



Storytelling and Inner Life: Memory, Narrative, and Everyday Life in *Ram % Ananthi*

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Abstract

The paper aims to analyse *Ram % Ananthi* using narratological ideas of Gerand Genette. The ideologies of Genette, such as narrative, voice and focalisation. It also examines how storytelling techniques shape the reader's understanding of the character's emotional lives. It also argues that the importance of the novel lies not in the plot but in how the story is narrated. The novel uses memories, time changes, a narrative voice that reflects and a point of view from a personal front that shows or talks about the hesitations of daily life.

Keywords: narratology, subjectivity, narrative voice, focalization, contemporary indian fiction

Introduction

Indian English fiction has of late moved towards tales that revolve more around what goes in the minds of the people as compared to the plot. They appreciate mood over action and consideration over clear cut. The novel *Ram % Anandhi* by Akhil P. Dharmadom is not an exception. It does not follow any dramatic plot, but gives the moments that are vague in their moods. The writing is serene allowing the reader to make meaning out of thinking, pauses and memories rather than action. This essay

discusses *Ram % Anandhi* in a narrative perspective. It poses the question of how the inner world of the main character can be viewed by the readers depending on the methods of narration applied by the author in the book. The essay indicates that how a story is narrated does generate meaning and not only the content. In illustrating how *Ram % Anandhi* evokes the emotional experience in a manner difficult with a more direct narrative, this paper will look at time in the story, the voice adopted and whose perspective the story is interested in.



Temporal Disruption and the Work of Memory

The temporal interruptions in the novel are frequently caused by seemingly little stimuli, such as a place, a gesture, or a brief encounter that unintentionally brings Ram back to the past. It appears that the present is seldom viewed in isolation since memories of previous relationships and emotional failures are frequently superimposed on current moments. The assumption that memory functions outside of conscious control is reinforced by these analytical changes, which are not presented as intentional actions of remembering. What Genette refers to as the disjunction between narrated time and experiencing time is reflected in such narrative flow. The past seems as an unresolved emotional residue that continues to influence perception rather than as a finished chapter. The novel defies retrospective coherence by letting memory disrupt rather than clarify the present. Emotional experience is a repetitive one rather than one that will make a definite conclusion, and it is an open-ended one. Due to this, the time of the story is not so much chronological; it is more of an experience and a recursive process that is more or less similar to how we actually recollect things.

Voice, Interiorization, and Emotional Proximity

The narrator continuously relates with the inner consciousness of Ram despite the fact that it is narrated in the third person. This correspondence is reflected in the speed with which external occurrences amalgamate into examination. The dialogue usually turns to the silent mind of Ram and some important emotional situations are documented in the form of internal response as opposed to literal expression. According to Genette, this style of narration produces a diminished narratorial distance. The storyteller avoids analysis or judgment, allowing emotional meaning to take its place quietly. The voice that appears as a result of the situation, that is, the hesitant and curious voice, reflects the discomfort of Ram himself. In the absence of an explanatory voice of authority, the reader has to work towards experiencing the emotional state of the protagonist and this has to be done without sentimentality.

Focalization and the Limits of Perception

The fact that the book is centered on what goes in the mind of Ram reveals his perception of the social reality. His emotional weakness, indecisiveness, self-distrust and some forms of isolation isolated him. Ram is still not emotionally connected with the world even in the presence of other people. This is a limited perspective that highlights an ethical element of focalization. The narrative does not make definite conclusions or fix its meaning with the help of restricting access to other points of view. The readers should notice that the perspective of Ram is short and temporary. The novel does not allow narrative closure since it demonstrates subjectivity as flawed through focalisation.

Everyday Life and Narrative Stillness

By far, Ram C/O Anandhi is not a play that includes dramatic action. The story is mostly about walking, waiting, seeing and remembering. Rather than these are shown as the breaks between narratives, they are depicted as the emotionally meaningful areas wherein significance grows gradually. This emphasis on daily life conflicts with the standard priorities of the plot, as narratologically viewed. The book claims that the emotional reality is often mundane or repetitive than it is in events of pivotal nature. Through pointing out these elements, Dharmadom places the story on par with the idea of experiential realism introduced by Fludernik which posits that a true depiction of the actual experience is the cornerstone of the narrative value.

Ram C/O Anandhi is not based on rapid plot twists, but rather on narrative structure, to establish its power. Akhil P. Dharmadom employs time jumps, inner voice and an unchangeable inner focus to demonstrate the unpredictability of emotions. The novel does not provide the reader with a definite conclusion but provides a multifaceted perspective of the way the experience of the individual is influenced by the memory, hesitation, and society. This work makes Ram C/O Anandhi one of the contemporary Indian authors who seek alternative methods of describing ordinary life. To this effect, the narrative



theory assists in explaining how the book transforms the mundane into something literary.

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