this is the time he has been waiting for his entire life: to be with his Akram bhai. He is more than willing to endure whatever hardships the Army officials impose in order to save his mentor and earn his confidence and appreciation.

He would never abandon Akram. Never... Why he would want to die. Yes, he would endure any beatings inflicted by his father; any torture inflicted by the army before accusing Akram in order to preserve his skin. Indeed, they would have to sever it before it wags against his mentor. Yes. (There are no firearms... 40)

Shazia, like Aftab, is stuck in a cognitive prejudice against Akram. She adores him and has been living with him secretly for two years despite being aware of his motivations and plans. She takes up his cause as her own, even trading her body with an army guy in order to meet Feroze, who was being held by army officials. She follows Akram's directions and poisons feroze in order to relieve him of the pain and torture inflicted on him in the Army camp. As with Aftab,

she is blinded by her cognitive bias for Akram and his 'supreme cause,' unaware of the implications that would affect not only her life, but also that of her younger brother Aftab and her family. She conceives his kid through her unselfish commitment and love for Akram. Not only has she jeopardised Aftab's life with her cognitive bias, but she has also pushed him into an unavoidable and definite death. Additionally, she recklessly steers her unborn child toward a life of insecurity, grief, and guilt.

Umer demonstrates a strong cognitive preference toward his father in Paro Anand's Weed. Despite his father's engagement with a violent organisation, he pines for his Abbu. Umer and his younger brother Umed adore their Abbu, who has always lavished them with unconditional love and care and ensured that they had all they need. He served as their role model and hero. This convinces them that their father can never be wrong and that the grey areas of his father's personality never existed. Umer almost despises his mother for her outbursts directed at his father. His strong cognitive bias causes him to wish for his Abbu to strike his Ammi unconscious.

Umer's world is devastated when his mother requests that his father leave their home. He is heartbroken for his mother, but believes she should have accepted her spouse totally. Before departing, Umer's father tells him that he will send them money on a monthly basis and that his mother will never learn about it. Umer struggles to come to grips with his Abbu's disappearance and discreetly seeks solace in his Abbu's shawl, which retains a fatherly aroma. When his father sends money with Hameed, another youngster active in

militancy, Umer and his brother Umed are happy to see the money because they believe it would put an end to their struggles. However, their dreams are dashed when their mother advises them against handling the 'blood money'.

The children yearn for their father due to Hameed's presence in their home and Hameed's proximity to their father. Umed demonstrates a stronger cognitive preference for their father than Umer when he chooses to see him with Hameed. Despite their mother's ultimatum, Umed chooses their father over their mother. This incites Umer's desire to join their father as well.

As I returned my gaze, I noticed Umed open the door and stood there...

What if I were to leave? I desired to depart. Once more, the yearning overcame me. I longed to visit Abbu. I would have known if Ammi had not stipulated that if we elected to go, there would be no return. If she hadn't said that, I'm sure I'd be collecting my belongings right now, getting ready to go with Hameed tonight. (Weed No. 75)

Hameed, like Umed and Umer, exhibits a cognitive bias toward his own militant father, claiming that he followed his father's example and joined the 'supreme cause' as his father intended. He disregards the problems that his 'decision' would entail and mindlessly pursues his father's doomed path without regard for his mother's welfare. His cognitive predisposition toward militants and their 'cause' is so strong that he speaks reverently about Umer's father, stating that "he

is a decent man." A truly outstanding dude. He reminds me of my own Abbu" (58).

Bela is perpetually dishevelled in Paro Anand's short storey "Wild Child." Not only her teachers, but also her classmates, are put off by her appearance. Together with her appearance, her antagonistic behaviour produces a cognitive prejudice in the minds of those around her. They believed that bela 'enjoyed' causing trouble for others. Nobody ever attempted to explore the teenager's psyche in order to ascertain her true feelings. At the same time, her reputation made her an easy target for everyone's revulsion. The people around her were unaware that the 'problem child' was truly struggling with her own troubles and was still reeling from the pain of her parent's divorce. Their chilly vibes, taunts, jeers, and contempt, along with the child's traumatic past, push her dangerously close to suicide.

Fatima's peers exhibited a similar cognitive bias, believing her to be a wicked girl, a half-boy/half-female, and also a witch due to her lack of communication. Her monosyllabic exchanges validated their prejudice, and they spread vicious rumours about her. They not only chatted behind her back, but also hurled insults in her direction. Her classmates make no attempt to comprehend her enigmatic nature, which stems from her status as a 'unwanted' orphan. Fatima's classmates' behaviour increases her withdrawal while simultaneously shattering her self-confidence, and she conceals her low self-esteem behind an impenetrable mantle of anger.

In Paro Anand's short fiction, "This is Shabir Karam," the battle lines appear to be established between Hindu and Muslim orphans during

an interactive session organised by NGO employees. Though youngsters from both communities had suffered and lost parents as a result of militancy, each appeared to be plagued by a cognitive prejudice against the other. When asked to repeat the names of all the children, a Hindu girl retorts angrily. "Hum naam nahin yaad kar sakte. Regrettably, Sir, but we have no way of remembering these people's names. They are far too unlike to ours!" (12 Tales of a Wild Child and Other Tales). Shabir raises his eyes and is taken aback by the wrath in the girl's grey eyes as she yelled so forcefully. A quiver of hatred rushes through him, and he believes the girl is being excessively resentful, believing that the Muslims have been left to deal with terrorism in the Kashmir Valley as a result of the Hindus. His cognitive bias leads him to feel that the Hindus chose a cowardly course of action. They had evacuated the valley when the situation deteriorated. While Muslims were forced to contend with extremists, live under curfews, endure stone pelting, and see bomb explosions.

Paro Anand's "Those Yellow Flowers of August" demonstrates a similar cognitive bias of hatred and animosity toward Muslims. A Hindu girl whose father was killed in a terrorist strike hurls hate towards her Muslim peers. Her cognitive bias leads her to believe that the Muslim community is solely to blame for her father's death and for spreading terror throughout the valley. She is filled with contempt for everyone who is a part of the community and resents even being in their vicinity.

I despise Muslims. I've always done so, well, almost always... These individuals are as dark as the clothing they wear. For guys, long black

beards. Women's black shrouds - shrouds, as if they were wandering dead... Women are not permitted to do anything. They simply transform into infant machines... Not that any of this is significant to me. Why should I do so? As long as I do not identify as a Muslim... I despise them because they are first-rate assassins. They are a bloodthirsty bunch with nothing better to do than murder innocent people. (Wild Child and Other Tales, n.d.).

The kid seethes with rage as she recalls the fatal day when her beautiful, loving, and handsome father went out to fetch some treats for them on the occasion of her mother's birthday and was blasted to pieces by an explosion near the temple. This remembrance of her father's death prompts bitter and vindictive sentiments. "As a result, I despise Muslims. I've despised them since that day. I have no desire to associate with them. If I could, I would personally assassinate a few. However, because I am not a Muslim, I am not a murderer" (Wild Child and Other Stories 100).

Paro Anand's short story "Eid" demonstrates a similar cognitive problem. Ayub gets bullied by his peers because he is a Muslim. They push him farther and more into phobic sorrow and melancholy. With the Taj Hotel dome still in their thoughts, Ayub's classmates began ridiculing, taunting, and tormenting him. "You Mossies are pure assassins. How do you start your day? Bodies? Do you prefer blood to milk?" (110 in Wild Child and Other Stories).

Additionally, they had begun threatening Ayub's pals, cautioning them not to associate with him. Each time Ayub and his companions passed, the others whispered, "Traitor", "gaddar", and "khalnayak".

Eventually, the majority of Ayub's friends fled him, assuming that all Muslims were in fact terrorists, or at the very least sympathisers with their cause, as a result of the talks they heard in their homes. Ayub's Tiffin box would be stolen and stamped on, and he would be mocked for consuming a "blood sandwich" (Wild Child and Other Stories 111). Additionally, they beat him multiple times and forced him to say, "I'm sorry, I'm sorry..." I am a devout Muslim... I am an assassin... I'm sorry for the number of individuals I killed" (111).

Ayub is unable to blend with his classmates because of their collective cognitive prejudice. It gets increasingly tough for Ayub, and he feels trapped, considering leaving the school or being moved to another. When targeted and singled out, adolescents easily withdraw and lose their self-confidence.

In Paro Anand's "City Boy," a typical city-bred adolescent is horrified by the possibility of leaving the city for a tiny town. His father was relocated to Bhatinda, while his mother obtained employment in London. Because the youngster did not want to live in a hostel, staying with his mother in London was not an option, and his educational expenditures were exorbitant, the boy was forced to relocate with his father. The boy demonstrates a strong cognitive bias against the little community and expresses resentment about having to leave.

As you can see, we're relocating...to Bhatinda. That is, what is contained in Bhatinda? This sounds weird and sluggish. Watery and bland in flavour. As if it were a tinda... That is the pronunciation of Bhatinda—tinda. Actually, it's worse. It's similar to a cross between

bharta and tinda - two of my least favourite vegetables... Bharta + Tinda = Bhatinda, which translates as "worst nightmare." 79-80 Wild Child and Other Tales)

His cognitive prejudice towards the location prevents him from appreciating the sights, joys, and flavours of a tiny town. Rather than that, he feels forlorn as he is forced to forego the luxuries of urban life. He also appears to have a prejudice against the residents of the tiny town, regarding them as impolite and vulgar.

The teenage protagonists in Paro Anand's "Santa's Not So Little Helper," "Caught," and "In the process of Becoming Groan Up" demonstrate an antipathy toward academics and studying. They exhibit the traditional adolescent trait of dismissing studies as uncool or dull. While they see the value of education, they are unable to implement it due to their cognitive bias.

Sumit exhibits a cognitive bias against his parents in Deepa Agarwal's "The Day I Ran Away." He believes that his parents are partial and more fond of his other siblings since they are academically superior to him. He also believed that his elder brother, who was a student at IIT, and his little sister, Shruti, were the house's darlings and that his parents saw him as worthless. Although he excelled at sports, it was never regarded as a creditable accomplishment. To make matters worse, Sumit fails yet again in his Mathematics paper and lacks the confidence to confront his father. His cognitive bias, along with his fear of facing his father's fury, his mother's silent dissent, and Shruti's laughs, compels him to flee home.

In Deepa Agarwal's "The Tough Decision," Niloo and her classmate Sunaina have a cognitive bias against one another and will go to any length to undermine or outwit one another in any situation. Their personalities are diametrically opposed. Niloo is a confident and talkative young lady, but Sunaina is a social butterfly who thrives in the company of flatterers. They are forthright about their hate for one another as a result of their differences. When they are partnered together in a play for the dramatics competition, they disregard group dynamics and team spirit in favour of vengeance.

The works examined reveal that Paro Anand's characters are filled with cognitive bias in the majority of her stories. Deepa Agarwal's paintings exhibit a degree of cognitive bias. As a result of this critical human flaw, teens appear more realistic in their interactions with their social milieu but also serve as bad role models for their adolescent readers. In contrast, Ramendra Kumar's novels contain no instances of characters having cognitive bias. Ramendra Kumar's works stand out for their lack of cognitive bias in comparison to those of Paro Anand and Deepa Agarwal. The characters are free of cognitive bias and appear to be rational decision makers who serve as positive role models for the adolescent readers. According to the findings of this chapter, female writers Paro Anand and Deepa Agarwal appear to be more sensitive and aware of adolescents' psyches, emotional needs, behavioural characteristics, and emotional anguish. While such empathy appears to be lacking in Ramendra Kumar's writings, his adolescent characters appear to be extremely self-assured, practical, and nearly devoid of behavioural flaws.

The background features a large, abstract shape on the right side, composed of two shades of green. A lighter green shape, resembling a stylized 'C' or a thick curved line, is positioned over a darker green area. This shape frames the text on the left, which is set against a white background.

CHAPTER 3

VICARIOUS CAPACITY

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This chapter analyses Paro Anand, Deepa Agarwal, and Ramendra Kumar's selected texts using the Observational Learning/Modeling and Vicarious Affective Learning scales. The very essential capability of vicarious learning is another notable human feature that Social Cognitive Theory emphasises heavily. Historically, psychological theories have placed a high premium on learning through the consequences of one's choices and behaviour. If knowledge and abilities had to be gained solely through direct experience during this formative stage of adolescence, the process of cognitive and social growth would be significantly delayed and constrained, while also being highly tiring and hazardous. The texts were analysed to demonstrate how vicarious learning can have a variety of psychological consequences on adolescents by encouraging the acquisition of new competences, behavioural patterns, traits, values, and emotional dispositions.

OBSERVATION KNOWLEDGE:

According to Albert Bandura, "Humans have acquired a highly developed aptitude for observational learning that enables them to expand their knowledge and skills based on information provided by modelling effects" (21). Humans, according to the SCT, are cognitive beings whose active information processing is crucial for their learning, behaviour, and growth. Bandura contends that human learning is fundamentally different from that of guinea pigs, owing to humans' vastly more advanced cognitive skills. Bandura asserts that observational learning is the primary method by which human behaviour evolves. Observational learning is simply learning through seeing the behaviour of other people referred to as models. Because learners must pay attention, create and retain what they see, retrieve this knowledge later from memory, and use it to direct their behaviour, observational learning is considered a cognitive form of learning.

Bandura proved in a seminal experiment done in 1965 that youngsters can learn a reaction through observation. He required nursery school students to see a short clip in which an adult model attacked an inflatable "Bobo" doll with a mallet and rubber balls. Some youngsters witnessed the model being congratulated, while others witnessed him being chastised, while still others witnessed no repercussions following his brutal attack. Following the conclusion of the video, children were observed in a playroom with the Bobo doll and the objects used to attack it. Youngsters who saw the model praised and those who did not see the model mimicked the model's violent behaviour more than children who saw the model penalised. However, when children who had witnessed the model being punished were asked to replicate the model's behaviour from memory, they demonstrated that they had learnt just as much as the other children. Bandura's experiment demonstrates that youngsters can pick up on observed behaviours without necessarily mimicking them. Whether they will completely implement what they learn is contingent upon the process of vicarious reinforcement and self-regulation.

It is clear from the selected works that observational learning plays a significant part in the lives of the adolescents depicted by the authors. In Paro Anand's *No Guns at my Son's Funeral*, Aftab idolises his master Akram and pays close attention to his way of working and inquiry. He is motivated by terrorists such as Feroze and Akram's success. Feroze's sacrifice for the cause of 'jihad' and Akram's success in creating a terrorist organisation inspires him to emulate Akram's behaviour, which he finds self-satisfying in accordance with his personal code of conduct. He watches, retains, and attempts to mimic the learned behaviour anytime he has the opportunity to demonstrate it or is motivated. Aftab despises the way his mother spews vitriol about men like Akram and is unable to endure it, yet he emulates his mentor's behaviour by swallowing his protestations like a coward.

But for the time being, he was aware that he needed to regain his mother's trust. He was aware of her weak points. Always look for your adversary's weak points, his vulnerabilities, Akram repeatedly taught them. He'd also instilled in him the

belief that anyone who was not a supporter of 'the cause' was an adversary. Even if you were thinking of Ammi. If only Akram could see him at this moment. He'd be pleased. Akram Bhai, as he is affectionately known.

(At My Son's Funeral, There Will Be No Guns 12).

Aftab's hero worship of Akram originates from his mentor's attractive features combined with a warrior-like demeanour. Akram's powerful physique is the consequence of a rigorous and dedicated fitness regimen. Aftab meticulously observes Akram's regimen and is inspired to emulate him. He begins training consistently, building muscle and toning his body. He also studies every nuance of explosives and ammo management. When Aftab is assigned the assignment of blowing up a marketplace with a detonator, he recalls exactly how he was instructed by his mentor and performs his duty for 'the cause.' "And Aftab, his eyes swollen with weeping, locates the button and draws the thread. Just like Akram Bhai had instructed him" (165, No Guns at My Son's Funeral).

Aftab's observational learning makes him a 'successful' mentee, but his character demonstrates that not all observational learning is beneficial. Mindless observational learning can be extremely harmful if it is not accompanied by sensible cognitive processes. Aftab rejects positive observational learning supplied by his friends because he is deluded by his self-satisfying personal code of behaviour, which convinces him that pursuing the 'cause' of terrorists is more fulfilling than following his parents' and friends' moral path.

Angad, on the other hand, is Aftab's closest friend. Angad pays great attention to Aftab, but little observational learning occurs. He rejects Aftab's desire to pursue the 'cause' of terrorism due to his positive and strong personal code of behaviour. He is outraged by Aftab's demise and attempts to restore him to normalcy through sympathetic advice and guidance. Angad's own experience of witnessing his Sonu mother and another buddy Laxman's uncle being blasted to pieces by terrorists instils fear in him for terrorists and their 'cause.'

It was heinous, Afti – I – witnessed it unfolding right in front of my eyes. When the bomb detonated, I saw the man soar, but his legs flew in the opposite direction. Oh, Aftab — it was right around the corner from my place. It might have been us, it could have been anyone of us. Afti, it was awful; I'm – terrified. What if something similar happened to you or me?

(There Will Be No Guns at My Son's Funeral) 81-82)

Angad is unaffected by Aftab's observational learning because he sensibly analyses the situation's costs and benefits and finds his friend Aftab's 'cause' unsatisfying and unpleasant. He is not inspired to act in the manner of his friend. On the other hand, Angad's observational learning occurs when he becomes aware of the negative repercussions of his friend's behaviour and the road of terrorism.

In Paro Anand's *Weed*, Umer is attracted by his father's ways and workings due to his cognitive predisposition for him. Umer idolises and hero-worships his father, but when the time comes to choose between his mother and father, he reluctantly chooses his mother. Umer lacks a solid personal code of conduct and oscillates between good and evil. He is unable to follow his father's route, which he finds personally satisfying, while also being unable to reject his mother's path of righteousness, which he personally despises. Eventually, through study of society, he realises that his father's path of terrorism is harsh and unsatisfying. While this method may result in financial advantages, the expense and risk are relatively considerable. Umer's younger brother Umed, on the other hand, has a strong but negative personal code of conduct and plainly prefers his father's route of easy money over his mother's path of hard effort and poverty. His obsession with money compels him to follow his father's path without hesitation or guilt. Umer chooses to disregard the harsh and unsatisfying consequences of his choice, motivated by his father's financial benefit.

He'd made his decision and was prepared to bear the consequences. After all, it had been a straightforward decision for him. I'm sure it won't be simple, but it will be plain. His unambiguous choice threw doubt on mine. He appeared to be aware

of this, as he inquired, 'How about you, Umer? Will you join us as well?' He wasn't pleading with me to accompany him; he simply desired to hear my thoughts on the subject. 'No,' I answered slowly and unwillingly, 'I am unable to'. As much as I desired him, I lacked the confidence to pursue him, to join him. (Weed No. 78).

For both Umer and Umed, observational learning occurs within the context of society. They do not acquire knowledge directly from one another. Despite being placed in a similar scenario, both brothers take divergent courses as a result of the observational learning supplied by society. Umed is well aware of the allure of easy money and the comforts that come with it. While Umer is aware of the allure of fast money and its severe and unsatisfying consequences. In this setting, society appears to play a significant role in teenage observational learning. Because the majority of behaviours are taught through observation rather than through experience, the media and society have a significant role in influencing the behaviour and psychology of adolescents.

Bela, an orphan, is enraged by the entire world in Paro Anand's short story "Wild Child." In her anguish, she attempts to defy society and acceptable decent behaviour. She purposefully maintains an untidy and repulsive appearance devoid of hygiene and cleanliness. She does not appear to be concerned about the unsatisfying or punishing consequences of her bizarre behaviour. She weighs the costs and advantages and concludes that the benefits of showing negative behaviour outweigh the costs, as her classmates avoid her and avoid bothering her. She had effectively kept people at bay in order for them not to bother her. Those who cross her path must endure Bela's vile temper and physical assault.

As only she could, she would spill, shatter, interrupt, and skew the works. Nobody desired to sit next her. One of my kids approached me and stated very colourfully, 'Ma'am, I'm afraid I can't sit next to her; she smells like last night's puke and pee mixed!' Unkind, but sadly realistic. And, of course, it wasn't just the teachers who were to blame. Indeed, parents of other youngsters have lodged complaints... Oh, the list went on and on! It was as though she committed acts solely for the purpose

of being apprehended and getting into mischief (Wild Child and Other Stories 2-3).

Bela is unaffected by observational learning from her classmates since she derives self-satisfaction from demonstrating poor behaviour and rejecting good behaviour. Likewise, observational learning from Bela has no effect on her classmates, as they find her behaviour unsatisfying and unpleasant and are unmotivated by Bela's 'success' in keeping others away. Rather than that, they are discouraged by the negative effects of her obstructive behaviour and reject her based on their own personal standards of conduct.

Children orphaned in Kashmir as a result of terrorism are placed in an orphanage in Paro Anand's short tale, "This is Shabir Karam." Among the children, a Hindu girl refuses to sit, speak, or play with Muslim children. She is enraged by their presence and receives a similar response from them. In this case, the animosity directed at the other community is learned through observation of family, media, and society. Albert Bandura's Social Learning Theory postulates that humans acquire behaviours from their peers, and in today's highly mediated culture, every broadcast on the mass media becomes a source of observation. The family, the media, and society are the primary sources of unintentionally acquired knowledge.

This was his first encounter with a Hindu. However, the myths he had always heard about Hindus appeared to be real. They were a disgruntled bunch, never satisfied, constantly projecting their own problems onto Muslims, blaming them for all their woes. Everybody had had hardship, so why was she so resentful? ...Battle lines have been drawn... They could never live in peace.

(13-14) (Wild Child and Other Stories)

The youngsters do not have personal grievances with one another; rather, their fury is focused at the communities to which they belong, and they are convinced that their own loss is the result of the other group. While youngsters from both communities acquire their behaviours from society, they also have strong personal standards of conduct and hence reject what they personally disapprove of. The

children demonstrate the imitated behaviour when they discover that injuring members of the other community is both rewarding and self-satisfying.

"Those Yellow Flowers of August," by Paro Anand, is similar to the narrative. Shabir Karam is my name. Here, a Hindu girl named Nitya loses her father to militancy and is forced to transfer with her family to a safer town. She is unable to cope with her personal loss and places the blame on members of the Muslim community. Her education is enhanced by media stories and social learning. Though she is surrounded by violence, she does not engage in it herself. As she is aware that militancy and terrorism are acts of cowardice and that the consequences of engaging in them are punitive and unsatisfying, her own code of conduct compels her to avoid Muslims. She derives great satisfaction from injuring the community and lashing out at them with her aggression.

I HAVE ALWAYS HATED MUSLIMS. Almost always, in fact. Since I discovered what Muslims were... I despise them because they are all first-rate assassins. They are a bloodthirsty bunch with nothing better to do than murder innocent people... As a result, I despise Muslims... I have no desire to associate with them. If I could, I would assassinate several Myself. However, because I am not a Muslim, I am not a murderer. 99-100 *The Wild Child and Other Tales*).

On the other hand, her classmate, Khalid, a Muslim boy, tries to convince her that not all Muslims are terrorists and that terrorism is neither a religious or a community-specific problem. Khalid informs Nitya that he, too, misses his father while he is away serving in the Indian Army, guarding the nation's frontiers. He regards his father as a hero and is unconcerned about the harsh remarks and jibes directed at his neighbourhood. His motivation is his father's accomplishment as an army general, and his behaviour is discouraged by negative repercussions. His strong personal standards cause him to reject the media's and society's viewpoints and embrace only what satisfies him.

In Paro Anand's "Eid," Ayub's classmates resort to constant abuse simply because he is a Muslim. The lads observe from media and society that all Muslims are

terrorists and deserve to be despised and tormented. They have learned from their families, society, and media reports that Muslims are responsible for the heinous killings occurring around the country. They make Ayub's life unpleasant, turning him into a bundle of anxieties who refuses to eat or connect with others. The lads hold Ayub and his community accountable for terrorist acts that have occurred around the country, or at the very least as sympathisers with their cause. Bullies find it self-satisfying, heroic, and fulfilling to model aggressive behaviour learned from media and culture. They believe it is their highest duty and responsibility to punish members of a 'terrorist community,' and they are driven by the 'successes' of media-portrayed figures, who are pushed to act violently.

Ayub's classmates had begun their teasing, ridiculing, and bullying. Even teasing...

'Ah, Mossie boy, you're here!'

'Are you planning to detonate a bomb at the school or something?'

'Are you enjoying your blood sandwich?'

111 (Wild Child and Other Tales))

The lads demonstrate their acquired behaviour by thrashing Ayub without a trace of shame. The lads seize Ayub's tiffin box and open the sandwich he had brought for lunch. The boys laughed as it crumpled and fell to the ground and celebrated when one of them stamped on the box till it shattered and destroyed. There was no way out for Ayub as the group's leader, Shaan, grabbed him from the back of his head. He rubbed his nose and pressed his face into the ground, pleading with Ayub to say, 'I'm sorry, I'm sorry... I am a devout Muslim... I am an assassin... I'm sorry for the number of individuals I killed.' 111 (Wild Child and Other Tales). On the other hand, Ayub's friend Shourya was courageous enough to stand up for Ayub. His personal code of conduct compels him to disregard the knowledge gleaned from the media, society, and his classmates, as he personally disapproves of their behaviour. He does not display the modelled behaviour because he

considers the consequences to be unpleasant and unsatisfying and is hence unmotivated to behave similarly to others. Shourya, with his reasoning mind, is aware of the costs and advantages to others and is discouraged from engaging in behaviour that has negative effects.

Fatima is a miserable orphan who is unsettled by her caregiver's nice behaviour in Paro Anand's short story, "They Called Her Fats." She finds it rather unsatisfying to be a role model for others' excellent behaviour. Fatima finds it highly advantageous to avoid people because they will not bother her or get in her way. Her personal code of conduct compels her to act in ways that are self-satisfying and to reject the socially acceptable behaviour of others. Similarly, her peers take pleasure in harassing her with nasty words and taunts as a result of her reclusive and hostile demeanour. They observe one another and mimic the imitated behaviour since the outcomes are highly fulfilling and rewarding. They, too, are compelled to engage in unacceptable behaviour, as the rewards of harassing Fatima appear to outweigh the costs and consequences. Fatima's classmates are encouraged and inspired by others' 'success' in tormenting her and continue their behaviour, which has a detrimental effect on Fatima's mind.

They spread vicious rumours about her that were both cruel and inaccurate... of her midnight communes with the forces of darkness, of her witchcraft and her passion for drinking blood and devouring cockroaches from the floor.... The story spread rapidly. Fats engaged in a witch's dance, summoning spirits and prancing with them on the games field... 'Shh! Fats is on his way to rip your tongue out!' Of the boys who mocked her for her half-boy, half-girl appearance. She was brimming with so much. (20-21) (Wild Child and Other Tales).

Fatima becomes a social recluse as a result of her peers' behaviour toward her. Shaming, like bullying, is a form of aggression that has negative social and psychological consequences for the victim. Because observational learning occurs among peers, they are encouraged by their classmates' 'success' in victimising Fatima and are inspired to engage in a similar pattern of behaviour. Thus, negative observational learning can be extremely harmful since it can spread like wildfire

among adolescents who are frequently unable to make logical judgments about its effects.

Prashant's observational learning occurs through media and culture in Paro Anand's "Invisible Things to Look Out For." He is unable to cope with his parents' incessant bickering and the family's inevitable divorce. His education from the media and society leads him to contemplate suicide, since he believes that if he dies, his parents would reunite and act like a happy family. However, he is unable to do observational learning because his personal code of conduct prohibits him from doing so. His cost-benefit analysis of the circumstance teaches him that suicide has unsatisfying and punishing effects, and he is discouraged from engaging in his learned behaviour owing to its negative consequences.

Is there nothing left for me to do? Is there anything I can do to persuade them to reconsider? Perhaps if something happened to me. Perhaps if anything truly terrible happened, they would require one another. If they...if they lost me, they might not be able to face losing each other as well. Yes, it is correct. That is what I will have to do - something will have to happen to me. I am currently standing in the kitchen. My legs tremble. I'm holding an insecticide container in my trembling palms. However, I am unable to force myself to drink it... I'm terrified of what it might do to me. No, no, no! I am unable to...

(12-13) I Am Not Butter Chicken).

Prashant is tempted to attempt fleeing from home, another learned behaviour from the media and society, and 'wants to live through it' (Malibu). Prashant believes that if his parents' marriage is dependent on him, he must do something to help them reconcile and unite over their shared loss. He considers the possibility that the long-term repercussions of fleeing may be more rewarding. He is encouraged to pursue his decision as a result of his observational learning from films depicting the 'successes' of people who flee to Mumbai to 'make it big.' Prashant is prepared to face the obstacles and hardships of life as a result of his cinematic education, once he leaves the comfort of his home to reunite his parents. His personal code of

conduct for pursuing happiness prevents him from committing suicide, but allows him to explore the concept of running away from home, as he is unable to discern the difference between 'reel' and 'real' life to a certain extent.

After fleeing, Prashant arrives at the bus stop and notices a 'perfect' family departing for a vacation. His need for pleasure and affection compels him to observe them and attempt to emulate their behaviour, as he perceives them to be more 'successful' than his own family. Additionally, he finds their behaviour self-satisfying and is motivated to act like.

I have a look around. A family is loading their belongings onto a bus. The father, the mother, the sister, and the brother. A picture-perfect family. They're laughing and smiling. They are not as refined as my family, but they are a unit. My small family of three has been shattered into three fragments. The father then announces that he is going to purchase tickets. I'm following him... I follow the same procedure.

(15-16) I Am Not Butter Chicken

Prashant's observational learning from media and society demonstrates that he lacks the maturity necessary to make the correct choice. He yearns to be guided and cared for by his parents but also continuously in need of solid sources for observational learning. Prashant finds positive sources of observational learning from media and society because he lacks them at home. The good element of his observational learning method is that he does not acquire aggressive behaviour from his parents or the media since he does not find it self-satisfying or consistent with his personal code of conduct.

The teenager in Paro Anand's short tale "Caught" gets observational learning from his friends and classmates and then cheats on his geography paper. He notices widespread copying among his friends and classmates and is inclined to emulate it when drawing The Map of India. He is driven by his classmates' 'successes.' His personal code of conduct initially rejects the lessons they give, since the youngster is aware of the dangers of getting caught and the resulting punishment for his

behaviour, but he soon succumbs to his temptations as he witnesses his peers evading capture. The cost-benefit analysis of the learnt behaviour convinces the teenager that the benefits to others outweigh the costs, and so motivates him to mimic the learned behaviour.

I'd never attempted it before, but others had, frequently and successfully. However, I had not. Never. As a result, I was nervous. Extremely nervous. Very. Pratap had demonstrated how to accomplish it, and it sounded quite simple. Completely foolproof and straightforward. I knew I should never have agreed to this blundering effort. However, it was too late to escape the trap that I had so foolishly set for myself.

(53-54) I Am Not Butter Chicken.

Classmates of the youngster find it highly satisfying to cheat rather than follow the road of hard work and honesty. They have discovered through numerous 'successful' attempts that cheating is a relatively simple task that requires little effort. Such negative observational learning supplied by peers entices the credulous and, to a lesser extent, those who lack a strong personal code of conduct.

In Paro Anand's short story "Babloo's Bhabhi," Babloo's drunken elder brother is accustomed to pouring blows and kicks on his wife over insignificant matters. Babloo witnesses and observes his bhabhi's daily physical attack. Although his elder brother provides a negative observational learning opportunity, Babloo does not learn the seen behaviour since his personal code of conduct rejects his brother's offer. He personally disapproves of any form of abuse directed at women, which is why his elder brother's aggressive behaviour makes him sad and seethes with rage. He is aware of the punishing and detrimental repercussions of abusive behaviour and is discouraged from replicating it. "Babloo averted his gaze, ill to his stomach. His mind raced, his fists tensed, ready to strike. A thousand different ways of retaliation flashed through his imagination. However, he averted his gaze." (66 I Am Not Butter Chicken).

Babloo asks his mother to save his Bhabhi from his Bhaiya's clutches, but she fears that her bahu would suffer at the hands of her husband, just as she has endured drunken beatings at the hands of her own husband, and she frequently laments, "That's just a woman's kismet, beta" (66). The education provided by his mother fortifies his commitment to treat women with love and respect and to reverse the cycle of abuse and antagonism in his family.

And is it destiny for a guy to hit his wife?' Babloo shivered, crossing his fingers that he would never abuse his bride. 'No,' he reasoned, 'I will cherish her and bring her bracelets and laddoos. Others could scoff and assert that I am not a mard. Ha! How could a man be regarded macho for thrashing someone who was incapable of retaliating?

(66 I Am Not Butter Chicken)

Babloo rejects his family's observational learning that it is acceptable to mistreat a woman and that it is a lady's fate to tolerate violence in her marital house due to his strong personal code of behaviour. He does not find self-satisfaction in abusing a woman or in being a silent bystander in such a situation. When the situation spirals out of control, he is obliged to employ aggression on his brother. However, in this case, the observational learning of violence is demonstrated for a legitimate reason. Paro Anand demonstrates through Babloo's storey that adolescents must make rational cognitive judgments about obtaining observational learning and later discretionary use of violence.

Debu receives sufficient observational learning from his elders during Deepa Agarwal's Caravan to Tibet. Debu, on his first journey to Tibet with the caravan, carefully studies the elders' deeds and behaviour and attempts to copy them. Debu possesses the demeanour and qualities of a well-behaved adolescent who is devoid of undesirable tendencies. His observational learning combined with obedience prevents him from deviating from society's accepted norms. He recognises that by observing modelling behaviour, he can appease his elders, who were initially sceptical of sending such a young lad on such a perilous expedition. He

establishes his worth by following their direction and replicating their learning. Debu recognises through reasonable cognitive processes that copying the elders' observational learning will benefit him because there is a potential of discovering his missing father as a result of their advice and learning. His personal code of behaviour also satisfies him in terms of adhering to the lessons imparted.

On the other hand, Trilok, Debu's Cousin, rejects the elders' instruction and observational learning. Trilok's aggressive, defiant, and irritating behaviour gets him into problems during the journey and earns him the elders' wrath and scorn. Trilok appears to be willfully rejecting the education presented, since he derives enormous satisfaction from tormenting Debu and his fellow passengers. Deepa Agarwal demonstrates through the character of Trilok that adolescents do not always do what they learn. At times, they engage in behaviour that they perceive to be more useful and self-satisfying.

Sumit's family views academic excellence as a need in Deepa Agarwal's short tale "The Day I Ran Away," and when Sumit frequently fails his examinations, he is humiliated in front of his elder and younger brothers. Sumit is afraid to present his report card to his family due to his observational learning and prior experiences. Sumit decides to flee his home in order to avoid mockery and disgrace on the basis of observational learning provided by media, films, and society. He had seen in films instances of children fleeing their homes and becoming successful. He had also witnessed the trials endured by these runaway children, but he was willing to go through them because these films featured a successful and joyful ending.

As a result, I decided to go out on my own. I was certain of what I would do. I'd frequently considered it. I'd travel to Bombay... What kind of employment might a fourteen-year-old possibly do? I'd go to any length. Polish shoes, sell newspapers, and wash automobiles. And one day, I'd hit it rich and return to show them all. I'm aware that it sounds like a scene from an old Amitabh film. However, I believe it is possible. Dad was referring to a high-profile industrialist who began his career as a pavement hawker. (Anecdotes from Everyday Life 3)

Sumit weighs the costs and rewards of running away from home and concludes that the consequences could be rather unsatisfying, but he is nevertheless driven to try his luck by the success of runaway adolescents as shown in 'Bollywood' films. The 'happy' endings featured in the majority of 'Bollywood' films inspire Sumit to believe that 'rags to riches' stories are easily attainable for any youngster. Additionally, his personal code of behaviour compels him to pursue his ambitions of obtaining freedom and developing his own unique personality, which he finds more rewarding despite the difficulties. Sumit rejects his family's protection and security because it entails humiliation and contempt, which he personally despises.

In Ramendra Kumar's *Terror in Fun City*, Aryan, a teenager who owns a tea stall, seeks to improve his English. His primary source of observational learning is the media. Whenever feasible, he reads English novels and publications and listens to the BBC news on his transistor. Aryan also attempts to watch and copy his suave and educated friends' talking abilities. He is particularly taken with Tanya's English diction and vocabulary and is motivated to communicate in English. His acute observing abilities aid him in quickly picking up the language. Aryan's motivation, together with the assistance of his buddies, plays a significant role in his learning process.

I want to be able to communicate well in English. Each day, I listen to BBC News... All of this in order to acquire the language. I am acutely aware that my language skills are quite limited in contrast. That is why I have been conversing with you in Hindi... I want you to communicate with me in English, and I will reciprocate. Additionally, everytime I make an error, correct me. (17)

Aryan was always eager to learn the language, and when he made good acquaintances, he observed and attempted to absorb as much information as possible. Aryan finds the learning process highly enjoyable and knows that the rewards of expressing the patterned behaviour would be quite rewarding, so he is sufficiently motivated by the prospect of doing so. Similarly, Aryan provides

observational learning to his friends in the form of survival skills. His pals observe Aryan and learn to be self-sufficient and vivacious.

Observational learning through friends and peers occurs across all age groups, but is most prevalent during adolescence. Choosing between positive and negative learning becomes critical during adolescence, as incorrect or mindless observational learning can have harmful and life-changing repercussions. Simultaneously, adolescents should have access to positive role models capable of providing appropriate instruction and emulating their behaviour. The authors of the works under consideration have shown their characters as being affected and influenced to varied degrees by observational learning. The characters of Paro Anand and Deepa Agarwal sufficiently demonstrate the feature of observant learning. The personalities appear to be shaped by both good/positive and bad/negative models. Additionally, the characters accept or reject observational learning supplied by their parents, instructors, friends, well-wishers, and acquaintances based on their varied degrees of personal standards of behaviour. Although the two female authors' characters appear to be highly genuine, they may serve as horrible role models for teens. While Ramendra Kumar's characters do not require observational models to acquire or learn new behaviours. They appear to be self-sufficient and do not require guidance or instruction from others. The one character, Aryan, demonstrates the importance of observational learning to a degree. This makes the characters excellent role models for children, yet they appear extremely unrealistic, lacking any flaws or inadequacies or the need to learn from others.

Affective Vicarious Learning:

According to Bandura's Social Cognitive Theory, both young toddlers and adults are easily awakened by others' emotional responses. "While individuals are endowed with the receptive and expressive potential for vicarious arousal, social experience has a strong influence on the degree and pattern of emotional activation" (30). When people are content, they treat others with great affability, which has a beneficial effect on others. effect. "As a result of these occurrences,

smiles and other happy expressions denote a favourable condition of circumstances. Similarly, when individuals are depressed, ill, worried, or furious, their immediate environment is likely to suffer" (31). According to Social Cognitive Theory, "if people's affective reactions were triggered automatically by innate impulses, they would be emotionally burdened much of the time by the manifestations of pain, joy, grief, anger, fear, sadness, frustration, and contempt produced by everybody and everyone in sight." (31). Thus, the process of vicarious affective arousal is primarily mediated by a "intervening self-arousal mechanism" (31). That is, viewers' simultaneous activation of emotion-evoking thoughts and imagery occurs when they witness others react emotionally to stimulating situations. Bandura continues:

Cognitive self-arousal can take two forms; it can be achieved through personalising another's experience or by adopting their perspective. In the personalising form, observers are emotionally stimulated by imagining events occurring to them. By putting themselves in the shoes of others and thinking how they would feel, observers gain an understanding of their emotional states. Vicarious impact is significant because teenage witnesses can develop long-lasting attitudes, emotional reactions, and behavioural inclinations toward individuals, places, or things linked with the model's emotional experiences. (31)

Thus, onlookers learn to fear the events/people/situations that worried the models, to dislike what frightened them, and to enjoy what delighted them. Similarly, anxieties and uncontrolled phobias can be significantly alleviated by vicarious modelling, since skills for coping with and exerting control over the dreaded objects can be created. Additionally, positive values can be established and altered vicariously through frequent exposure to positive models.

Vicarious learning Capability can be observed in varied degrees in practically all teenage characters in the works under consideration. Aftab exhibits vicariousness with his mentor's friend Feroze on multiple occasions in Paro Anand's *No Guns at My Son's Funeral*. When Akram Aftab's mentor recalls and relates a heartbreaking narrative of Feroze's life, Aftab undergoes a self-arousal process. Not only does

Aftab appear to adopt Feroze's perspective and attempt to comprehend how he may have felt during the arduous Police remand and custody, but Aftab also appears to personalise Feroze's experience of Army torture. Aftab, as a thirteen-year-old, can relate with Feroze and knows the sorrow Feroze must have felt as his bones were fractured and his body pummelling by the Army when he was only twelve years old. As Aftab humanises Feroze's experience, he becomes vicariously aroused, feels sorry for Feroze, and becomes enraged at the guys in uniform. "They shattered his bones. They came very close to killing him. However, he was but a child. A young man my age" (28). Aftab murmured frightened, attempting to envision the boy's misery and helplessness, the child alone, cut off from his family, surrounded by foes. Aftab tried not to envision the blood and his eyes welled up with tears. They recognised him as a child" (28). Aftab eloquently envisions and humanises the dread and agony inflicted on a kid centuries ago.

Through Akram's narration, Aftab had vicarious experience with Feroze. Akram meticulously describes every detail of Feroze's army incarceration in order to incite Aftab's opposition to the regime and utilise him for their 'cause.' Aftab, who is fully oblivious of Akram's intentions, experiences personalization of vicarious sentiments with Feroze and develops a permanent emotional bond to Feroze and animosity toward the army. His attitude toward uniformed personnel deteriorates. Aftab develops anti-establishment tendencies and a favourable attitude toward terrorists. He learns to fear the things that frightened his mentors, to loathe the things that disgusted them, and to appreciate the things that delighted them.

As Aftab develops favourable behaviour toward Feroze, his emotional attachment to the terrorist grows, and he is unable to conceal his positive feelings for the terrorist even in the sight of Army personnel. He disregards his caution and risks his life countless times for the sake of his emotional bond.

Aftab, his heart beating and shattering, was intensely aware of Ferozebhai's legs quivering beside him. He desired to assume Akram bhai's role... Aftab shifted his gaze to the side as Feroze's hand dropped off his leg. Aftab eased his own hand

down cautiously and covered the trembling one with his own. His thumb is calming, stroking. He wished. (There Will Be No Guns at My Son's Funeral 100-101).

Similarly, when Aftab discovers that his sister Shazia is in a relationship with his mentor Akram and is 'married' to his 'cause,' Aftab experiences personalization of vicarious sentiments. Aftab has feelings with his sister. He is overjoyed to see his sister happy with Akram despite his awareness of the perilous consequences of this unison. When Shazia is depressed, he is depressed as well. This vicariousness happens because their 'cause' remains constant.

He rested his head on her lap and rubbed it. There were so many questions and tasks to do. Their justification. However, they were bound together for the time being, most directly, by their desire for the green-eyed guy who lay buried, injured. Alone. They consoled one another as if they were consoled by the one who couldn't be there (No Guns at My Son's Funeral 115).

In the case of Aftab, vicariousness extends to everyone involved with Akram and his 'cause.' His predisposition for favourable behaviour toward those involved with terrorism stems from his cognitive bias toward his mentor Akram. Aftab idolises Akram, and the latter skillfully instils in Aftab vicarious feelings for his personal gain.

Umer develops vicarious sentiments for his mother in Paro Anand's *Weed* as he witnesses her suffering. His mother had ordered him to leave and never return to their home, since she despised his terrorist actions and 'blood money'. Umer's family soon falls into poverty and misery. His mother, who was accustomed to a nice lifestyle, was compelled to work as a house maid in other people's homes. She struggled all day in order to make ends meet and send her sons to school. Umer adopts his mother's perspective and imagines the anguish she is experiencing. He weeps at her roughened hands and laments her harsh silence. His nausea is exacerbated by visions of his mother laboring as a servant in other people's homes.

What would it be like for my ammi to wash clothing that were not ours and cook food she would never eat? Are they going to be kind to her? What if they were one of those heinous families that reprimanded their staff - were mean? ... I sat up, drenched in perspiration, nauseas (Weed 33).

Umer suffers as a result of his self-arousal process when he sees his mother upset and distressed, which stimulates unpleasant emotions within him. Umer's emotional bond to his mother causes him to adopt her perspective and develop feelings of hatred and aversion for her work and employers, and as a result, Umer develops unfavourable behavioural inclinations toward them. Umer's vicarious relationship with his mother is a result of the difficulties they faced together in their household. Due to the similarity of their problems, he could easily empathise with her.

Similarly, Umer feels vicarious when twelve-year-old Hameed recounts his upbringing and his association with the terrorist 'Fidayeen' gang. Hameed's father worked for the 'Fidayeen' and prayed that at least one of his sons would follow in his footsteps in his final moments. Hameed was kidnapped and groomed to be a terrorist by the group's commanders. Umer experiences personalization of vicarious sentiments with Hameed due to his ability to relate with Hameed's pain. Umer personalises the feelings owing to their dads' involvement in militancy and the agony and suffering had by their families. He identifies with Hameed's difficulties and feels what Hameed must have felt since he and his family also face similar effects. When Hameed describes how he was carried away by a member of his father's militant organisation and how he simply followed the man since it was his father's final request, Umed, his brother Umer, and their mother all experience a vicarious personalization of Hameed's history.

As a result, he'd abandoned his unconscious mother and followed the footsteps that had lead to his father's demise. And he'd never returned home following that. The room was filled with dense quiet. There is little else to say. The food remained uneaten. We sat there for a while - perhaps an hour, a day, or two

minutes. Who is to say? However, the pictures that floated up filled each of us... (Weed No. 66)

Hameed remained and worked with Umed's father, treating him as his own. Initially, this information made Umed somewhat jealous of Hameed, but once Umed personalises Hameed's experiences, he develops a favourable behavioural predisposition toward Hameed. Negative feelings toward the latter are significantly diminished, and he is treated as 'family'. Simultaneously, Umed develops an unfavourable attitude toward militant groups that forced young children and teenagers to abandon their homes and families in order to join their groups.

Umer once again has vicarious sentiments for his mother and sibling Umed. When he adopts his mother's perspective, he is able to empathise with her. Simultaneously, he demonstrates vicariousness toward his younger brother Umed, who desires to leave the family and follow in his father's career, just like Hameed. His mother instructs Umed to choose between his parents, noting that if he chooses his father, he would never be reunited with his family. Despite the terrible implications, Umed chooses to visit his father. His mother accepts Umed's choice and provides him with the required instructions before to his departure. Umer, a mute observer of this turn of events, is profoundly shocked but is able to put himself in his mother's shoes as well as his brother's and empathise with his mother and younger brother Umed's agony.

She left a small sum of money, instructing me to procure some bread and biscuits. ... 'Ensure that he has all he requires. Provide him with a hearty breakfast, provide him with...' Her voice constricted, she averted her gaze, but not before tears welled up in her eyes.

'Umed...' she whispered, turning and pleading silently with him to stay.

'Umed...meri jaan...meri jaan...meri jaan...' (Weed 82).

Umed could see his mother's life draining away as she painfully severed the ties that bound her to her younger son. Though Umer was a mute observer, he was profoundly and vicariously touched by the situation. 'He ran to her and she wrapped him in her arms. They sobbed... I was crying as well, standing alone on my island' (Weed, 83).

Umer's vicarious relationship with his younger sibling results in an initially perplexing behavioural habit. Umer's attitude toward his mother quickly deteriorates following his brother's departure. He accuses her of being obstinate, unyielding, and stone-hearted, and his negativity compels him to flee. His vicarious relationship with Umed causes him to feel sorry for him, as he is forced to forego his mother's affection, the security of a family, and choose between his parents. Umer's vicarious relationship with his mother and sibling causes him pain and emotionally drains him since he is unable to choose between the two, between right and wrong, between good and evil.

Prashant, a young adolescent, is a mute bystander to his parents' incessant violent conflicts in Paro Anand's short tale "Invisible Things." His parents were on the verge of divorce, and the painful situation at home exacerbates his suffering. He is affected vicariously by his parents when he adopts their perspective. He is able to empathise with their plight and is always thinking the means and methods by which he may bring peace, happiness, and normalcy to his family. He adores his parents, but when he sees them cry, shout, break, and divide things, he is shocked and shattered, and is left to suffer silently all by himself.

I make an attempt to isolate them from me, if only for a few moment... I bury my face in the pillow. Tightening and tightening... My ears are covered. The voices in the living room are audible to me. I'm aware of the amounts rising. Will they never come to an end? How am I to assist them? Is it MINE? Is it, after all, my fault? (I Am Not Butter Chicken 11, I Am Not Butter Chicken 12).

Despite his affection for his parents, Prashant develops a sour attitude toward them and his home. Prashant is influenced vicariously by his parents' animosity

and hostility toward one another, and he, too, has feelings of bitterness and wrath toward his parents, which ultimately drives him to flee his home.

In Paro Anand's short story "Crying," Aftab suffers vicariously via his teacher's mother's death. He is able to put himself in her shoes and empathise with her pain because he, too, had lost his father. His teacher appeared to be as pale as his mother had been a few weeks before. Although Aftab remained completely unresponsive to the dramatic change of events following his father's death. His mother and he went about their daily routines without speaking. He felt unhappy because his mother was devoid of joy and mirth, and he could see why. However, when he was confronted with a similar situation again, all his suppressed emotions erupted in the form of tears.

With a trace of tears in her voice, I knew precisely what she was going to say next... And then they came, like a long overdue dam breach. They come in droves. Uncontrollable. Unstoppable. The tears that never flowed when my own father was alive spilled out now - for what? For the mother of a teacher, or what? ... I've just sobbed. Stupidly, like if I were a baby. As my Ma did many years ago... Suddenly, the intensity and overwhelm of my anguish rendered me incapable of thinking about anything else. Suddenly, the ache became unbearable (I'm Not Butter Chicken 27–29).

Aftab had unwittingly developed a concealed unfavourable behavioural inclination for phoney people who give condolences following the death of a close relative. When he is confronted with a comparable situation, he suffers vicariously. By putting himself in the shoes of the afflicted, he may picture the pain, suffering, and loss they may be facing. When Aftab witnesses his classmates abusing the teacher's absence and cheating on the Maths paper, he realises how superficial people can be in their interactions. He anticipates that his students would confess to the widespread cheating they engaged in after offering their sympathies to the teacher. However, when no one admits up, he recognises that the torrents of condolences that follow are frequently not heartfelt and are simply superficial and worthless.

In Paro Anand's short story "Babloo's Bhabhi," Babloo suffers vicariously as he witnesses his elder brother assaulting his bhabhi on a daily basis. Dinu, Babloo's brother, had utterly squandered his life via carefree living and compulsive drinking. He was always looking for reasons to criticise his wife over trivial stuff and took almost sadistic joy in physically hurting her. By adopting his bhabhi's perspective, Babloo is able to feel her anguish. He is also taken aback by his mother's powerlessness in this situation. His mother had already accepted her fate, having endured the same, and believes that every woman is destined to suffer the physical and mental torment inflicted by her husband. Babloo wished that things would improve for his bhabhi, but they didn't, and he was both heartbroken and angered at her predicament. Babloo averted his gaze. He was sick to his stomach. His mind raced, his fists tensed, ready to strike. A thousand possibilities for vengeance ran through his mind..." (I am not, in fact, Butter Chicken 66.)

Babloo's vicarious relationship with his bhabhi breeds a sour attitude toward Dinu. Despite being his elder brother, Babloo is emotionally distant from him and is furious whenever he witnesses Dinu physically attacking his bhabhi. This bad behavioural tendency, combined with his vicarious attachment to his bhabhi, eventually causes him to lash out at his brother.

... He snatched her hair and raised his arm in preparation to hit. Babloo appeared in an instant. He had a vice-like hold on his brother's raised arm. 'Dinu, let her go!' he cried out in a loud voice. ... 'Stop it!' Babloo commanded. 'Stop it! Alternatively, I will contact the authorities.' babloo smacked his brother twice in the face. "You strike my bhabhi one more time, and I promise, I'll have you in jail," he said, pinning his arms down. Are you listening? Just once more! (68-69, I Am Not Butter Chicken).

Babloo's emotional development as an adolescent is influenced by the predicament of his bhabhi, who is close to his age. Due to their similar ages, he is able to empathise with and comprehend her anguish and embarrassment. He is disgusted to his core to learn that it is very acceptable for men in his community to physically and mentally abuse women (it is practically regarded extremely manly

to do so), and that women also accept their fate silently. His elder brother's vicious behaviour, along with his bhabhi's helplessness, drives his vicariousness, and he eventually chooses to rise against him in order to improve conditions and finally restore the much-needed harmony to his household.

Sukhi is incarcerated in a juvenile correctional facility for a crime he committed in Paro Anand's "In spite of What He'd Done." At the 'house,' he is sad and constantly weeps. His condition had deteriorated to the point of being pathological. The detainees, who are also his age, are distressed to see him in this state. They are impacted vicariously by him because they, too, have experienced comparable emotional agony. They have a collective favourable behavioural predisposition toward him and make every effort to make Sukhi's life easier within their meagre means. Rather than expressing hostility toward a newcomer, the convicts, who are also youngsters, have retained their compassion and generosity. Despite their confinement, they make an effort to maintain a cheerful and comfortable environment for everyone.

Thus, Sukhi bided his time, salt-rubbed, sleepless, exhausted, and broken. Others in his barrack attempted to console him. It astounded him that they possessed enough cheer to meet their own needs and then some, to share with people like him... The boys who prepared the dish would encourage him, selecting the largest, softest piece of paneer and the crispiest puri in an attempt to avert the tears (I'm Not Butter Chicken 93).

Sukhi's juvenile detainees could readily connect with his plight, as they experienced similar experiences when they were transferred to the 'home.' The anguish of being away from home and loved ones, the guilt of committing the act, and the anguish associated with remembering about happier times.

Sukhi's older and younger siblings were also touched vicariously by his condition. They were not only capable of personalising his experiences, but also of adopting his perspective and empathising with his agony and suffering. Initially, when they came to visit Sukhi, they would all sit and cry beside him, but they gradually came

to grips with the circumstance. Shelly, his older sister, would make a concerted effort not to smile when they mentioned she had topped her class and was about to win a scholarship. However, Sonu, who was a year younger than Sukhi, was frequently befuddled. Despite her communication impairment, Sonu was impacted vicariously by both of her siblings. She was moved by her elder sister's accomplishments and by her elder brother's predicament at the correctional 'house.'.

Sonu was constantly in awe of her older sister's accomplishments... She was overjoyed for her sister. And she is heartbroken for her brother. It never occurred to her that she may feel a great deal of regret for herself, confined as she was in her world of solitude. She was constantly seated close to Sukhi. She'd hold his hand between her warm, small ones and brush her thumbs along his wrist and palms during their monthly visits, gently rubbing and rubbing and looking up at him with her huge, silent eyes and loving him in an unspoken way. Regardless of what he had done.

(I Am Not Butter Chicken, pgs. 94–95)

Sonu's attachment to her elder siblings affected her vicariously and resulted in the development of good behavioural tendencies toward both of them. Although her siblings' actions were diametrically opposed, she could not create dissimilar feelings for them. One had received praises for her academic achievements, while the other was serving time in a correctional 'home'. Regardless of her brothers' diverse actions, Sonu might easily be impacted vicariously by them due to her strong emotional commitment to them. Sadly, none of her adolescent siblings could relate to her 'trouble.' They do not appear to be bothered by her 'silence.' Her siblings had grown so accustomed to her 'silence' that no one noticed. Sonu's anguish was not felt vicariously by her siblings because she had not 'done' or 'achieved' anything.

Gaurav was an ace tennis player for his school team in Paro Anand's "Jason Jamison and I." He had received honours for his school. Gaurav's glory was brief,

as he was abruptly confronted by a new student at his school. Jason Jamison, the newcomer, was not only brilliant on the court, but also extraordinarily handsome. This infuriated Gaurav, as he could see the entire school oblivious to his presence while falling over Jason. Although Gaurav was also blown away by his unmatched performance, he was unable to accept his own failure. Gaurav had formed a negative behavioural predisposition toward Jason as a result of his failure and Jason's eventual captaincy. However, as Jason attempts to befriend Gaurav and discusses his past with him, Gaurav's negative disposition shifts to a positive one. Jason's recitation of his past, of his broken home, of his mother's obsession with making him a Wimbledon champion, of his family's schism due to his mother being a foreigner, of his father's disapproval of sports, and of his drug and alcohol addiction completely shakes up Gaurav, and he suffers vicariously. Gaurav attempts to put himself in Jason's shoes in order to comprehend the boy's anguish. Simultaneously, he compares his home to a secure haven.

I attempted to imagine what that must have been like. However, I was unable to. Frequently, it was the other way around in my household... I was at a loss for words, what to add... I swallowed and discovered a lump in my throat. I couldn't help but feel admiration at this point. How much he'd endured, how much he'd accomplished. And it was clear that he was going to make a sincere attempt to get himself out of the situation he had found himself in.

(Wild Child and Other Tales, pgs. 55–58)

Gaurav has difficulty empathising with Jason because the suffering he was experiencing was great. Gaurav's straightforward and forceful upbringing rendered him incapable of comprehending the magnanimity of Jason's concerns. Nonetheless, he felt Jason's emotional anguish and suffering vicariously. Jason's initial negative behavioural predisposition eventually transforms into a positive behavioural propensity.

Raima, an adolescent girl, is confronted with a very painful circumstance in Paro Anand's "Hearing My Own Story." Mrs Lal, her class teacher, initiates a

conversation in class about domestic abuse. When the teacher relates a narrative about a youngster who is a helpless bystander to his elder brother's domestic violence towards his unfortunate bhabhi, Raima instantly connects the entire event to herself. As in the novel, Raima was a helpless witness to her father's habitual domestic abuse towards her mother, and she thought she was powerless to intervene because she was only a child. As a result, she would close her ears and attempt to drown out the unpleasant sounds of slaps, moans, and tears. As with her mother, Raima had accepted her fate and had made no attempt to retaliate against or stop her father. However, when a similar topic came up for debate, it opened a bag of worms for Raima, as she could not only personalise the experience vicariously but also comprehend what the youngster and his bhabhi must have gone through.

My hands became numb. My body began to tremble. Exactly like the story's protagonist. I pretended to be him. I could feel nausea rising to the back of my throat. I sensed the classroom dimming and receding. I clinched my teeth when the story's protagonist also vanished. And I took over. Oh, my God! No! In a state of terror, I opened my eyes. I attempted to halt the images. I attempted to keep the sickness at bay... My eyes tingle as tears of helpless wrath well up. My throat is constricted by a lump of rage, or despair, or whatever, and I feel so alone...

(61-63) (Wild Child and Other Stories)

Raima's vicarious relationship with the boy in the storey causes her to dislike and anger her father covertly and develops a bad behavioural predisposition toward him. She is incapable of withstanding him but also lacks the confidence to confront him. While her empathy for the Bhabhi in the storey culminates in her developing an already existent empathy for her mother and a good behavioural predisposition toward her. However, unlike the boy in the storey, she is unable to assist her mother in resolving the matter as a dependent kid. She is simply relegated to a corner, like a helpless bystander who lacks the confidence to intervene.

The majority of Raima's classmates are also affected vicariously by the teacher's account. Despite the fact that they have not witnessed such domestic violence in their own homes, they are able to put themselves in the shoes of the story's characters and comprehend what they must have gone through. They develop a negative attitude toward not just the perpetrators of such violence, but also against the abused for tolerating the abuse without resentment. During a conversation about another recent news incident, some of the girls point out that it is cowardly to accept domestic violence at face value and that abusers must be punished. "What is wrong with the wife; why is she so adamant on leaving the bastard?" ... "Had I been in that wimpy wife's shoes, I would have simply murdered the moron and moved on with my life" (Wild Child and Other Stories 63-65). Other girls, unable to empathise with the victim or personalise their experience, were overheard remarking, "It doesn't happen in our kind of homes, silly; it happens among our maids and drivers and whatnot, not in our homes." Not our style of housing." (65). These girls were chastised by their classmates and teacher, and were taught that domestic abuse can occur anywhere, regardless of a household's position or income.

Debu is vicariously affected by his mother's and younger brother's hardship following their father's disappearance in Deepa Agarwal's Caravan to Tibet. His father was in Tibet on a trading mission with a caravan when they were caught in a blizzard in the Himalayan mountains. While his father's fellow travellers returned safely, Debu's father was unable to return with the caravan and was presumed dead. During the year after his father went missing, the entire household had fallen into disarray. Debu's mother was forced to sell off all her jewellery piece by piece in order to cover family expenditures. Debu was affected vicariously by her health and could empathise with his mother. Debu was able to not only personalise her experience, but also adopt her perspective in order to comprehend her emotions.

She drew up the white veil that framed her lovely, pale face. A solitary silver coin necklace glinted around her throat. Previously, she had accumulated so many that they hung to her knees. They were all vanished, even the silver perfume case that

dangled about her waist and which Debu used to like sniffing when he was younger. Gone to pay for food, gasoline, and other necessities of survival (14).

Their mother's meagre daily diet of roasted barley flour (sattu) and tea was not always well received by his younger brother Hayat. Debu, too, disliked the fare, but because of his vicarious sympathies and strong positive behavioural tendency toward his mother, he never expressed his discontent or injured her feelings. "Her face began to swell. 'I wish I possessed something more desirable than this pitiful sattu.' Debu frowned at Hayat's expression. 'Howdy, Ma! You know how much we adore it.'" (15th Caravan to Tibet).

Debu developed a strong unfavourable behavioural tendency toward his cousin Trilok as a result of his intense vicarious sentiments for his mother. Trilok attempted to annoy his mother in any manner possible. According to Shauka tradition, if a woman's spouse is gone for more than a year, the woman's first cousin may marry her. Trilok, Debu's cousin, desired to take advantage of their circumstance and marry his mother. He also made numerous attempts to frighten Debu. Debu was upset to witness his mother's fear of marrying Trilok. He despised Trilok and was enraged by his attempts to humiliate him and his mother. Debu's unfavourable feelings were evoked simply by thinking about Trilok. "Debu was frequently fearful. He was frightened Ma and Hayat would go hungry. Afraid they would always remain impoverished, and most of all, he feared he would wind up with Cousin Trilok as his stepfather" (Caravan to Tibet 6).

Debu's favourable vicarious sentiments for his younger sibling influence his behaviour toward the young Lama he encounters at the Gyanima Monastery. Debu develops brotherly feelings for the Lama and approaches him with an offer of a top. Debu considers the young Lama's perspective and believes that the child within the young Lama may be pleased to see the toy. Debu is delighted by the little Lama's happiness and joy because he is able to adopt the child's perspective and sense his excitement.

The small Lama produced the crown and extended it to him. Debu was abruptly brought back to Hayat's memory. He took the top in his hands and knelt to deftly spin it on the ground. The Lama delightedly clapped and then spun it himself. Debu instinctively snatched it up and demonstrated all the manoeuvres that had thrilled Hayat (Caravan to Tibet 70)

Debu not only exhibits vicarious feelings toward his loved ones, but also toward those toward whom he harbours bad thoughts. Debu demonstrates an outstanding and unusual vicariousness behavioural tendency when attempting to assist his Cousin Trilok. Trilok had tripped and was on the edge of plunging off a steep precipice, nearly certain to die. Debu saves Trilok despite his own negative tendencies and the elder's cautions because he is able to personalise Trilok's predicament. He could see and sense Trilok's fear of death.

Pooja's parents had divorced and she was living with her mother in Deepa Agarwal's "A Strange Day's Story." Regardless of their differences, her parents loved her, and she had strong and positive feelings for them as well. However, she could only stay with one of them, and therefore was with her mother. When her father 'abducts' her in order to keep her, she does not react badly but rather understands her father's thoughts through his eyes. Indeed, she is delighted to spend time with him. She is distressed to see her father alone and lonely, yet her positive feelings for her father do not cause her to develop bad thoughts for her mother. She adores her mother equally and understands her anguish. She is able to put herself in her mother's shoes and understand what her mother must be feeling when she discovers her daughter is missing. Her deep vicarious attachment to both of her parents leaves her distraught and desiring some kind of normalcy in her household.

Ma was the one who always fretted and compelled me to eat. Not your father. Dad and I had always engaged in enjoyable activities together. I examined the food on the table... All of my favourite foods. And as he wrapped his arm around my shoulders and said, 'Eat, Love,' my eyes flooded with tears... It was an odd day. At times, I was ecstatic, at others, completely sad... I had the want to scream, shout,

and howl like a newborn... Why was he unable to comprehend? I adored both of these (Everyday Tales 32-33).

Pooja's vicarious relationship with her parents enables her to understand their feelings for her as well as for one another without harbouring any grudges. She is able to discern their anguish, which causes her anguish and frustration. Her parents' broken relationship has a detrimental effect on her psychology and emotions, and she aches for the good old days of joy and togetherness with her parents.

Mitu is escorted to a slum by her mother's friend Zoya Auntie despite her hatred in Deepa Agarwal's "An Odd Weekend." As a typical adolescent, Mitu anticipated a fun-filled Sunday morning filled with excitement and a calm breakfast. She despised the prospect of spending her day surrounded by filth and germs. However, a visit to the slum alters her perspective on life and how she interacts with society. She observed that despite the filth and rubbish, Zoya auntie and a few other like-minded ladies taught the youngsters, discussed health and cleanliness, and read stories to the small children. Mitu was influenced vicariously by Zoya auntie's honest efforts to improve the lives of the underprivileged. Mitu could adopt Zoya auntie's perspective in order to comprehend the change she wishes to effect in society. This results in a shift in Mitu's attitude toward the slum children, and she joins in by correcting dictation words and reading stories to small children.

I began hesitantly. However, that was just the beginning. Following that, I was unaware of how quickly the hours passed or how quickly my terrible mood evaporated. Instead, a pleasant warmth enveloped me... Strange and improbable thoughts swarmed my mind. I began to envision all those scruffy little children dressed neatly in their uniforms and heading off to school... I witnessed the disappearance of waste mounds and the drying up of stinking sewers... and I witnessed Zoya auntie doing the same thing (Everyday Tales 38)

Mitu's vicarious relationship with Zoya aunty instils in her the warmth and compassion with which Zoya aunty cared for the slum children. Mitu originally struggled to adjust to such a filthy and unsanitary atmosphere due to his upbringing in a completely different environment. Mitu, on the other hand, is able to experience and understand Zoya aunty's dreams when she observes her from her perspective. Mitu senses her goal of affecting change in society with a small unselfish contribution, resulting in a beneficial behavioural shift.

Shiva, a single dad in Ramendra Kumar's *Now or Never*, was a well-known boxer who was forced to give up the sport for a variety of reasons. Rajat turned to drinking heavily after giving up the sport and was on the verge of ruining his life. Rajat, Shiva's son, had become tired of his father's addiction and began releasing his rage and anger on him, practically misbehaving with him. Rajat had gradually formed an unfavourable attitude toward his father. When Zaheer, his father's friend, witnesses this animosity between father and son, he is greatly moved and resolves to speak with Rajat about it. Zaheer takes Rajat on a journey through Shiva's past, explaining why and how a famous performer, a fantastic boxer, and a good human being was reduced to an alcoholic. Rajat learns from Zaheer that despite his best efforts, Shiva was unable to obtain a loan from his bosses. He was forced to accept a two-lakh-rupee offer from match fixers in order to preserve Rajat's life when he was two years old and suffering from a brain tumour. Rajat undergoes an emotional change and is influenced vicariously by his father's anguish. He is able to comprehend his father's emotions by adopting his viewpoint.

Rajat's cheeks were flushed with tears... Rajat attempted to sleep but was unable to do so due to his tossing and turning. Images kept flashing through his mind, creating an engrossing montage – his papa cradling him in his arms and rushing through the crowded Central Market, his handsome face writ with anxiety and sweat; his father nervously awaiting the doctors' verdict, his papa begging everyone he could for money, his father being brutalised by a fighter he could have smashed; his papa being smothered by guilt; and finally, his father succumbing to the (It's Now or It's Never 29)

When Shiva and Rajat see the film 'Life is Beautiful,' they learn about a father who is transported to Auschwitz, a notorious Nazi concentration camp, with his seven-year-old kid. Rather than lamenting his fate, the father utilises his ingenuity to make life more beautiful for his small son. Finally, the father dies, teaching the son a lesson about life and living. Rajat and Shiva are wrapped in similar emotions vicariously, as the film is about a similar father-son bond.

Rajat found himself unable to contain his tears as the last scenario unfolded. He cast a sidelong glance at Shiva, tears streaming down his cheeks as well, and his tough and rugged papa made no move to wipe them away. Rajat stretched out and softly gripped his father's hand. And father and son sat there for a little longer while the credits rolled and the crowd rose and shuffled out. (32-33).

Rajat and Shiva were able to not only personalise the on-screen characters' experiences and emotions since they connected with their own, but also take on the perspective of the reel characters and feel their anguish. The father-son relationship in the film affected Shiva and Rajat vicariously, bringing to the surface the emotions hidden beneath their strong exteriors.

Vicarious emotional learning enables a teenager to either personalise or understand the sentiments of others by adopting their perspective. In both of these situations, teenagers must engage in a self-regulatory process that permits them to feel these emotions. Vicarious Affective Learning is critical in moulding the psyches of teenagers because it enables them to sympathise with those they care about and to speak out against injustice. Additionally, it enables adolescents to act vicariously in order to effect the necessary changes in society. The works of Paro Anand and Deepa Agarwal have numerous adolescent characters who are touched vicariously by their near and dear ones and rise to safeguard or fight for their rights. The adolescent characters are fairly genuine, displaying feelings that are acceptable for their age and situation. Only one of Ramendra Kumar's compositions, 'Now or Never,' depicts Vicarious Affective learning to a significant amount. 'Terror in Fun City,' on the other hand, contains very few examples of

emotional vicariousness. The adolescent characters appear to be extremely self-sufficient and confident, making them ideal role models for adolescent readers.



CHAPTER 4

FORETHOUGHT CAPABILITY AND SELF EFFICACY

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In this chapter, Albert Bandura's Social Cognitive Theory's two distinct human qualities of Forethought and Self-Efficacy have been examined through the texts under investigation. They've been viewed via the lens of Forethought Capabilities and Self-Efficacy in the writings of Paro Anand, Deepa Agarwal, and Ramendra Kumar.

Human behaviour, according to social cognitive theory, is a choice that is guided by premeditation. The study investigates how teenagers think about the possible results of their actions, set goals for themselves, and devise a plan of action that is most likely to achieve those goals. – Additionally, the study examines how young adults encourage themselves and use forethought and anticipation to guide their decisions and actions. Self-efficacy and self-regulation are also examined in this chapter, which focuses on adolescents' behaviour. It investigates how adolescents make decisions about what they want to pursue and how they evaluate their own talents. A increasing sense of self-confidence during adolescence might lead to a willingness to take risks. Adolescents can improve their self-efficacy by learning how to deal with potentially problematic situations, as explained in this chapter.

Capacity for forethought:

Bandura asserts that humans do not react impulsively to their environment and are not fully governed by their past. Forethought is the process that governs voluntary human behaviour. Human beings anticipate the likely outcomes of their future actions, establish a desirable goal for themselves, and develop an action plan to accomplish the desired outcomes. By employing forethought, individuals can sufficiently motivate themselves and anticipateably manage their activities. While it is commonly established that future events cannot be foreseen in the present, if they can be cognitively envisioned in the present, they can operate as a motivating factor, so altering behaviour. Thoughts about ideal events tend to encourage the behaviour that is most likely to result in realisation. Through the use of self-

regulatory mechanisms, forethought is converted into incentives and action. Human behaviour is highly governed by its consequences. Positive behavioural patterns are widely embraced and used, whereas those that result in unsatisfying or punishing outcomes are frequently abandoned. Individuals are also somewhat guided by observed consequences. This enables individuals to benefit from both the accomplishments and failures of others and their own experiences. As a general rule, people gravitate toward activities that have been demonstrated to succeed and away from those that have been demonstrated to fail. The ability to infer future effects from known information enables individuals to take remedial decisions that avert disasters.

The characters examined in the selected texts all exhibit a distinct capacity for forethought. Akram, a character in Paro Anand's *No Guns at My Son's Funeral*, is an example of a character that employs considerable consideration in all of his actions. Each and every move he makes is meticulously calculated and weighed. He has a proclivity for analysing every circumstance and strategizing his steps accordingly. He anticipates the possible repercussions of his projected activities, establishes personal goals, and develops action plans that are likely to result in desired outcomes. Akram employs planning in luring Aftab into his militant organisation, and Aftab, who has no idea what is in store for him, is easily snared by his naivety and boyish attractiveness. Aftab had neglected to complete his homework and had missed school. He was well aware that he would face consequences for skipping school, but he was content in the moment. He dives into the Jhelum, swims to the river's centre, and waits for a fish. Aftab's method of firmly catching the fish with his bare hand was extremely astounding. Akram had been keeping a careful eye on Aftab. Aftab becomes aware of the stranger's observation of him. Akram, evidently taken aback by the young boy's ability, inquires as to how he accomplished it, and Aftab, clearly overjoyed with his recent success, describes every minute detail.

Aftab, flushed with recent success and feeling invincible, instructed the visitor step by step in patience, watchfulness, silence, and speed. Akram's eyes were ablaze at the end of the lecture. He'd enquired about himself and the child from the

boy. Satisfied by this attractive man's attention, he told him all about his family, his likes and dislikes. Additionally, he was frequently bored. And precisely that was what Akram required to hear. He'd also caught his fish.

(At My Son's Funeral, There Will Be No Guns 156-157)

With foresight, Akram exploited Aftab's boredom and ensnared him into militancy by showing him incredible weaponry, providing him with money whenever he needed it, and most significantly, injecting excitement into his life, which had been drab up to this point. Without a cadre of trained youngsters, Akram's aim of establishing a violent force and generating dread and headlines would be impossible. Akram had already entrapped Aftab with his preparation, and through the exercise of forethought, he inspires himself and directs his activities anticipatorily. He seduces a couple boys who were easily duped and, like Aftab, were bored and in desperate need of stimulation. Akram dazzles them with his modern weapons and immediately begins training them for his 'cause.' He ensures that the boys' financial needs are met and maintains a careful monitor on their locations. Akram encourages himself with his deliberate tactics when instructing the lads and anticipates his actions.

Akram employs a comparable level of planning in establishing a cognitive bias and emotional vicariousness for himself and Feroze. Akram confesses his and his ally Feroze's past to Aftab in a well calculated manner. Akram transports Aftab to his youth, when Akram was forced to flee his home and family and join the militancy. He discusses his training days with a large militant organisation, where he was treated like an errand boy and deemed worthless by the top brass. He was enraged by the abuse meted out to him and constantly fantasised about doing something on his own. He also recounts the episode in which he stole the ingredients necessary to construct an explosive and the result of his arrogance. Again, Akram instils a strong sense of vicariousness in Aftab by revealing Feroze's past. When Feroze was nine years old, he crossed the border with his older brother and father. They had left his mother and two sisters behind with the promise of sending money and returning after they had amassed a large sum of

money, as promised. However, he never heard from his mother or sisters again. Akram pays close attention to Aftab's affective vicariousness and continues to purposely exploit the little boy's imagination. He describes how, at the tender age of twelve, Feroze was assigned a risky task that required him to sneak into an army camp at night and plant bombs in three different parts of the camp. Feroze accomplished the assignment but was unable to construct a clean entrance and was apprehended by the soldiers. Aftab's spine is chilled by Akram's intentional account of the Army relentlessly brutalising Feroze and irreversibly impairing him. With foresight, Akram divulges additional information on the many training camps financed by armed groups operating across the border.

Across the state line. In a camp devoted only to young males. They are excellent camps. They train you how to run, mountain and rock climb, and how to survive. Training, constructing IEDs – improvised explosive devices – and handling a variety of firearms ranging from handguns to large automatic weapons. Guerilla combat, ambush weapons...in fact, everything you could possibly need. (There Will Be No Guns During My Son's Funeral on 26-27)

Aftab's curiosity was piqued, and he yearned to be a part of precisely such a camp. Rough, difficult, and yet learning to be a man. Akram had deliberately sown the seed of desire in Aftab. The burning urge to avenge Feroze's savagery and to become a jihadi had been stoked sufficiently by Akram, leaving the child restless and yearning for action.

Akram had used considerable deliberation in all of his acts. Having a relationship with Shazia, Aftab's strikingly attractive elder sister, was also carefully considered. Akram was fully aware that in order to carry out his jihad and establish a name for his militant organisation, he would require some innocent and gullible individuals who would never be suspected of being 'his accomplices'. Akram had ensnared the lovely Shazia with his gorgeous appearance and 'used' her to 'guide' Aftab. He maintained a consistent physical interaction with her in order to ensure that she would never refuse to do anything he asked of her. Shazia becomes pregnant as a result of her intimacy with Akram. Shazia implores Akram

to marry her, but Akram, with firm resolve, states that there are more pressing matters to settle before they can marry. Akram 'uses' Shazia's affection for him for his own ends. When Akram informs Shazia that her younger brother Aftab will be used in a militant attack, she is divided between her feelings for Akram and her feelings for her younger brother. However, because she was pregnant with Akram's child and wanted to marry, she couldn't reject Akram's perilous plan to use Aftab for the mission. Additionally, Akram instructs Shazia to seduce the army guys with her beauty in order to gain access to Feroze and poison him. Feroze had been imprisoned by the army and was being beaten cruelly. Akram did not want Feroze to suffer any longer and requested Shazia to carry out his plan to give Feroze a dignified death. Shazia, being the relationship's weaker link, reluctantly complies with Akram's wishes. She gains entry to Feroze's cell by seducing an army officer and letting him to 'use' her. Akram's purposeful personality had 'snared' Shazia in every way possible in order to carry out his goals and evade army scrutiny.

Aftab, on the other hand, had exercised considerable thoughtfulness in his desire to become closer to Akram and to perform minor missions in exchange for the latter's compassion. Aftab aspires to be an integral part of Akram's militant outfit and goes to great lengths to outperform the other youngsters and earn admiration from Akram. Despite his youth, Aftab maintains a stoic silence regarding his whereabouts when he is suspected of being spotted with terrorists. With foresight, he convinces Major Ramneeq to believe his version of the storey, in which he was coerced into negotiating over money or else his sister Shazia would be abducted. Aftab was fully aware that his ties to Akram would strengthen if he could strengthen his ties to his sidekick, Feroze. Despite his youth, Aftab demonstrates considerable maturity in concealing information from his parents and friends, dodging the inquisitive eyes of Major Ramneeq and other army men, assisting Akram, Feroze, and Shazia, and eventually carrying out a perilous militant mission. While his foresight had undoubtedly gotten him what he desired, he had cheated himself by paying with his life.

In Paro Anand's *Weed*, Umer's father, who is affiliated with a terrorist organisation, wishes to keep his family in the dark about his whereabouts. With planning, he conducts a covert life by night in order to dodge suspicion. However, his actions and the enormous sums of money he earns make his wife suspicious and his older son Umer curious. When his wife inquires about his whereabouts and challenges him to choose between his family and his hidden life, Umer's father opts for the latter, shattering his family. Umer's mother asks him to leave, but before he does, Umer's father assures him that they would be well financially. He was well aware that his family would suffer financially if he left, as he was the family's single earner. Yet he could not stand seeing his family suffer due to a lack of funds, and with deliberate preparation, he had devised a method for his people to contact Umer and provide him with the funds they required. However, he instructs Umer to keep the manner in which he receives money from his guys a secret from his mother. He was fully aware that if money was sent directly to his wife, she would refuse to accept it as 'blood money.'

As his father predicted, the household falls into disarray shortly after Umer's father leaves the house. Umer's mother was forced to work as a housekeeping helper in other people's homes in order to put out the fire in her children's stomachs. Although Umer's father is away from home, he is aware of his family's deteriorating situation. He sends Hameed, a boy of the same age as his children, money for his family on purpose. He was well aware that if he sent a member of his militant organisation, his wife would not touch the money, but sending a young child might result in a positive consequence.

Umer's mother, on the other hand, demonstrates better foresight by doing what is best for her children. She is aware that her husband's whereabouts and connections to militant organisations could be highly harmful for her children and thus stoically requests that he depart so that her children will be safe. She refuses to touch the money gained by her husband's terrorist operations, which she refers to as 'blood money,' setting an example for her children of an honest lady who is willing to suffer poverty but would not accept a luxurious lifestyle as a result of her husband's illegal activities. She is aware that her children could easily follow

in her husband's footsteps and hence maintains a watchful eye on their activities. She forbids them from mixing with strangers or residents of their neighbourhood. She was well aware that Umer was vested in his father's activities, harboured a cognitive bias toward him, and viewed his father as a role model, just like any other teenager. Umer's mother, terrified about this, arranges for Umer to work in a local cloth seller's shop and requests that the shopkeeper keep a close eye on Umer. Every day, he was escorted to and from the shop by his mother. As per his mother's instructions, he was not permitted to leave the shop at all. His mother, with her astute foresight, made every effort to keep her children out of mischief.

Umer, due to his cognitive preference toward his father, is incapable of surviving without his father's presence. At the same time, he feels sympathetic to his mother's suffering. He is torn between the two and struggles to determine who is correct or incorrect. As a thirteen-year-old, he seeks the warmth of a typical family, the father's care, and the mother's love and affection. He yearned to be with his Abbu despite his blemished path but could not abandon his mother and younger brother. He recognised the importance of his presence in his household. When his father sends Hameed with money for the family, Umer yearns to join his father once more. Umed, his younger brother, is pretty clear about his choice to leave Hameed and join his father, but Umer's foresight prevents him from abandoning his mother entirely without anybody to look after her. Umer's mother's grasp on him intensifies immediately after Umed leaves the household with Hameed. She denies Umer any freedom, virtually suffocating him in the process.

I was utterly suffocating. It was as if she were drowning and I was the only thing that could keep her afloat. Of course, I understood, but it did not make it any easier for me. It was torturous being on such a short leash. Days would pass without speaking to anyone. Literally anyone. (Weed No. 108).

Simultaneously, Umer demonstrates much thoughtfulness in devising strategies to evade the prying eyes of his mother and employer, contact members of his father's group, and ascertain the whereabouts of his brother Umed and father. After the

army men brought his father's brutally murdered body, Umer and his mother became extremely concerned about Umed, about whom they had no knowledge. He comprehends his mother's anxiety, but he is also irreparably broken as a result of his mother's persistent watchful attention. Umer's condition had deteriorated to the point where he had nearly forgotten how his name sounded. He had to exercise much foresight in order to escape the oppressive surroundings and satisfy his demands for going out, bathing in the sunshine, and conversing with other people. Things that most people take for granted had become priceless to Umer. He fabricates compelling lies for his boss in order to enjoy brief moments of liberty and whiffs of fresh air.

Adolescents also employ their foresight capability to defend themselves from dangerous circumstances. Bela comes from a damaged home in Paro Anand's "Wild Child." Her drunkard father used to abuse her mother practically daily, and one day, in a fit of drunken wrath, he pressed himself against her and attempted to molest her. Bela's mother had smacked him on the head with a pressure cooker in a fit of rage and murdered him. Bela has been raised by her grandparents since then, but she has never recovered from the trauma she endured as a youngster. Bela has acquired behavioural difficulties as a result of her efforts to bury her anguish and terrible history. She has no desire to get close to anyone or to build any form of positive human relationship, and instead attempts to ward off everyone with her erratic and negative behaviour. To stay away from people or to scare them away seemed to be the objective of her life, and she had used tremendous planning to accomplish this. She kept herself dirty on purpose and made every effort to bother the other children in her class. She purposefully made herself obnoxiously ugly in order to accomplish her goal. No youngster would sit by her because she "smelled like last night's puke and pee mingled!" Not only instructors and students would be complaining, but also parents of other students. She took someone's money or pen, assaulted someone, ate another person's lunch, tore another girl's clothing, and attempted to climb on the ledge of the terrace window. Her list of grievances was seemingly infinite. It seemed as though she committed these acts solely to be apprehended, to get into mischief, and to be labelled a 'Wild Child.'

Fatima is extremely similar to Bela in another storey, "They dubbed her Fats," due to her odd and 'Bad behaviour.' Fatima, an orphan, was a sad youngster, and because she wore her misery on her sleeve, people at the hostel spread cruel rumours about her. Nobody ever inquired as to what ailed her or caused her distress. On the contrary, they attempted to make her life miserable by referring to her as "Fats", "witch", and "half boy half girl". Fatima, on the other hand, purposefully avoided communication with anyone and isolated herself from her classmates and professors. She was purposefully uncommunicative and preferred to be alone. Additionally, she fueled others' imaginations by sprinting and dancing alone in the sports ground at unearthly hours of the night. Only to be labelled as a 'witchcraft practitioner'. With her uncommon foresight, she anticipated the outcome of her behaviour, and she succeeds in her aim of utter isolation and seclusion from others.

In Paro Anand's "Invisible Things to Keep an Eye on," Prashant is entirely devastated as a result of his parents' constant bickering and probable divorce. Prashant, as a teenager, yearns for a conventional household similar to that of his pals. However, as a result of the continual fights, Prashant develops a phobic personality and senses the word 'DIVORCE' expanding in every dimension, becoming omnipresent and crawling into every aspect of his residence, almost infiltrating his own being. He employs his foresight and seeks to improve the situation in his own unique way, bringing his parents together and establishing a 'happy family.'

Is there nothing left for me to do? Is there anything I can do to persuade them to reconsider? Perhaps if something happened to me. Perhaps if anything truly terrible happened, they would require one another. If they lost me, they might not be able to face losing each other as well. Yes, it is correct. That is what I will have to do - something will have to happen to me. (12-13) I Am Not Butter Chicken)

Prashant anticipates the consequence and, after assessing various options, devises a course of action, anticipates future acts, and decides to flee from home. Prashant anticipates the circumstance and urgently hopes that when he goes missing, his

parents will band together to find him, or at the very least will band together in their collective loss, thereby bringing about a desired outcome. He decides and packs a few belongings, takes some money, writes a message, and departs in broad daylight. Prashant's foresight in taking this extraordinary action was motivated by a desperate attempt to restore some kind of normalcy to his parents' lives.

Adolescents do not have to employ forethought alone to address life's difficult problems. Additionally, it is occasionally utilised as a technique of evading normal or unpleasant chores. The teenager in the novella "In the Process of Becoming Groan-Up" predicts the consequences of not being prepared for a test. She recognises that her parents' efforts to motivate her to study failed and that she was entirely unprepared for the papers. She examines her options and makes excuses for not taking the Math exam, but her mother is unyielding. She predicts once again that if something were to happen to her, she would be exempt from taking the exam. However, nothing occurred, and she decided to stage a faint during the paper. As she has purposefully chosen, she fakes a faint and misses the opportunity to write the paper. While her anticipation does assist her in 'escapeing' from the paper, it does not significantly benefit her in the process. In the storey 'Caught,' a similar strain is depicted. Paro Anand demonstrates once again how tough it is for a teenager to draw a map of India and its bordering countries. He understands the consequences of not exercising the map diligently and dreads the consequences in the form of results. To dodge the expected outcome, he anticipates his actions. It is easier for the adolescent to cheat on examinations by tracing the map and smuggling it into the exam hall. His foresight does assist the youngster in completing the dreadful task, but it serves no purpose and makes him feel bad for his actions. While using planning and altering expected behaviour to avoid punishment may be easy, it is detrimental to the teens' well-being.

Another adolescent is depicted overcoming life's obstacles in the storey "Babloo's Bhabhi." Paro Anand once again depicts the intricacies of life and how adolescents see and deal with them. Babloo is presented as a dumb bystander to his older brother's cruel thrashings of his bhabhi. He is readily able to empathise

with his bhabhi and her tribulations, considering she is about his age. Babloo is fully aware that if he remains silent and shows no animosity toward the domestic violence in his household, he would become a mental wreck and will also damage the life of his bhabhi. He is also aware of his elder brother's bad temper and can foresee the repercussions of opposing him. However, Babloo's determination to end domestic abuse outweighed his fear of the outcome. As a result, he anticipates his future acts, and on the day his brother assaulted his bhabhi with a bucket and rained blows on her, he rose up and took his brother's hand, warning him of grave consequences if his bhabhi is ever harmed again. Due to the unexpected turn of events, his brother was taken aback and ceased his violent behaviour.

Debu's father did not return from a trading mission to Tibet in Deepa Agarwal's Caravan to Tibet due to the caravan being stranded in a blizzard. While the other traders return safely, Debu's father goes missing, and despite the group's best attempts, he cannot be located. Debu's family finances plummet as a result of the tragic turn of events, and Debu and his younger brother are forced to survive by selling local products at the local market, as their savings have been depleted. Simultaneously, Debu is terrified that his cousin Trilok would be permitted to marry his mother, as is customary in their village, if his father does not return within a year. Debu, afraid of the likely outcome, resolves to locate his missing father. Though Debu is only fourteen years old, he is methodical and precise in his actions. He informs his mother and the Shauka tribe's elders of his plan to embark on a trading journey in search of his absent father. He has a proclivity for analysing every circumstance and strategizing his steps accordingly. He anticipates the possible repercussions of his projected activities, establishes personal goals, and develops action plans that are likely to result in desired outcomes. He faces numerous obstacles and tribulations along the way, including harsh weather and his cousin Trilok's nasty behaviour. He overcomes these obstacles by observational learning and planned movement. He countered his cousin's evil actions with his honest and altruistic ones, earning him the elders' respect and love. When a young lama from a monastery falls in love with him and tells him to remain, Debu fears he would be unable to rejoin his caravan and

continue his journey. Debu strategizes his movements and appeals to the Lama for permission to continue searching for his lost father.

When he is released by the Lama and prepares to resume his journey, he is abducted by a band of criminals who pillage his stuff. Debu is compelled to learn their abilities and work for the robbers while incarcerated in the robber's camp. Despite the impediment, Debu maintains his composure and remains committed to resuming his quest. As a result, he carefully evaluates his alternatives and very carefully befriends one of the robbers, who provides him with important information about the leader and their basic operandi. Using the knowledge, Debu plots his next move, eventually overcoming the chief during one of the raids and escaping. Despite the difficulties, Debu is able to conquer them all through his observant learning abilities, good counsel from elders and well-wishers, and well-calculated purposeful moves that assist him in achieving his desired outcome of locating his father.

Teenagers are depicted using forethought to solve life's issues in Deepa Agarwal's collection of short stories *Everyday Tales*. Sumit Prakash, a fourteen-year-old in the storey "The Day I Ran Away," despises studying. He is more interested in games, but his parents discourage him from developing his athletic abilities. Sumit does poorly on his Math paper and foresees the inevitable conclusion. He envisions his father's stone-faced silence and the accompanying scolding, his mother's scowls, and his younger sister's chuckles. Sumit does not wish to repeat the experience and begins planning how to avert the problem. He resolves to flee his home and begins directing his future behaviours in order to accomplish this goal. He hands over his school jacket and bag to a classmate and exits the school bus a few stops from his house. He spends the money he had on food and a train ticket to Bombay. His deliberate actions might have aided him in achieving the desired outcome if he had imagined what his family must be going through in his absence. Sumit's vicarious relationship with his family enables him to abandon his previous desired objective and establish a new one of reuniting with his family. He once again directs his projected activities and accomplishes his goal of reuniting with his family.

In Deepa Agarwal's novella "Home for Christmas," Nikki, a teenager, looks forward to her father, a Major in the Army, joining them for Christmas. Simultaneously, she has vowed to cheer up Tina, a little girl in her area, by inviting her to her Christmas party. Unfortunately, Nikki's father is unable to obtain leave due to an emergency and requests that the celebration be cancelled. Tina, who had been looking forward to the celebration with great anticipation, is somewhat disturbed. Nikki is particularly upset for her mother, who had been anticipating meeting her husband. Sensing the gloomy atmosphere, Nikki decides to take matters into her own hands and formulates her strategy accordingly. She rushes to Tina's house to inform her about the party and is surprised to discover that Tina's grandfather is a Commanding Officer in the Army and is her father's superior. Tina anticipates her future actions and carefully reveals her father's name and how her family was looking forward to her father being with them for Christmas but that his leave has been cancelled due to some service emergency and he would be unable to join them. She was confident that her actions would bear fruit, and as anticipated by Nikki, but to everyone's astonishment, her father's leave is sanctioned, allowing him to join them for Christmas. Nikki's foresight, combined with her purpose-driven actions, resulted in the intended outcome.

Rajat, an adolescent kid in Ramendra Kumar's *Now or Never*, is enraged by his father's way of life. He observes his father Shiva, a once great fighter, squandering his life due to his drinking habit. Rajat resolves that he must do something to restore his father to his regular and authentic personality. Rajat thus planned and directs his future actions. He meets his father's close friend Zaheer in order to learn how and why his father went from being a renowned boxer to a bar bouncer in the modern era. Zaheer divulges the circumstances and describes how Shiva was forced to raise his kid Rajat alone while juggling his boxing career following his wife's untimely demise. Rajat was diagnosed with a severe heart condition at the age of two, necessitating immediate surgery. The procedure would cost Rs. 1.75 lakhs, but Shiva was unable to acquire the funds through his usual sources. At that critical juncture, Shiva was promised two lakhs rupees by a syndicate for losing a boxing fight against a prominent boxer. Initially, Shiva denied the offer, fearful of jeopardising his relationship with the company for which he performed

the matches. However, because to his son's deteriorating health, Shiva was compelled to manipulate the match and lose. While the syndicated money saved Rajat's life, it entirely destroyed Shiva's image and career, and he was eventually relegated to working as a bouncer at a bar and a habitual drinker.

Rajat develops a mission for himself after learning about his father's agonising background. He pledges to restore his father to his former self. He now begins anticipating his future acts and, with the assistance of his father's friend and a few of his own buddies, begins making strategic movements. He didn't want his plan to backfire as a result of any rash judgments. Rajat, with the assistance of Zaheer, begins counselling and pushing Shiva to kick his unhealthy drinking habit. They quietly suggested to Shiva that he resurrect his fighting career. Shiva first rejects this, but after continued and persistent efforts by Rajat and his buddies, dubbed STARS, Shiva eventually relents and agrees to their idea. Once the initial hurdle was cleared, the next step was to secure a suitable sponsor for Shiva who could cover the costs of her training and nutrition. With Shiva's tarnished reputation as a match fixer, no sponsor was willing to take a chance on him, but Rajat and his buddies persuaded the management of a sports weekly to sponsor Shiva.

Following this significant victory, Rajat and his buddies took exceptional care of Shiva's training and food. Just a month before the battle between Shiva and the popular Zorba, Pasha, a syndicate member, contacts Shiva and again offers him rupees one lakh in exchange for losing the match. Rajat and his companions trap Pasha and bring him over to the authorities before he can cause any further harm. Following that, it was vital to market the fight and garner sufficient support for Shiva during the bout, as Zorba was a well-known figure with multiple billboards and advertisements announcing his bout. Rajat and his buddies gain support from their professors and classmates after obtaining approval from their school authorities. They are sufficiently encouraged by the favourable response and assurances from all directions, and as is desired, the entire school turns up to urge and encourage Shiva throughout the fight, outnumbering Zorba's supporters. Shiva's heroic performance and victory over Zorba were only possible thanks to the STARS' collective, premeditated manoeuvres and planning. They directed

their acts purposefully in order to achieve their objective of resurrecting Shiva's dwindling renown.

In Ramendra Kumar's *Terror in Fun City*, Aryan and his teenage buddies TITANS demonstrate a comparable level of planning. Aryan, a high school dropout and tea stall owner, overhears a chat in a hospital room between two persons who are plotting a terrorist assault. Aryan is unable to comprehend the plan completely because it was talked in a coded language, but when he informs his pals (who attend a prestigious school but love his company) about the conversation he overheard, the TITANS go into action and first decipher the code.

Arrangements have been made in full. The location has been determined. We've identified a location that will host the largest gathering of Lilliputans... The match will take place on the anniversary of the Messiah's birth and will be a day-night affair.

(*Terror in the City of Fun* 23)

They discover that a terror assault is being prepared for Christmas in one of Hyderabad's amusement parks. The TITANS conclude that they must use extreme caution in their actions. They purposefully begin developing an action plan that will assist them in accomplishing their goal of foiling the terrorist attack and apprehending the attackers. They determined that, given the gravity and sensitivity of the situation, which involves tiny children, they would need to exercise extreme caution while acting rapidly. The TITANS, via their purposeful investigation and sleuthing, deduce that the attack would take place at Hyderabad's busiest amusement park, 'The Fun City.' They contact a very senior and well-known Police Commissioner and inform him of the situation. They are assured by the commissioner that appropriate action would be taken. However, the TITANS continue their sleuthing on their own to apprehend the 'merchants of hate.' They encounter several stumbling blocks during their mission, only to discover later that the Police commissioner to whom they had turned for assistance, as well as a doctor from the hospital where the terror attack was discussed, were actually members of a terror organisation who were abusing their respectable and powerful

positions to commit terrorist acts. The TITANS, with the assistance of senior Army authorities, are able to achieve their desired objective of foiling the terror assault and apprehending the 'merchants of hatred' by thorough preparation and by directing their operations in an organised and purposeful manner.

The works by Paro Anand, Deepa Agarwal, and Ramendra Kumar that have been analysed using the analytical instrument of Forethought demonstrate the characters' capacity to create personal goals, direct their prospective actions purposefully, and accomplish the desired consequence. The authors' portrayals of both adolescent and adult characters emphasise their ability to utilise forethought to confront and overcome life's complications. A few adolescents, such as those depicted in Paro Anand and Deepa Agarwal's collection of short tales *Wild Child* and *Everyday Tales*, appear to be more realistic in their planning, as they have been shown to fail and learn from their unrealistic or incorrect aims. These characters demonstrate that if the adolescents' aims are flawed, they will almost certainly not result in beneficial consequences. Their purposeful acts would result in the achievement of their desired results, but they do not have to be for their own advancement or approval by society. The characters in Paro Anand's and Deepa Agarwal's other books, as well as Ramendra Kumar's, who are capable of using Forethought for their personal development or the good of society, can serve as role models for adolescent readers.

Efficacy in Self:

Human beings' assessment of their own capacities is a critical component of how man exerts control over the events that occur in his life. Each action taken by a human being is highly dependent on his foresight and complicated cognitive processes. According to Bandura's Social Cognitive Theory, "among the concepts that influence action, none is more central and widespread than people's assessments of their ability to exert control over life events" (59). Self-efficacy is critical to human action. Bandura continues, "Self-assessments of operative capacities serve as a proximal predictor of how people behave, their thought processes, and the emotional reactions they experience in stressful situations"

(59). In their daily lives, people must make choices about which courses of action to pursue and how long to pursue them. Because acting on erroneous self-efficacy judgments might have negative effects, a correct assessment of one's own skills has great functional importance.

According to Bandura, "people choose what to accomplish, how much effort to spend in activities, and how long to persevere in the face of challenges and failure experiences in part on the basis of personal efficacy judgments" (60). Individuals' assessments of their capabilities have a significant impact on their thought patterns, which can be self-defeating (low self-efficacy) or self-enhancing (high self-efficacy), as well as "how much stress and despondency they experience during anticipatory and actual interactions with the environment" (60).

Each stage of development introduces new obstacles for managing efficacy. By the time young adults reach adulthood's problems, they must acquire information and learn to exercise complete control over every aspect and proportion of their lives. This ability necessitates the acquisition of various new skill sets as well as the acquisition of adult tactics. Learning to manage sexual relationships and partnerships becomes critical. With increasing freedom during puberty, some dangerous behaviour is not unusual. Adolescents develop and strengthen their sense of efficacy by learning how to deal effectively with potentially unpleasant situations in which they are unfamiliar, as well as with beneficial life experiences. Developing resilient self-efficacy necessitates some experience with overcoming obstacles through persistent effort. Conquering challenges instils a strong belief in one's skills, increases one's endurance in the face of adversity, and elevates one's efficacy from low to high.

Bandura continues, "Adolescence has frequently been regarded as a period of psychosocial instability." "While no stage of life is without difficulties, contrary to the stereotype of "storm and stress," the majority of adolescents navigate the period's significant transformations without undue disruption or dispute" (68). However, children who approach puberty with a distressing and debilitating sense of insufficient efficacy bring their psychosocial fragility, misery, and debility to

new environmental demands with them. Adolescents who successfully navigate this formative stage of life often negotiate their challenges with confidence and emerge as more positive role models for their peers.

The characters in Paro Anand's, Deepa Agarwal's, and Ramendra Kumar's writings all demonstrate a high degree of self-efficacy. They assess their own talents and make choices that influence their life path. Akram is extremely self-effective in Paro Anand's 'No Guns At My Son's Funeral. He is capable of assessing his skills and engaging in novel or high-risk activities, and he approaches his goals, tasks, and obstacles with ease. He is confident in his ability to excel in any scenario or assignment. He had mastered the abilities necessary to develop into a hardened militant through rigorous training and hence demonstrates self-efficacy in all his activities. As a young adolescent, Akram never shied away from difficult undertakings. His extraordinary efficacy enables him to covertly assemble the components for an IED and detonate it in a crowded marketplace, killing innocent women and children. Such reckless behaviour was wholly unnecessary, and as a result, he received no praise from the top members of the militant organisation for which he worked. He becomes resilient as a result of his bosses' humiliation, and because he had great faith in his abilities, he decided to break away and form his own militant organisation.

Akram is once again highly adept at recruiting members for his terrorist organisation. Along with the necessary information and skills, Akram boasts an uncanny ability to snare the innocent, naive, and yet trustworthy. All of his manoeuvres are well thought out and mentally rehearsed in order to exclude any possibility of the plans backfiring. He also had a contingency plan in place for every eventuality. Thus, even if the first plan fails, the second one will mitigate the harm and compensate for the earlier one's loss. When Akram becomes aware that the Army is monitoring their activities and that Feroze may be apprehended, Akram, with his astute foresight, does not waver and makes no move to save his cherished friend. For him, the 'cause' of jihad was far bigger than anyone else's, and he was fully willing to give up everything for it. Despite the fact that he is completely alone in his hiding place in the deep dark, mountainous jungle, Akram

is not the least bit afraid of the wild creatures that lurk about his hideout and, in fact, feeds on them for survival. When one of his acquaintances from another militant faction shoots him, Akram does not seek assistance from anyone. He successfully pulls the bullet from his leg on his own and prevents his leg from being amputated. His effective risk-taking behaviour comes at a high cost. Not only had he jeopardised the lives of Shazia and her unborn child, but he had also contributed to the deaths of young Aftab, Feroze, and eventually himself.

On the other hand, Aftab looks to be quite ineffective as a young adolescent. He was never satisfied with his appearance and was often envious of his other buddies who were taller and built better than him. Although Aftab had chosen his path, jihad had never been the focal point of his life prior to being entrapped by his tutor Akram. On the contrary, Aftab was always squeamish at the sight of blood and, like any other adolescent boy, he liked the company of his pals, played cricket, and was a'mamma's boy. He genuinely has no concept of the consequences of his actions and mindlessly follows someone he idolises. He is constantly doubtful of his instincts and abilities and, rather than having his own thoughts, lives in the shadow of his instructor, Akram. He lacks his mentor's leadership traits and self-efficacy, as well as his smart foresight. He is an innocent adolescent who falls into Akram's trap, idolises him, and blindly follows his instructions. Despite the fact that the outcome would be extremely dangerous not only for himself and his family, but for everyone else as well, he visualises himself as the beetle that emerges from a tiny hole and flies directly towards the searing flame, immolating himself.

"Aftab's heart raced. This was the moment he'd been waiting for his entire life. To be in the company of Akram bhai. Up in the trees, concealed. Now he would be instructed, told what to do. Now he was going to demonstrate that he was similar to the bug... He was prepared to act. And, if necessary, he'd self-ignite. As that bug possessed. He'd go out chanting Akram bhai's name." (There will be no firearms at my son's funeral.) 127).

Aftab had been well trained and instructed by Akram on how to strap the detonator to his body, draw the cord, and press the button when the moment was right. Despite his training, Aftab is quite afraid and inquires of Akram whether he will have enough time to flee after drawing the string. Aftab is unable of detecting Akram's deceptive assurances or comprehending that he is being 'used' by Akram for his own 'cause'. Aftab embarks on his 'mission' unaware that he is being employed as a suicide bomber who will be responsible for the deaths of several innocent people.

Shazia, Aftab's elder sister and Akram's consort, is highly self-aware. She is capable of assessing her own capabilities and is confident in her capacity to finish the work at hand. She, too, is mentored by Akram, but unlike Aftab, she has entire faith in her ability to carry out Akram's directions. She never doubts her own ability and possesses an independent thinking, which enables her to anticipate the consequences of her actions. However, her passion for Akram convinces her that whatever she does is in the best interests of everyone. She adopts Akram's 'cause' as her own and mentors her younger brother Aftab whenever Akram is not present. Shazia possesses an uncanny capacity to take entire control of any situation without hesitating or faltering. Additionally, she 'uses' her great beauty to persuade people to do or believe anything she says.

When Aftab, Shazia's younger brother, is seen with a 'wanted terrorist' and the Army comes to question him, Aftab, who is only a teenager, becomes concerned. Shazia's foresight enables her to anticipate the circumstance, and she instructs Aftab on the subject of Major Ramneeq. She is aware that Aftab may not be able to sustain interrogation pressure and may collapse at any point, jeopardising their terrorist outfit's secrets and 'mission.' She intervenes discreetly during the interrogation and very convincingly explains that her brother went to meet the terrorist in order to save her 'izzat'. The Army guys appear to be quite convinced by the green-eyed beauty's account of events, in which the terrorist threatened to kidnap Shazia and Aftab went to meet the terrorist to negotiate the ransom. Shazia's self-efficacy is shaken only when she learns that her brother would be employed as a suicide bomber and will be tasked with the deadly job of blowing

up a wedding party. She anticipates that Aftab will be unable to return alive and implores Akram to reconsider his ideas. Akram does not relent and persuades Shazia that her brother's 'sacrifice' would be greatest in the context of 'jihad'. She reluctantly consents but encourages Aftab to accept the 'mission' out of love for Akram and his unborn child in her womb. When Akram assigns her the extremely difficult task of seducing the army men and gaining access to Feroze's cell, Shazia's self-efficacy begins to wane again. However, after Akram convinces her that her 'act' would not be considered dirty because she is not a prostitute and will be using her body for a 'great cause,' she agrees, albeit reluctantly. However, as she embarks on her mission, she is unflinching. She regains her self-efficacy and believes she is capable of successfully completing the assignment. She seduces the army soldiers with her attractiveness and uses her body as a bargaining chip to get access to Feroze's cell. Shazia feels filthy following the 'act,' but once inside the cell, she feeds Feroze the poisoned 'halwa' as ordered by Akram and pre-decided between Akram and Feroze, in order to alleviate Feroze of the torment in the Army's custody. While it pains her to have played a part in her Feroze bhai's demise, she performs her task effectively and ensures he has drawn his final breath before she departs.

In Paro, Umer Anand's Weed appears to be quite ineffective, since he is always consumed by self-defeating ideas. He believes he has no control over the events that transpire in his life when his beloved father is forced to flee their house for associating with extremists. He refers to himself as a 'Weed' — an undesirable item to be weeded out by society — and also sees himself as a defeated balloon out of breath. Rather than seizing control and becoming the 'man of the house,' as his father desires, Umer's confidence plummets following his father's forced leaving. Umer's effectiveness suffers numerous setbacks as he progresses through each difficult phase. Life never provides him with an opportunity to recoup and regain his serenity. The young teenager's confidence is severely harmed, and his belief in ever achieving in life virtually vanishes. Umer's mother was always concerned with her children's education and was opposed to Umer abandoning his studies. However, in order to cover household expenditures, Umer's mother, who lacks other talents, is obliged to work as a maid, cleaning and cooking in other people's

houses. Umer shudders at the prospect of the ill-treatment meted out to his Ammi, who is unaccustomed to such adversity. He never ate the leftovers his mother brought from her employers' houses and prayed fervently to God that his Abba would send them some money. The relatives whom Umer's Ammi assisted during their difficult times never returned to provide assistance and shunned them as if Umer's family had contracted a terrible disease.

Umer's inefficacy resurfaces anytime somebody inquires about his father in general. It had become one of his most hated inquiries, and in order to avoid more embarrassment, he fabricates the storey that his father works in the saffron fields and is away from home. Umer's aunt informs them that financial assistance may be sought from the non-governmental organisation 'Aman,' which works in Kashmir to assist victims and families devastated by terrorism. The mother and son combo arrive only to be subjected to a series of interrogations and interviews. Umer and his mother had agreed not to disclose Umer's Abba's participation with extremists. Rather than that, they would claim that his father had been kidnapped and has been missing for three months. However, during their separate interrogations, Umer and his mother were inconsistent in their specifics, and their accounts of the storey contradicted one another. Their storey contained flaws, prompting the NGO's administrators to deny their application. Their final light of hope had faded as well, leaving them destitute and scared.

When Hameed arrives to bring the money supplied by Umer's father, Umer's effectiveness appears to grow. Umer's heart swells with joy at hearing about his father and seeing the bag brimming with currency, and he expresses gratitude to God for his compassion. However, this happiness and efficacy vanish as soon as his mother tosses away the purse, referring to it as 'blood money.' Umer and his brother Umed beg their mother to reconsider, but she refuses and warns her children of grave repercussions if they touch the money. Umer's prospects for a better life were hopeless if he continued to live with his mother. Umed, Umer's younger brother, decides to join his father and leave with Hameed. Umer, too, desires to flee but becomes ineffective and indecisive when the time comes to

make a clear decision. His vicarious relationship with his mother precludes him from leaving her in search of a better life.

After Umed leaves the house with Hameed, the Army brings his father's damaged dead body, further destroying Umer and his mother's fragile confidence. Umer's mother's desperation to save the final straw intensifies, and her obsessive careful eye on Umer's whereabouts and activities multiplies exponentially, deteriorating Umer's situation. His mother enrolls him in school and secures him employment at a nearby fabric store. Umer's employer was directed to keep an eye on him. Umer's situation had deteriorated to the point where he desired to breathe some fresh air, converse with others, laugh, and walk freely without being observed. He'd nearly forgotten how his name sounded in the oppressive setting.

"...Are you aware of how oppressive it is? Not to go anywhere, speak with anyone, or even see anyone. Occasionally, late at night, when I'm alone, I utter my name out because I'm anxious to know I'm a person – I need validation that I even exist."

(Cannabis 100).

Umer's sadness deepens as members of his father's extremist organisation attempt to contact him. He becomes desperate to accompany them and learn about his brother Umed's whereabouts, but ultimately, with complete faith in himself and the choice he is making, Umer resolves efficaciously to stay with his mother and live a normal life rather than pursue a life fraught with uncertainty and life-threatening risks.

Fatima, the protagonist of Paro Anand's novel "They Called Her Fats," is an unhappy orphan who appears to be efficacious, but her efficacy is primarily geared at thwarting the nasty jibes of her fellow hostel inmates and remaining consciously aloof from all possible communication. However, her efficacy is redirected in a more positive direction when her sports teacher recognises that Fatima was particularly adept with the javelin and that her pent-up hostility might be used constructively. Fatima's teacher provides her with sufficient

encouragement and instils in her an effective idea that she is capable of great things with adequate training and disciplined behaviour. Fatima develops a high sense of self-efficacy and takes the activity very seriously with the correct amount of motivation, training, and chance. She develops an internal belief that she is capable of accomplishing what her teacher had envisioned. Her enhanced efficacy also enables her to alter her behaviour toward others and fosters the development of more pleasant relationships.

Gaurav, a fifteen-year-old protagonist in Paro Anand's story "Jason Jamison and I," is highly efficient in the beginning and has complete faith in himself. He is an excellent tennis player and was scheduled to be the next captain of his school team because he had never lost a match. Everything was going swimmingly in Gaurav's life until Jason Jamison enrolled in his school. Jason Jamison was a brilliant tennis player, and with his blonde, long flowing hair, blue eyes, and Greek God appearance, he readily becomes the school's favourite, with the girls especially adoring over him. Jamison's menacing appearance and assured service had shattered Gaurav's efficacy. He'd abruptly lost faith in himself and the effort he'd put in for the school team, and ended up losing a match to the gorgeous newcomer. Gaurav's inability to accept defeat had grown increasingly difficult as he blamed Jason for his predicament as well as his own inability to handle pressure. However, his efficacy and conviction in himself are bolstered when Jason offers that they team up for an upcoming fight and relates his narrative with him.

Jason relates that he despised tennis from the bottom of his heart because it was the source of a great deal of his difficulties. Jason was born in Scotland to an Indian father and an Indian mother. His mother was an accomplished tennis player who aspired to develop her son into a Wimbledon player. She never allowed him to focus exclusively on academics or any other activity he enjoyed. Jason develops an antipathy to the sport as a result of her passion, and he begins to despise it. His mother was so consumed by her passion that she made certain Jason ate, drank, and dreamed tennis constantly. Jason's parents divorce, and his mother flees to Scotland with her son. Jason had become a neurotic mess as a result of his

mother's tennis addiction, and he was highly ineffective as he was unable to do anything but play tennis, which he despised from the bottom of his heart. To cope, he began using drugs and was expelled from his school. Jason adds that he was admitted to the current school solely because the tennis coach was acquainted with his mother.

Gaurav's comparison of his own comfortable and happy existence to Jason's disturbed one strengthens Gaurav's self-efficacy. Gaurav, who once desired to be like Jason, shudders at the prospect of Jason's suffering and anguish. Gaurav recognises that appearances can be deceptive and that there may be a great deal of sorrow and grief hidden beneath an apparently 'cool' demeanour. Gaurav accepts Jason's request and partners with him, so enhancing not only his own effectiveness but also Jason's effectiveness by making him feel 'accepted.'

A teenager's behaviour is highly dependent on the environment in which he or she is raised. Teenagers' self-efficacy can suffer if the environment in which they are raised is detrimental. Paro Anand's narrative "Hearing My Own Story" presents Raima as a mute observer of domestic violence in her family, unable to raise her voice or do anything about it due to her inefficacy. Her father took advantage of every opportunity to rain blows on her elderly mother. And all Raima could do was lock herself in her room to avoid witnessing the pounding. Only her mother's black and blue bruises would be visible evidence of the brutality meted out. As with Raima, her mother was ineffective in putting an end to the abuse and meekly accepted it as her fate because she was financially reliant on her husband and felt hopeless. She accepted everything meekly for the sake of her daughter. During one of Raima's lessons at school, her instructor initiates a conversation regarding domestic abuse. Raima is really uncomfortable during the conversation, as she feels as though the teacher is telling her tale to the class. Raima believes that the can of worms she has been concealing from the world has been exposed, and that the entire world will mock her and mock her inefficacy. Her students' reactions to the topic exacerbate her feelings, as they fiercely assert that this type of violence does not occur in 'their' type of families, but rather in the homes of their maids and

drivers. Additionally, they effectively imply that such women should quit being wimps and either relocate or assassinate the perpetrator of such act.

Fortunately, the teacher noticed that Raima had had her head bowed during the talk, was rocking back and forth in her chair, and her cheeks were wet with tears. Her teacher correctly detects that Raima may be a victim of domestic violence and guides the debate toward viable solutions. The class suggests ideas such as contacting the police and mentioning the 'Bell bajao andolan' as seen on television to dissuade the culprit, which makes Raima feel better that there may be something she can do after all, rather than being entirely ineffective.

Raima is so absorbed in her misery that she is unaware that her classmates have departed. She raises her eyes to discover only her teacher in the classroom. Raima's instructor consoles her and shares her own experience about how, as a youngster, she too was a victim and mute bystander to domestic abuse and was powerless to intervene at the time. Raima is assured by the teacher that she will undoubtedly do something for her. The teacher's encouragement and assistance enable her to accompany her teacher and file a complaint with the police. Raima gains confidence in her talents and determines that she will undoubtedly make a positive difference in her mother's life and halt the cruel cycle of domestic abuse.

Adolescent self-efficacy does not always require an affluent upbringing or a superior education. It has also been observed in teens who are out of reach of wealth and a nice life. Rohit is one such adolescent, as Paro Anand depicts him in her storey "City Boy." Rohit is an orphan who is forced to drop out of school due to the gardener and his family not having the money to send him to school. Rohit never gives up and, with his remarkable intelligence, he works hard to acquire skills that will enable him to succeed in life. Despite his pitiful circumstances, Rohit is highly content with his life, which contributes to his self-efficacy. He believes in himself completely in everything he does. By remaining quiet and tranquil, he possesses an exceedingly unusual capacity to attract birds. Numerous species of birds used to flock to him and appear to communicate with him. In comparison, Paro Anand shows a typical 'City lad' in the same novel, who has

been raised in wealth and had an affluent education. When his father is transferred to the mofussil city of Bhatinda, the youngster first despises the city's 'boring' lifestyle and resents remaining there because it is not a particularly 'happening' location. However, when the city-bred adolescent witnesses Rohit chatting with a variety of birds in his garden, he is absolutely taken away by Rohit's ability. After forming a connection with Rohit, the 'city' boy's behaviour changes dramatically. Rohit teaches the 'city' boy the skills and knowledge necessary to survive in perfect harmony with nature. The 'city' boy not only acquires numerous abilities, but also gains efficacy. He not only develops a tranquil disposition and begins to appreciate the 'village' lifestyle, but he also begins to appreciate being in total harmony with the serenity of the natural world around him.

Adolescence has long been described as a time of 'storm and stress,' and during this time, teenagers suffer a variety of physical and physiological changes that impair their effectiveness. During such a critical and yet vital stage, it is critical that the environment surrounding them is supportive and positive. However, as Paro Anand depicts in 'Invisible Things to Look Out For,' it may be extremely tough for youngsters like Prashant to struggle with life's unresolvable challenges. Prashant's self-efficacy plummets as he observes his parents quarrel on a regular basis. On a daily basis, he is tormented by his feelings of inefficacy and powerlessness to change the situation. He wishes for his parents to resolve their differences and live a 'normal' existence. He believes that things will improve at his house and that his parents will abandon their desire for divorce only if something terrible occurs to him. With this effective but negative mindset, he attempts to flee from home, but his intrinsic inefficacy prevents him from carrying out his decision completely, and he returns. Prashant's deplorable environment distorts his behaviour and impairs his ability to make sound judgments or have complete faith in himself. This only serves to make Prashant a wretched nervous wreck who is incapable of doing anything but accept the pain that life has placed upon him. He has little option and resignedly accepts his parents' divorce, feeling relieved that it has put an end to the terrible arguments that had been a regular occurrence in his life.

Similarly, Babloo, as portrayed by Paro Anand in the narrative "Babloo's Bhabhi," is another youth whose efficacy is tested as he is forced to remain a mute observer of domestic abuse in his family. His inebriated and intoxicated brother frequently strikes his bhabhi, and her screams, as well as the telltale black and blue bruises, undermine his effectiveness. He is outraged by his bhabhi's plight but powerless to intervene against his elder brother. However, as things go ugly, Babloo determines to take matters into his own hands and rescue his bhabhi from the clutches of domestic violence. He determines not to be a bystander and takes effective action to put an end to the menace. His choice not only protects his bhabhi from further domestic violence, but also enhances his own effectiveness. He develops a complete belief in himself, which enables him to take charge of situations and establish himself as the 'man of the house.' Babloo's hostile environment not only compels him to change his innately ineffective behaviour, but also assists him in developing a more positive and effective personality.

Inadequate self-efficacy might also manifest itself in modestly risky behaviour during adolescence. When an adolescent is uncertain or unable to believe in himself completely, he may acquire specific phobias in regard to a certain task. As with the teenage lady in "The Process of Being Groan Up" and the teenage guy in "Caught," Paro Anand portrays average teenagers as being typically efficacious but fearful when they are unable to perform a particular activity related to academics. The teenage girl is afraid of mathematics and has not fully prepared herself, so she fakes a faint during the examination in order to escape being reprimanded by her parents. With adequate and consistent practise, the girl could easily conquer her fear of the topic and get respectable grades, but she stays ineffective owing to a lack of practise and resorts to feigning fainting. Similarly, the adolescent protagonist of "Caught" has a cognitive bias against mapmaking. He, too, might easily overcome this obstacle with proper practise, but due to a lack of preparation, he succumbs to his friend's suggestion of cheating on the examination. Only with proper practise and preparation could these adolescents overcome their emotions of inefficacy and develop their belief in themselves. At times, these are the only conditions necessary for one to be effective and confident.

At times, some teens develop many fears and believe they are absolutely incapable of overcoming life's obstacles. This could be because they are surrounded by extremely skilled individuals. At times, these extremely competent and effective individuals may be responsible for instilling a sense of inefficacy in youngsters. If a teenager is mocked or ridiculed for attempting to learn anything new, it might further undermine his efficacy, causing him to lose all faith in himself, as the teenage boy in Paro Anand's story "If I Were Brave" did. The youngster had developed nearly every type of anxiety, and his ineffective behaviour had transformed him into an underdog who proudly wore his anxieties on his sleeve. However, things change for the adolescent when they go on a family picnic while the other children and adults engage in water sports activities. Due to his anxieties, the teenage boy does not follow them and is left in the care of two younger cousins half his age. The two children were having a good time playing in the water when one of them began drowning. The adolescent looks around for assistance and, upon discovering that no one is there, is compelled to take matters into his own hands. To save the small child, he must overcome his phobia of water and drowning. Although the youngster lacked confidence in himself, the prospect of helping the young girl propels him toward efficacy.

Some children exhibit effective characteristics from an early age, while others develop them when they enter adolescence. Adolescents' self-efficacy might also evolve as a result of their environment. Debu in Deepa Agarwal's *Caravan to Tibet* is a typical adolescent until his family's circumstances alter. Debu is forced to assume control of his household after his father goes missing. The task of caring for his mother and younger brother falls squarely on his youthful shoulders, which he bears with aplomb and complete faith in himself. To supplement their income, he begins selling chutka (rugs) in the local market. He quickly picks up selling skills by observing other sellers and even makes a profit. He spends the money for home needs, a few treats for his younger brother, and gives the remainder to his mother like a responsible young man. Though he is only fourteen years old, Debu demonstrates exceptional maturity and effectiveness in all of his interactions. He was fully aware that if his father did not return within a year, his tribe's elders would pronounce him dead and his cousin Trilok would be able to marry his

mother. He shivered at the prospect of the subsequent repercussions, and with great aplomb, Debu resolves to accompany the elders of his tribe on their next trading excursion to Tibet in search of his lost father.

The elders of his tribe were hesitant to allow Debu to accompany them on the trading expedition to Tibet, owing to the journey's hard nature. The elders did not want Debu to accompany them as well, as the caravan would have to contend with terrible weather, which would be difficult for a lad Debu's age to handle. However, in light of Debu's tenacity, the elders bless him and allow him to accompany them on their voyage. Debu observes his elders on the trek and continues forward without hesitation or complaint. He leaves no room for the elders to second guess their decision to allow Debu to accompany them on their mission. Debu, on the other hand, emerges as a self-assured and decent human being who, despite his hatred for his cousin Trilok, risks his own life to prevent Trilok and his horse from tumbling down a cliff.

Debu's efficacy suffers a setback during the voyage when he is captured by the robbers, and he worries whether he will ever be able to escape himself from the robber chief's hands and locate his missing father. However, when he is reminded of his unfortunate mother and little brother, his drive to liberate himself and accomplish his aim becomes stronger. Though he is mistreated and forced to work for the robbers, Debu befriends one of the bandits and obtains important knowledge about the robber chief's modus operandi in raiding the traders. He also gains the trust of the band's robber chief, which enables him to organise his escape from the band more effectively. Despite additional barriers such as ill health and injuries, Debu's efficacy and confidence never falter, and Debu eventually locates and reunites with his missing father.

Adolescents frequently lose their efficacy when they are compared to their siblings and mocked by their peers. They definitely find it upsetting when others tease and laugh at them, but the pain multiplies exponentially when it is inflicted by their own family members showing ineffective behaviour. Sumit suffers from thoughts of inefficacy in Deepa Agarwal's "The Day I Ran Away" because he is

unable to achieve academically while his siblings are regarded clever by his family. Despite his athletic prowess and captaincy of his school cricket team, Sumit is deemed useless by his family, who view academic performance as the sole metric of success. His scholastic inefficacy grows with each failure, forcing him to make the desperate decision to flee home. Sumit's own parents' distorted view of achievement and success leads in his inefficacy. Rather than recognising and embracing that each child possesses various intelligences and that academic success is not the sole indicator of brilliance, Sumit's parents push him to the brink of despair and melancholy with their excessive expectations. During adolescence, unconditional acceptance from parents without regard for expectations is vital because it develops efficacy and fosters complete belief in teenagers.

Adolescents' physical appearance also plays a critical part in developing their efficacy. The majority of adolescents develop a strong sense of self-consciousness about their appearance, and any negative comments about their 'looks' significantly diminish their efficacy. Negative comments, jibes, and comparisons about being 'big', 'thin', 'dark', 'ugly', and so on. made by their peers are particularly destructive since they undermine the adolescents' self-esteem. Nita is a character in Deepa Agarwal's "The Fat Girl's Race" who has struggled with her weight from childhood. Her classmates and teachers have always made fun of her chubbiness, and she was expected to join in on the fun and enjoy being mocked. Her school, too, held an annual 'fat girls' race' in which Nita used to participate. She had developed a distinct persona as an expert in that particular sport. However, Nita had grown tired of the jokes, jibes, and her identification with the 'fat girls' race,' since they made her feel ineffective in contrast to others. Nita recognises that her inherent fun-loving behaviour is also undergoing significant change and vows to take matters into her own hands and do something to increase her efficacy. She had total faith in herself as an athlete and, contrary to popular opinion, Nita quite efficaciously decides that she would no longer compete in the overweight girls' race and that, if she does run, it will be in the mainstream race. This choice not only assists Nita in overcoming her physical anxieties, but also instils confidence in her abilities in the eyes of others.

Adolescents can lose their efficacy and begin to doubt their own abilities when forced to compete against someone they believe is superior to them. Anshu, a very competent badminton player in Deepa Agarwal's "Loser Takes it All," begins to feel ineffective when she is placed against Stuti, a game ace. Anshu's moderate amount of practise and hard effort appears to be in vain, and she sees sentiments of hopelessness and despair seeping in. She loses faith in herself and fantasises that if there had been an earthquake or a bomb alert, or if she had simply broken a leg, the match would have been called off and she would be spared the humiliation of losing so easily. Anshu's ineffective emotions provide Stuti with an advantage in the first half of the game, which Anshu painfully loses. The smile and grin on Stuti's face cause Anshu to unintentionally put up a strong fight in the second half of the game, but despite everything, Anshu's efficacy does not seem to surface. Anshu's self-esteem is entirely undermined, and she appears to be gripped by her own sentiments of inefficacy, which is one of the most prevalent obstacles that teenagers confront in achieving their goals.

Absolute self-efficacy in teenagers is a very uncommon trait, but when it exists, it enables adolescents to overcome hurdles and guide them toward goal attainment. Rajat and his teenage companions Shahnaaz, Tony, and Avanti, who went by the moniker 'STARS,' are shown in Ramendra Kumar's novel *Now or Never* as adolescents who have entire faith in their acts and are extremely efficacious in their behaviour. When they learn that Rajat's alcoholic father Shiva was once a famous boxer who fell victim to both his own circumstances and a match-fixing syndicate, the STARS resolve to put things right and assist Shiva in reclaiming his lost name and fame. While they were deliberating how to proceed, they find that the defending boxing champion has issued an open challenge to defeat him, with the prize money being a hefty rupees two lakhs. The STARS see this as an excellent opportunity to set the record straight, but the only roadblock is that the match is scheduled to take place in less than a month.

They begin by instilling Shiva with his lost efficacy and persuading him to return to the game. Once the critical milestone was reached, they realised they would require considerable funding to assist Shiva with his training and diet. They do not

lose hope and continue to hunt for solutions. After much deliberation, the STARs determine that they will require sponsorship and approach the editor of 'Sports Plus' for the necessary funds. The editor was aware of Shiva's contentious past with regard to match-fixing and was hesitant to grant assistance, but the STARs confident and persuasive presentation convinced the editor to accept their proposition. He agrees to assign Shiva a personal trainer who would assist him in regaining his lost shape through proper nutrition and exercise. The STARs also keep a close eye on Shiva's actions to ensure he does not relapse into his previous ways and to continue developing his confidence through constant pep speeches. The STARs were well aware that Zorba was a crowd pleaser and had a large following. The sponsoring corporation had erected massive blow-ups and banners praising Zorba and advertising the event. When the STARs approached Sports Plus about a similar arrangement, the offer was denied owing to a lack of cash. They do not give up hope, though, and contact their school principal effectively, who immediately agrees and permits them to address the pupils during school assembly. The STARs are appealing to their classmates for assistance and support in canvassing for Shiva as a challenger.

Due to their confident but emotional appeal, the STARs garner immense support from their classmates. They ask students to create placards and posters and attend the boxing event in large numbers with their families. The entire school, including teachers, attended, outnumbering Zorba's supporters. Meanwhile, the STARs learn that the syndicate that had previously entangled Shiva in the match-fixing controversy has approached Shiva again, pleading with him to lose the game because they had staked their bets on Zorba winning. The STARs instantly spring into action, apprehending the mastermind Pasha and handing him over to the authorities before he can do any more harm. Shiva recognises and appreciates the effort the STARs have made for Shiva and resolves not to let them down. He too effectively decides that he will give it his all and will not succumb to pressures that would jeopardise his ability. Shiva recognises during the encounter that Zorba is in excellent condition and that it will be tough for him to match his strength. Shiva formulates his approach with aplomb and determines that Zorba can be

vanquished only via the application of flawless procedures. Shiva fights Zorba bravely and wins the contest to thunderous cheers from his supporters.

Shiva's victory would not have been possible without the STARS' entire confidence in themselves and their strategies. They always felt that nothing was impossible and were always optimistic in their approach, which enabled them to develop long-term solutions to the issues they encountered. The STARS' 'never say no' mindset enables them to accomplish the unthinkable, assisting Shiva in regaining and restoring his lost confidence and popularity. The STARS' characteristics make them ideal role models for adolescents, who can look up to them and learn that with complete belief in oneself, no endeavour is too difficult or impossible.

A similar strain of extremely high efficacy is detected in Ramendra Kumar's other work, *Terror in Fun City*, among the teenagers. The gang of kids here refer themselves as the 'TITANs,' an acronym for Tanya, Imran, Aryan's pet Tiger, Aryan, and Neil. Individuals in this category appear to be extremely efficacious and have great faith in their talents and abilities. Additionally, they are aware of their weaknesses and are not ashamed to embrace and conquer them. Additionally, they appear to be unselfish and believe in the power of group dynamics. They delegate responsibilities to one another based on their talents, ensuring that their deficiencies do not prevent them from completing their purpose.

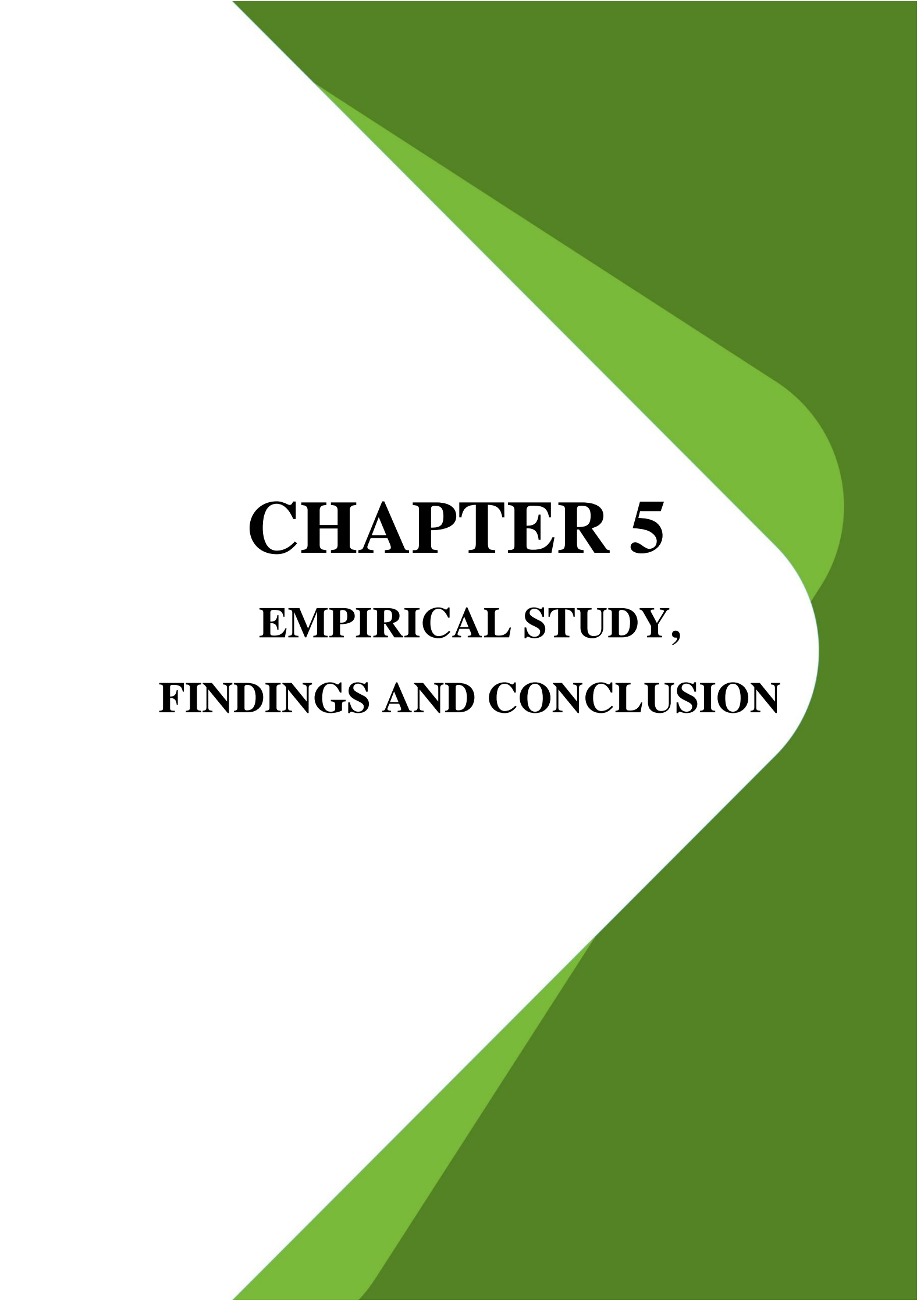
Aryan survives on his own after losing his parents in a bomb blast by maintaining a tea stall called Pauna. Despite having no one save his favourite dog Tiger for companionship, Aryan is extremely effective and easily manages his clients and troublemakers. When he meets the group's other members, who come from very wealthy homes and schools, he does not feel inferior and, on the contrary, views the encounter as an opportunity to improve his English speaking skills. As with Aryan, the other teenagers try to improve, flourish, and make the most of whatever abilities they possess. While Aryan was busy carrying tea to adjacent hospital inmates, he overhears a conversation between two people who appeared

to be communicating in coded language, implying something really strange. Aryan intently listens to them and, utilising his superior recall and mimicking abilities, recreates the conversation in front of his pals. They quickly begin thinking ways to interpret the message and eventually arrive at the conclusion that a terror plot is being hatched. The TITANs were taken aback when they discovered the two individuals were intending to blow up an amusement park and had picked Christmas Day to execute out their plan because it was a holiday and many children were expected at the site, allowing for maximum damage to be done.

The TITANs quickly spring into action and begin thinking possible countermeasures to this terrorist strike. Tanya explains that one of her father's friends, Mr. Nizam, is a police commissioner and that they could seek assistance from him. The TITANs approach the commissioner without delay and appraise him on the information they have gathered. The Commissioner told the TITANs that swift action would be taken but pleaded with them to stay out of the fray as inexperienced youngsters. The TITANs were unconvinced and continued their investigation, only to discover that the terror act was planned by a group of highly educated professionals. The TITANs were taken aback when they discovered that the commissioner in whom they had placed their trust was actually the mastermind of the terror plot and had enlisted the assistance of professionals such as doctors and engineers to carry out the heinous plot in order to avenge the death of his brother, who had been falsely accused of being a terrorist and murdered by a DSP. The TITANs apprehend the commissioner and his assistants in order to learn more about their terror plots. They face numerous obstacles throughout their mission and are also assaulted physically by Nizam's men, but the TITANs, with their complete belief in themselves, overcome each obstacle by cooperating with one another and ultimately succeed in foiling the terror attack with the assistance of senior army officials, saving the lives of several innocent children.

The authors Paro Anand, Deepa Agarwal, and Ramendra Kumar, whose works were analysed, each depicted their adolescent characters uniquely. Ramendra Kumar's characters are extremely effective and remain steadfast in their purpose.

They lack the insecurity and anxiousness that a typical adolescent might express. The adolescent readers might look up to the TITANs in *Terror in Fun City* and the STARS in *Now or Never* portrayed by Ramendra Kumar for their efficacy, tenacity, thoughtfulness, cautious planning, and friendship. Similarly, Deepa Agarwal's depiction of Debu in *Caravan to Tibet* is incredibly effective and mature for his age. Deepa Agarwal's portrayal of Debu as a role model for young adolescent readers through his several positive attributes of self-efficacy, humility, honesty, determination, and sympathy. While the other characters in Deepa Agarwal's *Everyday Tales* are fairly realistic in their behaviour and appear to be typical teenagers, complete with inefficacy, self-doubt, and uncertainty. While some other characters appear ineffective at first, they develop efficacy during the novel. While these realistic stories and characters may not serve as ideal role models, they may help adolescent readers relate with their own concerns and also assist them in identifying answers to their daily challenges. Adolescent characters such as Aftab in *No Guns at My Son's Funeral* and Umed in *Weed* by Paro Anand provide a realistic depiction of the plight of youngsters in Kashmir's terror-stricken communities. These characters are originally ineffective but gain effectiveness as a result of the influence of specific negative influences. These characters demonstrate how, if teenagers are not vigilant, they can quickly become victims of criminals and terrorists. While these characters may not be ideal role models for adolescent readers, they do have the capacity to depict the reality that youths in certain sections of the country face and have integrated into their lives. While Paro Anand's adolescent characters in *Wild Child and Other Stories* and *I'm Not Butter Chicken* exhibit pretty realistic behavioural characteristics and appear to be typical teenagers with their fair share of inefficacy, self-doubt, and insecurity. While these realistic stories and characters may not serve as ideal role models, they may help urban adolescent readers empathise with their own concerns and also assist them in identifying answers to their daily challenges.

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CHAPTER 5

EMPIRICAL STUDY, FINDINGS AND CONCLUSION

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As one of the most formative times of a human being's existence, adolescence also brings a slew of pressures into an adolescent's life that may be quite overwhelming. Significant personality changes occur, and the abruptness and rapidity with which these changes occur in the teenage body and mind create a slew of difficulties that adolescents struggle to fathom on their own and rely on their peer groups for viable solutions. Peer groups who are themselves uninformed are unable to deliver dependable and accurate knowledge. They are easily deceived and fall prey to myths and misconceptions, which adversely affect their personality development and frequently lead to unsafe and irresponsible behaviour.

Adolescents face these difficulties as a result of their incapacity to effectively manage these rapid changes. They develop apprehensions and worry as a result of their tendency to withdraw from their parents and become intensely involved with their peer group. Without any knowledgeable adult assistance to assist children in comprehending the challenges and issues, they resort to their peer groups. Adolescents are generally susceptible to peer pressure, and many are pushed toward dangerous and experimental behaviour without realising the serious repercussions.

The urgency of an educational intervention has been acutely felt in this environment. This requirement is particularly acute in the Indian setting, as the school curricula of the three Boards under consideration, the ICSE, IGCSE, CBSE, and ICSE, all omit critical components of reproductive and sexual health, such as physical and psychological development during adolescence. While school curricula and textbooks include material on the biological aspects of reproduction, educating the adolescent solely on the biological level is insufficient because it does not provide comprehensive knowledge and information about the overall developmental changes that occur during this period. There is a need to consider the adolescent's physiological, emotional, and sociocultural elements

holistically. In this setting, the researcher was compelled to examine the actual approach utilised by students in classes VIII, IX, and X to handle psychosocial and behavioural difficulties.

5.1 The Study's Methodology and Design:

This chapter discusses the investigation's techniques, the variables examined, the nature and size of the sample chosen, and the tools and procedures utilised for data collecting, analysis, and presentation.

(a) Aim/Objective of the Study:

- (i) To gain an understanding of the issues confronting teenagers between the ages of 13 and 15, as well as the strategies they employ to overcome them.
- (ii) To determine the relevance/utility of chosen Indian English young adult literature for adolescents.
- (iii) To investigate whether these selected texts can be utilised as a motivational aid to help adolescents improve their behaviour.

(b) Hypotheses of the Study:

- (i) Adolescence is a critical stage in a person's life.
- (ii) To a considerable part, the current English curriculum established by the ICSE, IGCSE, CBSE, and SSC Boards for classes VIII, IX, and X do not address the psychological, physiological, social, and socio-cultural issues that adolescents encounter.
- (iii) Teachers are unaware of the efficiency of the Indian English Young Adult Literature they have chosen.

(c) The Design of the Study:

The current study employed a quantitative research design. Quantitative research methods, in general, provide evidence for an answer to the addressed question. This strategy explains why something occurs or exists. The investigation is mostly descriptive and analytical in nature. The researcher attempted to provide a scientific description of a variety of facts concerning adolescents studying in classes VIII, IX, and X across the ICSE, CBSE, and SSC boards, as well as their problems and methods for resolving them in psychological, physical, emotional, and behavioural contexts. Additionally, the survey seeks to ascertain the instructors' understanding of young adult literature among those teaching in the aforementioned Boards.

(i) The Survey Method:

The researcher uses this method to collect data from a representative sample of individuals and attempt to understand the whole by making cautious generalisations. As a result, sampling is important to the success of this strategy.

(ii) Population:

A population is a term that refers to a group of people to whom the researcher want to generalise the findings of a study. It is used to refer to the entire population of any given group of human beings or non-human organisms. The population studied in this study is students in grades VIII, IX, and X from the ICSE, CBSE, and UP Boards, as well as teachers of English in the aforementioned classes and Boards in Etah City.

(iii) The Sample:

Sampling is a technique that selects a subset of individuals from a community in order to conduct a study that is actually representative of the population. For the purposes of this study, a cross sectional type simple random sampling approach is employed to choose and collect data. A random sample is one that is taken at random from the population to ensure that there is no bias toward the variable being measured. The sample survey approach was chosen since it is cost effective

and a quick way to collect data. The sample for this study was drawn at random from 293 students in grades VIII, IX, and X across the ICSE, CBSE, and UP Boards, as well as 30 teachers teaching English in the respective Boards and classes. RESPONDENTS are students and teachers who answered to the questionnaire.

(d) Collecting Data and Using the Right Tools:

A multiple choice questionnaire was created to collect data from the sample selected. A questionnaire is a written methodology that has been designed in a systematic manner with the purpose of gathering data and/or views about the current state of a population.

A systematic list of ten questions was created using the questionnaire approach. Two questionnaires were created, one for students and one for teachers. The information that needed to be gathered was divided into three categories. The first section of the questionnaire for students collects general information about the student, such as class, gender, and board. The second section collects data on the responders and the measures they used to address the issues. = The third section discusses the student respondents' perceptions of their assigned English syllabus, their familiarity with selected Indian English young adult literature, the availability of reading material, and their preferred genres for inclusion in the English syllabus. The first section of the questionnaire for teacher respondents collects demographic information about them, such as their education, specialisation, number of years of teaching experience, Board of Education affiliation, and degree of teaching. The second section of the questionnaire collects data on the problems encountered by adolescent students, the extent to which students seek assistance from teacher respondents, the methodology used by teacher respondents to resolve the students' problems, the teacher respondents' awareness of the selected Indian English Young Adult Literature, the availability and source of reading material, and the teacher respondents' opinion regarding the prescribed English syllabi. Additionally, the researcher gathered information from student and instructor responses by personal interview. St. Peter's college agra

(ICSE Board), St. Vivekanand senior secondary Etawah (CBSE Board), and Archana Memorial school Etawah(Up Board) were selected for the survey (UP Board).

(e) Data Analysis and Presentation:

For the purpose of data analysis The present study employed the arithmetic mean approach. The mean of a collection of scores is the arithmetic average. To present the data analysed and conclusions acquired in a systematic manner, a tabular classification method was utilised, and to make the presentation more effective and simple to grasp, bar graphs and pie diagrams were used. The findings are presented in accordance with the questionnaire's question list and also by question group.

(f) Limitations of the Study:

The study has been defined in terms of the region, method, sampling, tools, and procedures that will be used. The following are some of the study's limitations:

The study was confined to examining and analysing student respondents' responses in relation to their class, gender, and Board, as well as teacher respondents' responses in relation to their qualification, specialisation, number of years of teaching experience, Board, and degree of instruction.

The sample size is limited to 293 students studying and 30 teachers teaching English at three schools in Etawah that follow the ICSE, CBSE, and UP boards.

5.2 Data Analysis and Interpretation of the Results:

With relation to the aforementioned poll of students and teachers using multiple choice questionnaires, the study considered a total of ten questions.

The following descriptive statistics were obtained: Analyses of students based on the following factors:

Class: Information about the class in which the student respondents studied was gathered and grouped into three categories: 'Eighth', 'Ninth', and 'Tenth'. Classified data is displayed in the table below.

Table No. 5.1
Table of respondents according to their class

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Eighth	118	40.3	40.3	40.3
Ninth	109	37.2	37.2	77.5
Tenth	66	22.5	22.5	100.0
Total	293	100.0	100.0	

According to the above data, 118 respondents with a maximum score of 40% are from the eighth class, while 66 respondents with a minimum score of 22.5 percent are from the tenth class.

Gender: The respondents' gender information has been classified into two categories, namely 'Boys' and 'Girls'. The table below contains classified information.

Table No. 5.2
Table of respondents according to their gender

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Boy	147	50.2	50.2	50.2
Girl	146	49.8	49.8	100.0
Total	293	100.0	100.0	

According to the above table, 147 respondents with a maximum score of 50.2 percent are male, while 146 respondents with a minimum score of 49.8 percent are female.

Table No. 5.3
Table of respondents according to their Board

	Frequency	Percent	Valid Percent	Cumulative Percent
SSC	101	34.5	34.5	34.5
ICSE	58	19.8	19.8	54.3
Valid CBSE	110	37.5	37.5	91.8
IGSCE	24	8.2	8.2	100.0
Total	293	100.0	100.0	

According to the above table, 110 respondents with a maximum score of 37.5 percent belong to the CBSE Board, while 24 respondents with a lowest score of 8.2 percent belong to the UP Board.

For Question II of the questionnaire for students, a question-by-question analysis was conducted to gain a better understanding of the adolescent's concerns.

Q.II (i) Have you faced any of these ‘teenage problems’?

Table No. 5.4
Table Describing the Frequency of Teenage Problems

Que no	Question details	Never	Sometimes	Always
Q2-A	Physical insecurity	164	113	16
Q2-B	Problems of adjustment with family and friend	162	121	10
Q2-C	Depression due to family problems	169	115	9
Q2-D	Frustration due to low marks	120	122	51

Above responses are rated as follows

Never = 0

Sometimes = 1

Always = 2

Mean score of teenage problem is obtained using formula given below.

Sum of ratings of responses of all four questions

$$\text{Mean score of problem} = \frac{\text{Sum of ratings of responses of all four questions}}{\text{Maximum rating of four question (8)}} \times 100$$

According to the 293 valid replies collected from adolescent student respondents, 16 respondents have always struggled with physical anxieties, 113 students have occasionally struggled with physical insecurities, and 164 students have never struggled with physical insecurities. Concerning adjustment with family/friends, 162 students stated that they have never encountered difficulties with family/friends, 121 students stated that they have encountered difficulties with family/friends on occasion, and 10 students stated that they have always been depressed as a result of maladjustment with family/friends. Concerning being depressed as a result of family problems, 169 students stated that they have never encountered it, 115 students stated that they have encountered it on occasion, and

9 students stated that they have always encountered depression as a result of family problems. Concerning the issue of frustration caused by low grades, 120 students have never encountered it, 122 have had it on occasion, and 51 have encountered it consistently.

5.3 CONCLUSION:

The purpose of this research was to assess and address the research question of whether the selected Indian English Young Adult Literature should be included in the school curriculum for students in the eighth, ninth, and tenth grades. The quantitative and qualitative analysis of selected Indian English Young Adult Literature via the lens of Albert Bandura's Social Cognitive Study reveals that the literary works under consideration can be viewed as an important support mechanism for teenagers. Adolescents who are hesitant to address their difficulties with their parents or teachers might easily find solutions in young adult literature. Additionally, the Y A Literature could act as a motivational aid for these young adolescents, as several of the stories and their protagonists could function as role models for these adolescents, who are frequently misled by their incorrect role models. The works' 'Indianness' provides a relevant context for young individuals to seek answers to the unresolved concerns troubling their sensitive brains.

No Guns at My Son's Funeral by Paro Anand is an engrossing narrative about Aftab, a young Kashmiri kid who lives a double life. By day, he is a typical, exuberant adolescent who is preoccupied with cricket, family, and friends. The night conceals the secrets of a child who flees to confabulate with a group of terrorists. Though set against the backdrop of Kashmiri militancy, this storey might well be set in any part of today's world when violence is a breath away. Weed, the follow-up to No Guns at My Son's Funeral, is a searing examination of the unsettling questions that keep rearing their heads in the 'war on terror.' The complexities of terrorism and its aftermath are portrayed through the innocence of a boy who becomes entangled in a web he never weaved. Wild Child and Other Stories, as well as I'm Not Butter Chicken, are collections of short stories about

teenagers and their angst-ridden relationships with their parents, teachers, schools, examinations, weight, friends, and enemies, as well as the mess that grown-ups have created of the world. *Now or Never* and *Terror in Fun City* by Ramendra Kumar are stories about a teenager's courage, commitment, and care for his parent, and might be seen as excellent role models for contemporary youths. While Deepa Agarwal's *Caravan to Tibet* is the narrative of a young teenager's determination to find his lost father despite all circumstances. The young boy's courage and persistence are remarkable, and he can serve as an excellent role model for children. *Everyday Tales* is a sensitive collection of stories about teens and their everyday lives, from the case of lost gulab jamuns to a teenage girl attempting to break free from the fat girl stereotype to youngsters reaching out to a poor child.

Despite its relevance and acceptable content, young adult literature in India has been unable to break into the mainstream and establish a presence among its target readers. Thus, the concerned Boards may consider revising the English curriculum in order to increase student awareness of such literature and also to assist students in identifying answers to their difficulties through the ideas discussed in these books. Additionally, institutions/schools can make an effort to educate instructors and students about contemporary Y A literature by hosting informal book reading sessions with contemporary Y A authors and encouraging them to speak on the subjects discussed in their works.



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