

## SUMMARY

The study aims to gauge the extent to which the narrative techniques employed by the African-American science fiction and fantasy writer N.K. Jemisin in her *Broken Earth* (2015-17) series contributes to the “thickening” of the reader’s situation model of the storyworld such that it (a) enhances their understanding of the trilogy’s engagement with the non-linear temperament and uncertainty(ies) of the climate crisis, and (b) heightens their empathy, through the effects of enactivism and embodiment facilitated by the second-person point of view “you”, towards the primary protagonist “Essun” as she struggles to reconcile the ambivalent construction(s) of her body as well as identity. The depiction of bodies through the evocation of Western conceptualization of "Man" only to counter that by establishing novel ways of perceiving them is the hallmark of Jemisin’s trilogy, which the thesis examines by positioning Frantz Fanon’s idea of "dépouillement" vis-a-vis Hortense Spillers’s conceptualization of "body" and "flesh" as central to understanding Essun’s lithic body as a perpetual site of becoming. The discussion opens a portal for imagining Essun’s petrified body as replicating Deleuze and Guattari’s "Body without Organs" (BwO), which allows it to challenge the institutions of knowledge that govern our being, and to go beyond the strict borders of “Man” and his body. The core contribution of the thesis lies in analysing how the trilogy initiates a channel of conversation between these discourses, especially by exploring three pathways through which the narrative not only addresses the complex cause-and-effect phenomena associated with climate change, but also the dilemma accompanying Essun’s body as well as identity; the alternate identification and displacement feature of the second-person point of view “you” as an effective technique in constructing the "black female identity" of Essun, thereby allowing the readers to empathize with her; the role of the narrative “you” in enabling the readers to assume the embodied experience of Essun; and finally, the significance of select narrative techniques in addressing the slow and non-linear pace of the ecological crisis, thus promoting non-linear thinking about the human-non-human dynamics, which can have real-world implications for readers living in the age of Anthropocene.

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