

Tribhuvan University

Constructive Role of Confession in Yousafzai's *I Am Malala*

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In Partial Fulfillment of the Requirements for the

Degree of Master Arts in English

By

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Letter of Recommendation

Pratikshya Panta has completed her thesis entitled “Constructive Role of Confession in Yousafzai's *I Am Malala*” under my supervision. She carried out her thesis from June 2018 to April 2019. I hereby recommend her thesis to be submitted for viva voce.

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Letter of Approval

This thesis entitled “Constructive Role of Confession in Yousafzai's *I Am Malala*” submitted to the Central Department of English, Tribhuvan University, by Pratikshya Panta, has been approved by the undersigned members of the thesis committee.

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Abstract

The thrust of this thesis is how confessional mode turns out to be a style of choice that paves the way for the liberation of a troubled, tortured and tormented self in Yousafzai's *I Am Malala*. Mobilizing the notion of autobiography as a dynamic representation of self in transition as well as confinement, the study is done by carefully examining and analyzing relevant details and textual evidences. It explores its own past through the reconstruction of mental images preserved in the memory. It furthermore explores the writer's own memoir from the first person narrative point of view. Psychic restlessness, intense inner agony and the burden of guilt put pressure on the narrator to follow on the track of confession. The constructive role of confession is probed by using the autobiography theories of Linda Anderson, Siddonie Smith and Julie Watson. The narrator is compelled to raise voice against the ban on the rights of girls to education. The suppression of the voices of women in Islamic society is one of the most callous practices the narrator hates a lot. She vociferously asks for the extension of the right of girls to education. For the cultivation of civilized society within the Islamic zone, it is necessary to allow women to have say in overall sectors. For daring to cross the limits and boundary set by patriarchy, the narrator is shot in her head and luckily she is saved.

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