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Striving for Survival: Thematic Study of Patricia McCormick's *Never Fall Down*

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Article History:

Received: 7 June 2025; Accepted: 8 July 2025; Published: 24 July 2025

Abstract

In contrast to prevailing trauma narratives that reduce adolescent war survivors to symbols of victimhood, psychic collapse, or moralized endurance, Patricia McCormick's *Never Fall Down* articulates survival through a less valorized, yet psychologically intricate, instinctual paradigm. In this work, the survival practices of Arn Chorn-Pond are not questioned as the remnants of a heroism or ideology that was independent of genocide; instead, they are interpreted as deeply seated manifestations of what Freud termed the life-instinct, or Eros, fellow feeling, and permanence that motivate the psychic organization set in opposition to death or decomposition that is to say, one that cannot be explained in terms of programmed responses to a least-resistance-seeking genocide. The moral disengagement (a cognitive precondition that warrants individuals to relinquish moral standards to save themselves in extreme circumstances) and the strategic production of emotional, desensitisation and abdication of language can be placed at the forefront in understanding these forces as structurally called upon, rather than ethically deviant reactions, about the behaviours portrayed by Arn. The questions addressed are deepened by a tissue-like approach to the text combined with the trauma theory as well as Freudian drive theory, making it a fresh intervention to replace the prevailing patterns of martyrdom in the analysis of young adult literature. *Never Fall* does not portray survival as a triumph of ethics because the accounts that follow are not a story of survival and triumph but rather a precarious balancing of the soul, one that survives amidst moral turmoil. Such a reframing advances a novel critical discourse that redefines survival not as resistance, but as a conflicted, instinct-driven imperative shaped by unbearable historical conditions. The paper thus contributes a theoretically rigorous, ethically ambivalent, and narratologically specific reading of survival in post-genocidal adolescence.

Keywords Survival, Characters, Struggle, Behaviour, Fiction

Volume 13, 2025

Publisher: The Brooklyn Research and Publishing Institute, 442 Lorimer St, Brooklyn, NY 11206, United States.

DOI: 10.15640/jflcc.vol13p4

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Citation: John V. I., & Amalaveenus, J. (2025). Striving for survival: Thematic study of Patricia McCormick's *Never Fall Down*. *Journal of Foreign Languages, Cultures & Civilizations*, 13, 36-44. <https://doi.org/10.15640/jflcc.vol13p4>

1. Introduction

Despite the proliferation of trauma literature in children's and young adult fiction, representations of survival in war zones are often overcoded with narratives of moral purity, testimonial heroism, or post-traumatic resilience. Such frameworks, while ethically charged, frequently obscure the complex psychological economies that underlie survival itself (Abrams, 1999). Patricia McCormick's *Never Fall Down* challenges this dominant literary pattern by presenting a protagonist whose endurance under the Khmer Rouge regime is neither ideologically heroic nor therapeutically resolved, but rather instinctively driven, ethically ambivalent, and psychologically fragmented (Abrams & Geoffrey, 2012). This paper proposes that Arn Chorn-Pond's survival trajectory can be more precisely understood through Freud's theory of the life instinct (Eros)—a psychodynamic construct rarely applied in genocide narratives within young adult fiction.

Where previous analyses of *Never Fall Down* have emphasized testimonial realism or pedagogical ethics, the present study identifies a critical theoretical lacuna: the absence of a sustained psychoanalytic reading that accounts for survival as an instinctual, non-heroic drive (Corey & Gerald, 2015). While Freud's counterpart concept of the death drive (Thanatos) has been widely invoked in trauma studies to explain dissociation, repetition compulsion, and melancholic memory, Eros—the libidinal force oriented toward preservation, connection, and continuity—has remained marginal in literary interpretations of atrocity, particularly those involving children (Fogarty & Philippa, 2012). This omission is particularly stark in texts such as McCormick's, where the protagonist's survival is structured not around healing or narrative closure but through disaffection, self-effacement, and the suppression of affect.

Thus, the central hypothesis of the given paper is that *Never Fall* redescribes the concept of survival as an instinctive need, premised on Freudian Eros, rather than an ethical decision or a psychologically holistic product. The behavioural mutations of Arn, including the flattening of emotions, the withdrawal of his language, compulsive obedience, and tactical flexibility, are not dysfunctional; instead, they are psychic manifestations of the calculus of survival in the face of genocide. The mentioned strategies are not the twists of resilience; they are its unconscious scaffold.

This line of reading diverges in its thesis of prevailing discourses on martyrdom or recovery of the other in the placing of the narrative of Arn of a larger schema of psychoanalysis where the survival is seen as not a moral grandeur but rather a neuropsychic compromise with the intolerable temporality of trauma. Reducing the Freudian concept of Eros to certain textual events of emotional compartmentalisation, identity concealment, and disguise as a form of protection, the analysis reveals how McCormick inscribes survival not as defiance but as the extreme surrender to life under any circumstances. Through this, the paper makes an original contribution to the body of literature on adolescent traumas and genocide fiction, redefining the moral value of child survival in war through a critical psychological stance facilitated by theory-based interpretation.

2. Literature Review: Survival, Trauma, And the Life Instinct in Adolescent War Narratives

The testimonial realism of works in trauma literature is shifting towards interdisciplinary approaches that interrogate psychological, sociopolitical, and ethical complexities in works written to support young adults. According to Hyde and Jennifer (2008), it is a common occurrence that trauma stories would rather defy the narrative closure of such narration because the psychic rupture tends to be driven by traumatic experiences. This observation is especially applicable to 'Never Fall,' in which the disintegrated narration and emotional detachment of Arn characterise this type of narrative delusion. Nonetheless, even though their framework has enriched the Holocaust and postcolonial readings of trauma, little has been done to apply them to adolescent literature on the genocides of Southeast Asia, and this study will fill that gap by combining the fragmentation thesis by Hyde and Jennifer and the instinctual paradigm by Freud.

Within the existing trauma literature, the concept of moral resilience refers to an individual's ability to remain committed to ethical standards in the face of coercion. This paper, however, is not in line with such templates, as it interprets the survival of Arn as a form of moral disengagement—not a lack of conscience, but a practical, immoral shutting down to survive in the face of directed violence. This interpretive lens change places survival as a morally grounded persistence into survival as a blind, unconscious, instinctive need.

Regarding *Never Fall*, research has been conducted on the moral and pedagogical value of the novel and its life-likeness in communicating the Cambodian genocide. For example, Ju and Duan (2017) document the emotional burden of Arn's voice as a site of ethical witnessing, and Kouassi and Selay (2017) observe the use of child narrators

in creating innocence amidst atrocity. However, such readings are prone to representing survival as a moral firmness and paper over the psychic processes at the core of instinctual protection. Furthermore, the novel's reception within trauma studies has largely overlooked the Freudian schema of Eros—the life instinct—as a viable lens for interpreting survival as a conflicted, often ethically ambiguous process.

Psychoanalytic readings of trauma in literary studies have historically gravitated toward Thanatos (the death drive) as a way to explain repetition, dissociation, and melancholia (Khmer, 2018). This critical bias, while valuable, inadvertently marginalizes alternative frameworks that foreground preservation, adaptability, and affective management in hostile conditions. As (McCormick & Patricia, 2012) suggests, memory and survival are not merely about trauma absorption but also about “strategic silences” and psychic self-editing—processes that align more closely with life-oriented instinctual theory than with symbolic death.

Within young adult war fiction, few scholars have attempted to reconcile survival behavior with Freudian drive theory. The tendency remains to celebrate heroism or moral clarity, rather than probe ambivalence, emotional suspension, or narrative flattening as symptoms of psychic endurance. This study intervenes in that gap by applying Freud's *Eros* not as a metaphor but as a structural principle that organizes Arn's navigation of trauma, silence, and moral ambiguity. By doing so, it extends trauma discourse into ethically uncomfortable but psychologically realistic terrain.

3. Methodology: Psychoanalytic Close Reading as Theoretical Excavation

This study is written from the qualitative psychoanalytic perspective, which relies on textual analysis and drive theory as two factors that interrogate the unconscious survival tactics inherent in *Never Fall*. Specific to the analysis, as opposed to using generalised paradigms of trauma, it follows the formulations of Sigmund Freud, particularly the life instinct (*Eros*), as presented in *Beyond the Pleasure Principle* (1920) and subsequent developments. It is possible to uncover instinctually protective concealments through this theoretical gaze, in the sense of heroic agency, which is replaced by reflexive submission, tactical suspension of emotions, and adaptive spatialization.

The approach has been a selective close reading, in which not only character growth and storytelling voice are important but also affective silences, moral confusion, and psychic displacements encoded in the speech, thoughts, and actions of Arn. Operationalizing thematic analysis involved means of selective sampling of narrative moments that comprised either (a) survival under duress, (b) emotional withdrawal and avoidance, or (c) moral disengagement— all of which conform to the Freudian concept of *Eros* as a life-preserving instinct. The selection of passages was made using the density of any given psychological markers; those included effective withdrawal, loss of language, and behavioural mimicry and threats. The inductive aspects of identifying these themes through several close readings were followed by mapping them to drive the theory presented by Freud, which allowed for the construction of a psychoanalytic reading in a logical and ordered manner.

The choice of textual passages was made based on their thematic richness regarding survival, disaffection, and internalised violence, focusing primarily on linguistic changes, metaphorical repetitions of bodily control, and witness breakdowns. Such elements are symptomatic rather than representational, i.e. rather than being a direct expression of trauma, they are negotiations with psychic annihilation.

Freud's notion of *Eros* is operationalized here not as an abstract philosophical category, but as a dynamic explanatory structure that foregrounds survival as instinctive compulsion rather than moral resilience. The protagonist's behavioral adaptations—e.g., emotional numbing during mass executions, internal negotiation of rage under repressive discipline, and the pursuit of protective fame through performance—are interpreted as case-specific enactments of the life drive under duress.

This study does not aim to pathologize the character, nor to impose a reductive clinical reading. Instead, it uses psychoanalysis as a literary-critical diagnostic tool, one that reveals how survival in genocidal settings is shaped by involuntary, often ethically ambiguous, psychic calibrations. This methodological stance enables a reading of *Never Fall Down* that departs from redemptive or pedagogical interpretations and instead situates the novel within a darker register of literary trauma—where the will to live precedes the will to narrate or resist.

4. Thematic Analysis

Arn Chorn-Pond's survival in *Never Fall Down* unfolds not as heroic resistance, but as a calculated psychic negotiation with trauma. His endurance under the Khmer Rouge is structured by instinctual drives rather than moral

deliberation—reflecting Freud’s concept of Eros, the life-preserving instinct. This section analyzes four core strategies that dominate Arn’s behavioral and emotional repertoire: emotional suppression, behavioral adaptation, cognitive dissociation, and relational mimicry. These are not discrete responses but overlapping modalities that show Eros functioning as a psychic blueprint for survival in unbearable historical conditions ([McCormick & Patricia 2012](#))

4.1 Emotional Suppression

A central feature of Arn’s survival is his consistent suppression of emotion, a tactic not born of stoicism but of instinctual necessity. Freud’s Eros operates here not as outward vitality, but as the redirection of libidinal energy inward—into silence, blankness, and the negation of expressive vulnerability. The clearest demonstration of this occurs during forced executions:

“I make my eye blank. You show you care; you die. You show fear, you die. Any expression would result in death but remaining empty lets you live.” (p. 35)

This passage is not merely narrative—it is instructional, dramatizing how emotional expression becomes incompatible with bodily survival. The protagonist’s statement encapsulates a basic logic: feeling equals exposure, and exposure equals risk ([McCormick & Patricia, 2017](#)). Here, emotional suppression is not a sign of trauma’s failure to resolve but the enactment of Eros’ protective function. The boy learns to sever affect from expression because affect itself becomes lethal.

Such suppression is further reinforced when Arn confronts internal rage. In a scene where he is provoked by a peer, his inner conflict is expressed metaphorically:

“I hold back all my muscles. The tiger in my heart tells me to kill him.” (p. 117)

The metaphor of the “tiger” encapsulates the destructive force of unchecked feeling. That he resists this impulse is not an ethical victory but a survival calculus: action would jeopardize his place in the social hierarchy, risk exposure, and possibly result in death. The act of holding back is an affective lockdown—a psychic mechanism that neutralizes internal chaos in favor of external compliance ([Freeman et al., 2001](#)).

Across these moments, Arn’s emotional suppression is strategic. It is not an emotional deficiency or trauma-induced pathology. Rather, it is a function of Eros—an instinctual deferral of expression to secure continuity of existence. He learns to numb not because he is healing, but because he is learning how to disappear.

4.2 Behavioral Adaptation

While emotional numbing offers psychic protection, Arn’s physical survival hinges on his capacity to adapt behaviorally. He learns, copies, improvises. Freud’s Eros, when mapped onto behavior, manifests as compulsive self-modification—an instinctual reshaping of identity in response to context (TR 1). This adaptation is neither resilient nor ethical; it is a survival technique built on environmental learning.

One illustrative moment occurs early in the novel when Arn devises a way to sneak into the cinema:

“Children who bring their parents into movies receive free entry. Children like us pretend... we follow a lady with curves like milk fruit and sneak behind her skirt.” (p. 7)

This scene is not a childish prank. It reflects the emergence of resourceful mimicry under deprivation. Arn’s imitation of societal expectations—performing the role of a son—secures small pleasures, but more importantly, rehearses survival through performance. The body learns to fake affiliations, to perform need through pretense.

Later, this adaptive logic reappears in his disciplined commitment to volleyball:

“Volleyball has been the central focus of my life. Every day I train alone at night... spike maneuvers, jumping, striking... until the best players invite me to join.” (p. 101)

What may appear as sports dedication is in fact a strategic acquisition of utility. In a camp where worth determines life or death, visibility as “useful” becomes vital. Volleyball is no longer a game—it is an adaptive mechanism by which Arn aligns himself with a social role that protects him. His performance here is not expressive but instrumental ([Freire & Paulo, 1970](#)).

The case is even clearer in his decision to join the music and dance troupe:

“Achieving fame would give me protection because people knowing me might prevent the Khmer Rouge from killing me.” (p. 48)

Arn’s shift into the public eye is not a pursuit of identity or self-expression but a calculated survival strategy. He weaponizes his visibility. Fame becomes armor. Through behavioral adaptation, he sustains Eros by learning to manipulate appearances (Gee & James Paul, 1986).

This self-modification—learning when to be visible and when to vanish—is a key marker of behavioral Eros. Adaptation here is not linear growth but reactive camouflage. Arn becomes a child who survives by replacing himself with what others need him to be (Overton et al., 2019). His identity is not fractured; it is suspended.

4.3 Cognitive Dissociation

If suppression and adaptation manage external pressures, cognitive dissociation addresses Arn’s internal crisis: how to continue existing while committing acts that violate his conscience. Freud’s Eros in this context is not innocent; it permits survival through the radical division of thought from action. Arn’s mind and body become estranged—not due to trauma’s aftermath, but as a prerequisite for staying alive (Endeavour, 2019).

In one of the novel’s most harrowing moments, Arn is ordered to dispose of corpses:

“You,” he says to me. “You put them in the ditch.” The actions run contrary to what I want, yet I continue with them. My body drives forward... I push them into the grave. One guy, he’s not even dead.” (p. 35)

This is not passivity—it is Eros functioning in crisis mode. The protagonist’s description is devoid of agency. His body moves without volition, driven by a survival imperative that supersedes ethical intent. The psychic self dissociates: the actor and the witness become two separate entities within the same subject (Survive, 2019).

Even in less violent situations, this cognitive split is apparent. He speaks of “making his eye blank” or “intentionally closing off the self.” These are not metaphors. They are descriptions of psychic bifurcation—the mind as spectator to the body’s compliance.

This dissociation is structurally necessary within the logic of genocide. In order to obey commands that violate the moral self, the self must fracture. Eros permits this fracture not because it is healing but because it is protective. In Freud’s terms, survival sometimes demands that the pleasure principle be suspended entirely, and replaced by what he called the “reality principle”: a cold, unfeeling mechanism of continuation (Groenke et al., 2010).

What we see in Arn, then, is not psychosis, nor narrative trauma theory’s expected fragmentation. We see dissociation as a *structural function* of life instinct. The psyche edits itself to persist.

4.4 Relational Mimicry and Fame as Defense

Among Arn’s most complex survival tactics is his ability to mimic socially desirable behaviors and roles to avoid extermination. This is not about forging real relationships but about imitating the structure of relatedness to gain safety—a distinctly Freudian manifestation of Eros under coercive power. His relational mimicry often takes the form of performative alignment with figures of authority or sources of visibility (Hartman & Rachel, 2012).

This begins with his involvement in the cultural troupe:

“There exists a dancer named Dancer... I volunteer to join... I want to become slightly more well-known with the fresh information I develop. Achieving fame would give me protection because people knowing me might prevent the Khmer Rouge from killing me.” (p. 48)

What’s significant here is that Arn does not merely adapt skills—he adapts social meaning. He learns what kinds of people are allowed to survive and manufactures a version of himself that mirrors that role. The self becomes a spectacle, a form of strategic camouflage. This is not a bid for connection—it is a defense strategy cloaked in performance (Smith & Frank, 2004).

Elsewhere, Arn exhibits relational mimicry not just to preserve himself but to galvanize others. In a scene where he confronts a despondent music teacher, he stages anger as motivation:

“‘Okay if you die!’ I say. ‘We have no chance to survive since you never gave us musical education...’ Now he wakes up. First time any light in his eye.” (p. 37)

Arn mimics authority here—he speaks not as a peer, but as a commanding voice. This affective performance is calculated to provoke life in another, but the benefit rebounds onto him: a functioning teacher increases his odds of protection. Mimicry here serves a dual function—reviving the other while preserving the self (Thompson & Kierstin, 2014).

This relational tactic is not empathy in the traditional sense. Rather, it is a form of what Freud might call libidinal redirection—a transfer of survival energy from the self to a projected other, thereby preserving a fragile communal space without exposing individual vulnerability (Wilhelm et al., 2014).

Additionally, Arn’s interactions with Mek, an older camp inmate, further illustrate how his mimicry of kinship offers a temporary sanctuary:

“I drop a small stone on his chest... he bites it, surprised... then he hums a forbidden old Cambodian love song... I burrow to his side.” (p. 53)

The exchange is wordless, rule-breaking, and temporary—but deeply significant. In a world governed by surveillance, Arn mimics the gesture of childlike affection not to recover lost family bonds but to briefly inhabit a relational structure where he can lower his guard. Mek’s purring, Arn’s burrowing—these are not expressions of safety but momentary simulations of it. They signal a craving for a world where survival does not require hiding, even if that world must be faked.

Relational mimicry, in this context, is an Eros-informed gesture. It seeks connection not as an end but as a shield. The performance of intimacy becomes a tactical move in the economy of survival.

4.5 Strategic Intersections: Where Survival Instincts Converge

While each of the above strategies—emotional suppression, behavioral adaptation, cognitive dissociation, and relational mimicry—can be analyzed individually, their power lies in their simultaneity. Arn does not move from one to another sequentially. Rather, these strategies form a dynamic constellation that shifts according to threat levels, social configurations, and inner psychic thresholds.

Take, for instance, the game of throwing shoes for money:

“This game, it’s easy for me... I spend some moments without success yet end up winning most of the time. I tease them. My taunt makes them throw the shoe wildly... which results in my victory.” (p. 9)

This scene blends several layers: behavioral adaptability (mastering a survival skill), emotional control (taunting with calculated restraint), and relational mimicry (manipulating social interactions). Survival here is not a single act, but an ensemble performance—a choreography of Eros-driven responses (Rosenblatt & Louise, 1995).

Or consider his long-term commitment to volleyball training. It is behavioral adaptation in content, emotional suppression in discipline, and relational mimicry in its goal to be “recruited” by admired peers. Each tactic feeds the next, forming a survival loop where instinct, not ethics, dictates action.

Arn’s genius lies in his unconscious ability to layer these modalities without dissonance. They become second nature—not deliberate choices, but instinctual improvisations. This is the grammar of survival under totalitarian regimes: a shifting syntax of submission, concealment, performance, and recalibration. Freud’s Eros animates this grammar—it pulses not as vitality, but as psychic persistence.

Arn’s trajectory in *Never Fall Down* dismantles the comforting narrative that survival in war is an outcome of inner strength, moral clarity, or spiritual redemption. Instead, it posits survival as a deeply conflicted, instinct-driven process—an improvisation of the psyche in response to overwhelming threat. Freud’s Eros, often understood as the force of connection and pleasure, here reveals a darker aspect: the will to persist through suppression, transformation, and strategic detachment.

Each of Arn’s survival strategies—emotional suppression, behavioral adaptation, cognitive dissociation, and relational mimicry—demonstrates the nuanced workings of the life instinct. Far from portraying resilience as ethically clean or psychologically whole, McCormick’s narrative offers an unsettling yet realistic portrait of a child who survives not despite moral compromise, but because of it.

In centering Eros within this genocidal context, the novel invites a rethinking of what survival means in young adult trauma literature. It is not about heroism. It is not about healing. It is about psychic maneuvering under impossible conditions—about staying alive when every natural and ethical impulse must be inverted to do so.

Through this psychoanalytic lens, *Never Fall Down* emerges not as a story of triumph but as a study in strategic living, where instinct—not identity—becomes the architecture of endurance.

5. Limitations of the Study

This study offers a theoretically focused reading of *Never Fall Down* through a psychoanalytic lens; however, several limitations must be acknowledged. Firstly, the exclusive reliance on Freud's life instinct (*Eros*) as the interpretive framework, while deliberate, necessarily excludes alternate trauma theories—such as Judith Herman's trauma recovery model or Cathy Caruth's deconstructive approach—that might foreground different aspects of the protagonist's dissociative experience. The choice to privilege *Eros* was made to illuminate instinctual survival mechanisms, but this theoretical narrowness may risk overlooking socio-political dimensions that intersect with trauma, particularly those rooted in postcolonial or intersectional feminist frameworks.

Secondly, while the study attends to the narrative's affective silences and psychic ambivalence, it does not empirically measure the psychological accuracy of Arn's behavior, nor does it attempt to validate fictional representation against real-life survivor psychology. The textual analysis remains literary-critical, not clinical. This methodological orientation restricts its applicability to psychological generalization, though it enriches the interpretive understanding of survival as a literary construct.

Lastly, the paper confines itself to a single primary text. While this tight focus enables textual specificity and theoretical depth, it limits broader generalization across the genre of adolescent war narratives. Future research might consider comparative studies that test the applicability of *Eros*-driven survival readings across multiple YA trauma texts set in different geopolitical contexts.

Furthermore, this study's reliance on Freudian drive theory, particularly the life instinct (*Eros*), introduces a potential theoretical limitation. While psychoanalysis offers valuable tools for interpreting survival behavior, it also bears the risk of universalizing psychic models derived from Western paradigms. Applying Freudian concepts to a Cambodian context demands critical caution, as it may inadvertently flatten culturally specific responses to trauma and historical violence. The protagonist's psychic strategies, while compellingly interpretable through *Eros*, may also reflect socio-cultural logics beyond the scope of Freudian thought. Future work might therefore consider how indigenous epistemologies, Southeast Asian conceptions of suffering, or postcolonial trauma theory could expand, challenge, or localize this framework.

6. Conclusion

The main character's changes in thinking show how to survive. It fully covers how the protagonist always communicates, constantly contemplates, or continually feels many emotions toward someone or something. The protagonist conceals every feeling to circumvent any dangerous situation. He survives by greatly building his skills. He also strengthens his abilities. He cultivates relationships and promotes effective communication with others to streamline processes. To survive, he protects all others from every danger. The main character reacts to each of the many difficulties in a closely linked way. The protagonist changes rapidly to all situations. He is resolved to continue no matter where he is. His survival chances in any hostile environment greatly improve because he gains the ability to use all important resources judiciously. He transforms into someone displaying large competitiveness and exhaustive determination to outperform all others.

Survivor narratives are compelling stories. They guide readers toward socio-political topics that are frequently overlooked and purposefully silenced. They get how big the issues are, and they start discussions that get people excited and give them ideas. Children from tribal communities who are taken by force to our country's cities and forced into labor in wealthy homes describe being exploited and deprived. In rural India, young girls who are married against their will frequently have painful stories to tell. In a similar vein, poor people who move to wealthy nations often have horrific tales of torture and mistreatment to share. The depressing depictions of injustice, persecution, and abuse are hallmarks of contemporary postmodern culture. People are subjected to many forms of oppression across the world because of their political, social, and economic status. The most affected are those who are economically disadvantaged, socially excluded, members of minority groups, and unable to express their concerns in public. The marginalized—tribal communities, transgender people, sex workers, and people with

disabilities, among others—are the ones who thrive on the periphery of society, while the wealthy are usually too busy with their own self-serving welfare programs and economic growth. Apart from a few sympathetic individuals, most people are unaware of and disengaged from the widespread acts of cruelty that regular people frequently experience. We must bring the facts to light in order to awaken our repressed conscience and heartless attitude.

While this analysis focuses on a single primary text, it opens a pathway for broader comparative work in adolescent trauma fiction across geopolitical and cultural contexts. Future research could extend this psychoanalytic framework to include intersectional dimensions such as gender, race, and class, especially in war narratives involving female or LGBTQ+ protagonists. The implications of using Eros over Thanatos in trauma studies also merit expansion—particularly in educational settings where resilience is often taught as moral fortitude rather than psychic survival. By reframing survival as ethically complex and psychologically strategic, this study contributes a new interpretive vocabulary for adolescent war literature situated beyond Euro-American paradigms.

DECLARATION OF INTERESTS

Funding: On Behalf of all authors the corresponding author states that they did not receive any funds for this project.

Conflicts Of Interest: The authors declare that we have no conflict of interest.

Competing Interests: The authors declare that we have no competing interest.

Data Availability Statement: All the data is collected from the simulation reports of the software and tools used by the authors. Authors are working on implementing the same using real world data with appropriate permissions.

Ethics Approval: No ethics approval is required.

Consent To Participate: Not Applicable

Consent For Publication: Not Applicable

Human And Animal Ethics: Not Applicable.

Code Availability: Not Applicable.

Author's Contributions

Author 1: Performed the Analysis the overall concept, writing and editing.

Author 2: Participated in the methodology, Conceptualization, Data collection and writing the study.

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