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Post-Truth Paradoxes: Emotional Quantum Theory and the Hauntological Ethics of Dialogic Fragmentation in Chimamanda Ngozi Adichie and Vikas Sharma's Fiction

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Abstract

Aim: *This research aims to explore the post-truth paradoxes in the works of Chimamanda Ngozi Adichie and Vikas Sharma, focusing on the uncharted terrains of Emotional Quantum Theory, where feelings and truths exist in states of flux—dynamic, uncertain, and layered. In an era dominated by subjective interpretations and the erosion of objective truth, how do fictional narratives navigate the intricate interplay between emotions, fragmented dialogues, and suppressed realities?*

Methodology and Approaches: *This paper applies emotional quantum theory and hauntological ethics to analyze dialogic fragmentation in a post-truth context.*

Outcome: *It reveals how their novels' dialogic fragmentation leaves readers wondering about the coherence of meaning by reflecting the shattered realities of a post-truth world.*

Conclusion and Suggestions: *This paper concludes these major questions - What occurs when feelings remain unresolved spectres in the story? In what ways do subtextual conversations reintroduce concealed truths to subvert conventional wisdom? Based on the idea of hauntological ethics, this research explores how the characters' lives and relationships are shaped by lingering moral and emotional quandaries, offering a more profound commentary on the fallibility of truth and the human condition. This study aims to explore how fiction functions as a reflection and critique of the post-truth period by combining viewpoints from postmodernism, affect theory, and hauntology.*

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In a society that is becoming more and more divided and where subjective stories and emotional resonance frequently eclipse objective facts, literature has evolved into a window into the entangled relationship between fact, fiction, and emotional reality. The idea of post-truth, where subjective experience takes precedence over factual accuracy, is a fundamental issue in modern literature as well as a defining feature of contemporary political debate. This paper explores Post-Truth Paradoxes through the lens of Emotional Quantum Theory and the Hauntological Ethics of Dialogic Fragmentation in the works of Chimamanda Ngozi Adichie and Vikas Sharma. Despite having different storytelling styles, both authors deal with the ambiguities and complexity of individual and societal truth in a society where perception is frequently influenced by emotion rather than reason.

Understanding post-truth, emotional quantum theory, and hauntological ethics is crucial to understanding what this research aims to critically examine. The term "post-truth" describes a political and cultural environment in which personal convictions and emotional appeals influence public opinion more than objective facts. Although the phrase became well-known in 2016 after the Brexit referendum and the U.S. presidential election, post-truth has always been a complex part of human conversation. Given its widespread impact, Oxford Dictionaries named "post-truth" its word of the year in 2016. This phenomenon has been depicted in Indian and international literature, frequently highlighting its complex character. Indian novels like *498A: Fears and Dreams* examine how judicial systems and societal narratives shape reality to suit individual or group interests. Around the world, several works that explore the distortion of reality through propaganda and ideological constructs, such as Margaret Atwood's *The Handmaid's Tale* and George Orwell's *1984*, strike a chord with the concept of post-truth. More recently, books like Mohsin Hamid's *Exit West* and Naomi Alderman's *The Power* explore how migration and power relations alter reality in modern spheres. Post-truth literature aims to highlight the distorted realities that influence social and political landscapes, in addition to criticizing the decline of truthful discourse. It emphasizes how subjectivity, emotion, and power interact to reinterpret reality and, in turn, interpersonal interactions and political systems.

The fact that post-truth is still used in literature shows how relevant it is to comprehending social structures and human behaviour.

Emotional Quantum Theory is an emerging interdisciplinary concept that draws parallels between quantum mechanics and human emotions. It asserts that emotions, like quantum particles, exist in fluid, indeterminate states and can be influenced by observation, context, and interaction. Just as quantum particles exhibit superposition—existing in multiple states until measured—human emotions can simultaneously encompass conflicting feelings, such as love and hate, joy and sorrow, or anger and disgust. This theory highlights the complexity and unpredictability of emotional experiences, suggesting that emotions are not linear or binary but exist on a spectrum influenced by external stimuli and internal perceptions.

Characters in literature whose emotional landscapes fluctuate and change in unpredictable ways, mirroring the inconsistencies and dualities of human experience, are a good way to illustrate the idea of emotional quantum theory. Characters in Vikas Sharma's *Love's Not Time's Fool*, for example, struggle with their decision and seemingly incongruous feelings that change depending on interpersonal dynamics. In Virginia Woolf's *To the Lighthouse*, the internal worlds of the characters are constantly changing based on their connections and environment, reflecting the fluidity of emotions and the instability of quantum states.

In psychology and literature, emotional quantum theory aims to offer a framework for comprehending emotions as interrelated, dynamic processes rather than as static, separate experiences. Adopting this viewpoint makes it feasible to recognize the richness and depth of human behavior, opening the door to more in-depth investigations of human interaction, treatment, and storytelling.

This quantum uncertainty is not limited only to literature but has also been reflected in movies such as *Inception* (2010), where the lines between reality and dreams are blurred. Like twisted truths in a post-truth society, Cobb's emotional trajectory is formed by unresolved grief and the haunting phantom of his wife. This shows how emotional states affect and distort vision. Similar to this, post-truth fiction frequently uses emotional dualities that resemble quantum mechanics

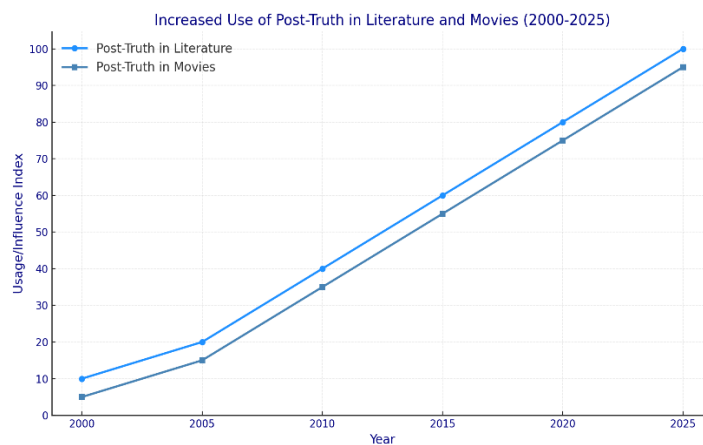
to examine concealed moral and identity issues. The artificial intelligence heroine Klara in Kazuo Ishiguro's *Klara and the Sun* represents a singular emotional conundrum as she negotiates love, grief, and devotion in a society where truth is pliable and human emotions are commodified. This idea is supported by movies such as *Eternal Sunshine of the Spotless Mind* (2004), which examines how memory fragmentation and emotional manipulation alter identity in a similar way to how post-truth narratives alter social viewpoints.

These narratives illuminate the moral and psychological ramifications of emotional ambiguity, forcing viewers and readers to consider the proportion of their reality that is influenced by subjective feelings rather than objective facts. A comparison of movies like *Shutter Island* (2010), *The Matrix* (1999), *Eternal Sunshine of the Spotless Mind* (2004), and *Inception* (2010) shows how subjective realities and emotional ambiguity come together to examine the moral and psychological ramifications of post-truth narrative. The multi-layered dreamscape in Christopher Nolan's *Inception* serves as a metaphor for emotional quantum states, as characters such as Cobb struggle with unresolved guilt and the lingering presence of his wife, Mal. Cobb's inability to discriminate between his subconscious and reality is a reflection of the post-truth condition, in which subjective perception takes precedence over objective truth. His emotional state serves as both the motivation and the most significant barrier, demonstrating how emotions are created and altered by memory and perception, much like quantum particles.

On the other hand, Michel Gondry's *Eternal Sunshine of the Spotless Mind* examines emotional ambiguity by erasing memories. The movie tells the story of Joel and Clementine's relationship in fragments, with the emotional weight of what is left being paradoxically increased by the elimination of unpleasant memories. This is consistent with the quantum idea of entanglement, according to which even "collapsed" or deleted states leave behind evidence of their impact. By demonstrating how emotional experiences, even when altered or denied, endure as eerie, unresolved truths, the movie criticizes the post-truth propensity to modify personal narratives. Similar to this, the Wachowskis' 1999 film *The Matrix* explores a synthetic world in which Neo's journey reflects the

disintegration of several quantum possibilities into a single "truth." The video emphasizes how people create their emotional realities within manipulative institutions as it examines the conflict between emotional beliefs and objective facts. Neo's revelation highlights the moral necessity of addressing emotional and intellectual manipulation and represents the challenge of navigating conflicting narratives in a post-truth future.

Finally, *Shutter Island* (2010), another film by Martin Scorsese, exemplifies emotional quantum states through the fractured psyche of Teddy Daniels. The narrative oscillates between his constructed reality and the painful truths of his past, forcing the viewer to navigate conflicting emotional landscapes. Teddy's emotional instability reflects the quantum superposition of truth and denial, where both realities coexist until the final collapse into acknowledgement or delusion. This mirrors the post-truth condition, where the emotional resonance of a narrative often outweighs its factual accuracy, leaving individuals trapped in self-created realities. Emotional Quantum Theory emphasizes the moral and psychological difficulties of negotiating truth in emotionally charged, post-truth situations in all of these movies. All of them emphasize the brittleness and fluidity of human emotions, whether through the layers of dreams, the erasure of memory, the simulation of reality, or the fracture of identity. They force viewers to consider how subjective realities, molded by ideological fabrications and emotional manipulation, reinterpret what constitutes authenticity and truth in a world where post-truth narratives are taking center stage.



The graph above shows the increased use of post-truth in literature and movies from 2000 to 2025.

The Ethics of Hauntology: Emotional Ghosts in Post-Truth Narratives explores the ways in which Jacques Derrida's construct of hauntology interacts with the emotional fallout from unspoken facts in the post-truth age. The term "hauntology" describes the lingering of old beliefs, feelings, or stories that "haunt" the present and frequently affect identity, memory, and decision-making. Hauntology is highly subjective and universal; it exists everywhere across societies and eras. These "emotional ghosts" are persisting symptoms of unresolved conflicts, buried histories, or distorted truths in a post-truth society where emotions dominate objective facts. They compel people and civilizations to face moral conundrums, whether in order to accept reality or to uphold false narratives.

The study of hauntology in relation to post-truth has found a fertile field in literature. Indian novels like Vikas Sharma's *498A: Fears and Dreams* and *Media Revolution 2030* show how characters' sense of justice is undermined and haunted by their personal histories, which are influenced by societal biases and emotional manipulation. Around the world, pieces such as Toni Morrison's *Beloved* illustrate the conflict between remembering and forgetting by capturing the real and symbolic presence of ghosts connected to unresolved trauma. Likewise, George Orwell's *1984* illustrates how history is erased and rewritten to produce a haunted society that is constantly at odds with its past. In these stories, hauntology's ethics are found in their examination of accountability, whether societies have an ethical need to deal with these "ghosts" or whether ignoring them causes more severe rifts in social and emotional reality. These stories show that emotional ghosts in post-truth situations are active forces influencing the present rather than just being spectres of the past. By highlighting the moral obligation of facing hauntological legacies in order to promote emotional and societal integrity, they force readers to consider their role in recognizing or contesting altered truths.

The mechanics of the post-truth period and the ethics of hauntology have a strong intersection, demonstrating how emotional ghosts flourish in settings where objective facts are purposefully hidden or given less weight than subjective

tales. The post-truth society allows for the resurfacing and influence of hauntological residues, such as unresolved traumas, hidden histories, and ideological contradictions, because facts are pliable and can be influenced by ideological agendas or emotional pleas. These emotional ghosts, which haunt both individuals and groups with the weight of what is concealed or misrepresented, are the result of cultural deception and denial. For example, post-truth narratives in political discourse frequently evoke heightened anxieties or selectively curated memories, intensifying the existence of emotional hauntings associated with nostalgia or projected futures. Novels like Vikas Sharma's *Ashes and Fire*, in which characters are plagued by the weight of silenced voices and fragmented truths in their personal histories, demonstrate how post-truth conditions skew moral judgment by giving precedence to emotional resonance over factual clarity. Around the world, works like Ali Smith's *Autumn* employ broken narratives to depict the disorganized accumulation of truths and eerie echoes in a divided post-truth society. Because post-truth narratives, by definition, prevent closure or resolution, they force societies to contend with their emotional and ideological ghosts constantly. This is where the ethics of this relationship lay in its demand for accountability. By challenging the veracity of narrative, the integrity of memory, and the moral need to face the past, literature thus becomes a vital area to investigate how hauntology can either support or undermine the manipulative frameworks of post-truth. It implies that society may only start to make sense of the shattered realities of a post-truth period and pave the way for mutual healing and understanding by confronting these hauntings.

Hauntology becomes a crucial paradigm to comprehend how repressed or distorted realities reappear as **emotional ghosts** in the post-truth era, as emotional manipulation and ideological objectives blur the lines between truth and lies. These ghosts, which are traces of suppressed stories or unrecognized realities, flourish in post-truth contexts where subjective beliefs are valued more highly than the truth. Post-truth undermines this order by letting emotions, not facts, guide conversation and judgment, in contrast to traditional epistemologies where truth forms the basis of ethics.

This leads to a hauntological cycle in which unresolved historical traumas, unmet promises, and ideological erasures reappear as warped emotional energies rather than as confrontations with reality. In books like George Orwell's *1984*, for instance, hauntology is demonstrated through the rewriting of history and memory in order to preserve political power, leaving people haunted by shattered and untrustworthy facts. Similar to how post-truth tales encourage cycles of avoidance and manipulation, the protagonists' relationships in Vikas Sharma's *Never Together, Never Apart* are influenced by emotional hauntings resulting from their incapacity to face personal and societal facts.

The demand for recognition of repressed histories, warped realities, and emotional residues is what makes hauntology ethical in the post-truth period. Post-truth, however, makes this moral obligation more difficult by sustaining a culture in which these ghosts are either disregarded or used for partisan or private advantage. Through the use of emotional hauntings as metaphors for the more considerable societal need to come to terms with a shattered truth, literature becomes a vital medium for exposing this tension. By doing this, it forces readers to think about the price of ignoring these hauntings and the need to face them in order to re-establish justice and integrity in a society where narratives are brittle.

One of the most renowned authors in modern African literature is Chimamanda Ngozi Adichie, a well-known Nigerian writer. She, along with her work, has proved to be phenomenal as he deals with the issues of identity, feminism, politics, post-colonialism, and the Nigerian experience in her gripping stories. Her writings frequently focus on the difficulties faced by women, providing insightful social criticism that has an international audience.

On September 15, 1977, Chimamanda Ngozi Adichie was born in Enugu, Nigeria. Her mother was the first female registrar at the University of Nigeria, Nsukka, and her father was a professor. She was raised in a middle-class household in Nsukka, Nigeria. Adichie's interest in writing was ignited by her early literary exposure and her undergraduate degree. After relocating to the US for her undergraduate studies, she went on to Johns Hopkins University to earn a Master's degree in Creative Writing. Her experiences as an African woman living in the West have had a significant impact on her writing, influencing how she

explores issues of gender, race, culture, and identity. Adichie is a well-known feminist voice in international conversation because of her dedication to social causes, particularly gender equality.

In Adichie's first book, *Purple Hibiscus*, a little girl named Kambili Achike is raised in Nigeria under the harsh and violent control of her father, Eugene. The story explores the intricacies of familial connections, the consequences of political repression, and the difference between traditional and contemporary Nigerian ideals via Kambili's experiences. Because Eugene is shown as a pious Catholic whose brutality betrays his faith, the book also explores the link between religion and power. *Purple Hibiscus* was well praised for its subtle depiction of the psychological ramifications of abuse and religious fanaticism, and it was awarded the Commonwealth Writers' Prize for Best First Book. With criticisms of colonial legacies and the nexus between politics and religion, it also represents Adichie's investigation of post-colonial Nigeria. *Half of a Yellow Sun*, Adichie's second book, is set in the 1967–1970 Nigerian Civil War (also known as the Biafran War) and centres on the lives of three main characters: Richard, a British expat who joins the Biafran cause; Olanna, a university student who turns into a Biafran revolutionary; and Ugwu, a young houseboy who works for a professor. The book examines how war affects both people and nations, as well as its political and emotional effects.

In contemporary political discourse, when propaganda and disinformation conflate fact and fiction, truth is a casualty of war in *Half of a Yellow Sun*. Adichie's analysis of Nigeria's post-colonial reality serves as a reminder that contentious histories frequently define national identity and truth, with prevailing narratives being influenced more by powerful interests than by objective facts, much like in the post-truth era. Adichie deftly handles the psychological and emotional toll of war, the horrors of Nigerian ethnicity, and the destructive effects of colonialism on African countries in *Half of a Yellow Sun*. Considered by many to be one of Adichie's best works, the novel won the 2007 Orange Prize for Fiction and demonstrated her skill at fusing personal narratives with historical events.

The essay “We Should All Be Feminists” is based on Adichie's TEDx lecture of the same name. In it, she presents a strong argument for the value of feminism and its applicability to modern society. Adichie contends that gender equality is not just a human right but also a necessary element of social justice and that feminism is for both men and women. The essay is a passionate and accessible introduction to feminist ideas, particularly within the African context, where gender inequality remains a pervasive issue.

Adichie uses personal anecdotes and cultural insights to illustrate the impact of patriarchy and the importance of challenging social norms to create a more just world. *We Should All Be Feminists* was widely praised for its clarity, humour, and the way it reshapes the conversation around feminism. Chimamanda Ngozi Adichie's work, while not directly concerned with the post-truth era, contains threads of commentary that align with the complexities of the post-truth condition. The post-truth era refers to a cultural moment where emotional appeal and personal belief hold more sway than objective facts, often driven by misinformation, disinformation, and the manipulation of narratives. Adichie's engagement with identity, race, feminism, and the politics of belonging provides a fascinating lens through which to examine how the post-truth landscape operates, particularly in relation to the construction of truth and the role of dominant narratives. Adichie's work challenges the ways that prevailing narratives create truth and identity in the post-truth era when it is frequently difficult to distinguish between fact and belief. Her writing questions how society, the media, and politics create "truths" that are based on perception rather than reality, as well as how identity is oversimplified. This is particularly clear in the way she depicts gender and race, where lived experiences are frequently overshadowed by cultural presumptions, ideas, and stereotypes that define reality.

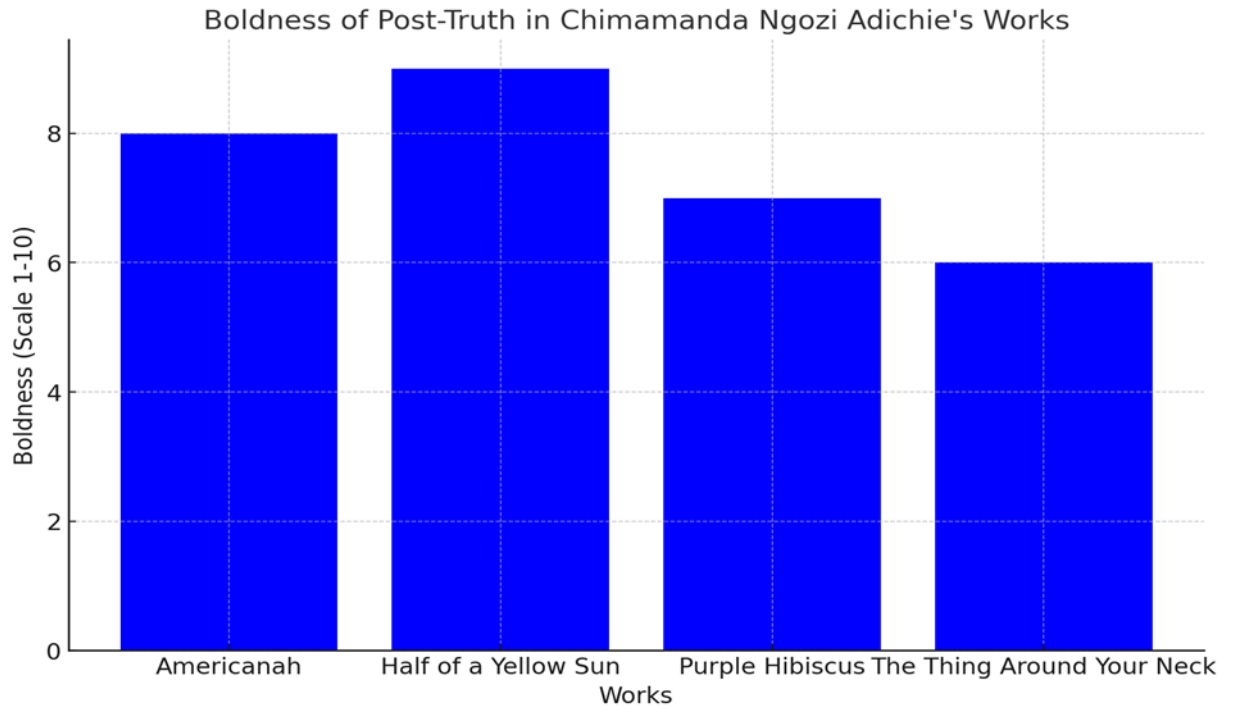
Consider Adichie's (2013) examination of race and identity in *America*. The novel examines racial identity construction in both African and Western contexts with a critical eye. The Non-American Black, Ifemelu's blog, turns into a platform for showcasing the post-truth phenomenon. Here, Ifemelu considers the inconsistent and frequently misconstrued ways that race, which is frequently a social construct, is experienced, particularly in America. Her viewpoint

emphasizes how society constructs narratives about race that are continually changing depending on cultural context, demonstrating that race is more than just skin colour. The idea that one can become black in America or reframe the truth of one's identity is a stark reminder of the malleability of truth in post-truth societies, where identity becomes fluid and open to interpretation.

Adichie also criticizes how colonial histories, specifically the imposed realities about African inferiority, continue to influence modern Nigerian and African identities in the post-colonial era. The Achike family's devout Catholicism in *Purple Hibiscus* (2003) is a reflection of the post-colonial imposition of foreign belief systems, which forces the protagonists to embrace a foreign "truth" that goes against their own beliefs. Post-truth's focus on subjective realities connects powerfully with the conflict between the search for national or personal identity and inherited colonial truths. The concept of how the media, particularly in the West, creates myths about Africa is also explored in Adichie's 2013 novel *Americanah*. Ifemelu's experiences with how Africa is portrayed in the media illustrate how outside influences distort the reality of African countries. These outside factors still influence how people around the world view African identity in the post-truth era, where media manipulation is standard. A counter-narrative is provided by Ifemelu's blog, which challenges and exposes these media-driven realities while providing a complex representation of African identity that contrasts sharply with the myths and stereotypes spread by the world media apparatus.

The post-truth approach to gender, which frequently minimizes women's perspectives and experiences, is challenged by Adichie's feminist writings, exceptionally *We Should All Be Feminists* (2014) and *Dear Ijeawele* (2017). In the post-truth era, stereotypes and false information about gender are commonplace. By presenting her interpretation of feminist truth, which is based on inclusivity, empathy, and lived experience, Adichie seeks to undermine these narratives. Adichie battles against the reduction of women's tales into politically expedient narratives, where women are either oversimplified symbols of empowerment or oppressed victims, by using a range of public forums to make her voice known. She offers a counter-narrative that confronts these one-

dimensional representations of women by directly engaging with society's conceptions of feminism and forcing a confrontation with the "truths" that have been built about them.



The bar graph shows the hypothetical boldness with which Chimamanda Ngozi Adichie presents post-truth in her works. The values are based on an interpretation of her narrative styles and themes related to post-truth.

The writings of Chimamanda Ngozi Adichie provide a rich environment for exploring the condition of post-truth. She illuminates how different social, cultural, and political forces may create, destroy, and manipulate "truth" through her investigation of identity, feminism, and politics. Adichie's writings serve as a call to examine these manufactured facts in pursuit of more genuine, lived realities as her characters traverse worlds where prevailing narratives define what is deemed accurate. In this way, Adichie provides a voice that challenges the post-truth environment and challenges us to face the intricacies of reality, power, and identity in a time when truth is frequently elusive.

Set against the backdrop of rising capitalism, changing political landscapes, and the tension between tradition and progress, Media Revolution 2030 by Vikas Sharma explores how the lives of the characters are intertwined with larger systemic forces. The story of the novel reflects the emotional and

ethical struggles of Shivakant, his wife Madhavi, their ambitious sons—Rohankant, Kantyogi, and Shanker Praveen—and their extended family. The family dynamic is further put to the test by greed, ambition, and generational divides, represented by the cunning Gajendra and the naive but forward-thinking Ishita, who represents optimism for a progressive future, as his oldest son Rohankant becomes a prosperous businessman and Kantyogi pursues academia.

This story fits in perfectly with the post-truth paradigm, in which manipulative tales and emotionally driven views overshadow objective truths. The media greatly influences the protagonists' personal lives as well as the socio-political context. Shivakant's belief in traditional values runs counter to a society where the media and individuals like Gajendra fuel hyperreality, take advantage of false information, and select facts for their ends. Here, post-truth takes on the role of a silent adversary, demonstrating how hierarchies of power corrupt vision in order to obfuscate the distinction between truth and deceit, leaving characters like Shivakant and Madhavi fighting to regain agency in the middle of the chaos of warped realities.

The lens of Emotional Quantum Theory adds even more depth to this portrayal by viewing the characters' emotional states as fluid and entangled, changing predictably in response to the demands of modernization and familial expectations. The rise of Rohankant in the corporate world, Ishita's romantic pursuit, and Kantyogi's intellectual journey all represent emotional dualities—hope and despair, love and resentment, tradition and progress—that resonate with the non-linear, interconnected nature of human emotions. These entanglements show how decisions made within one family have an impact on broader relationships and the socio-cultural fabric of their world, much like quantum particles influence one another across distances. Last but not least, the novel's hauntological ethics of dialogic fragmentation exposes how the past continues to shape the present and the future. The lingering effects of colonial legacies, unresolved socio-political hierarchies, and traditional Indian values haunt Shivakant and his family. The characters' disjointed conversations, where opposing ideologies—tradition versus modernity, familial responsibility versus

personal ambition—collide and influence one another, are a manifestation of these ghostly remnants.

Dialogic fragmentation, as reflected in the novel, becomes a narrative strategy to capture the plurality of voices and perspectives, portraying the multifaceted nature of contemporary Indian society. The characters' ethical dilemmas, such as Rohankant's struggle to balance success with morality or Ishita's navigation of societal expectations and personal choice, highlight the importance of engaging with these "ghosts" of the past in order to create a hopeful future. By combining these theoretical frameworks, the novelist Vikas Sharma creates a narrative that goes beyond its context and provides a thoughtful analysis of the state of humanity in an uncertain era. *Media Revolution 2030* concludes with a moving reminder that, despite the world changing at a never-before-seen rate, the timeless principles of love, family, and resiliency continue to be the fundamental pillars of human existence. The novel's celebration of the strength of connection in the face of fragmentation recalls Derrida's hauntological ethos and the emotional intricacy of quantum theory, resulting in a tale that is both emotionally and intellectually compelling.

When creating post-truth narratives, fragmented discourse is an essential narrative element because it reflects the shattered reality of a time when twisted realities and subjective experiences predominate over objective facts. Vikas Sharma's *Media Revolution 2030* depicts the conflict between ideas, morals, and generational viewpoints in a rapidly evolving India through fragmented discourse. Characters like Shivakant, his aspirational son Rohankant, and the cunning Gajendra have rambling talks that highlight how media distortion and false information shape both individual and societal reality. Because of this narrative fragmentation, characters are forced to negotiate contradictory versions of reality, creating a dialogic tension where truth becomes elusive. Fragmented discussion exacerbates the uncertainty and emotional resonance that post-truth narratives rely on by generating areas of miscommunication and misinterpretation. For instance, Ishita and Shanti's romantic relationship develops in the face of opposing social and familial expectations, and their shattered dialogues represent the emotional and ideological upheaval of their path. Sharma's novel's dialogue serves as both a

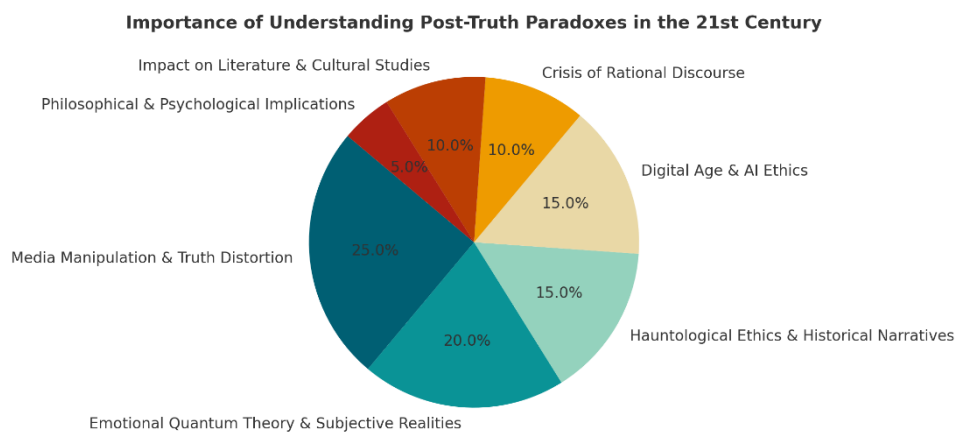
communication tool and a mirror of the splintered socio-political environment, where conflicting viewpoints stifle any chance for agreement.

The enormous complexity of interpersonal connections and societal structures in modern literature is shown by examining post-truth paradoxes in the fiction of Vikas Sharma and Chimamanda Ngozi Adichie through the prisms of hauntological ethics of dialogic fragmentation and emotional quantum theory. Despite coming from different cultural backgrounds, both authors show how, in a time of shattered truths, emotional entanglements and ghostly remnants of the past mould both individual and social identities.

The fluid and multi-layered emotions of Adichie's characters, whose interior problems frequently mirror more considerable societal, political, and racial tensions, are a manifestation of Emotional Quantum Theory in her books, including *Americanah* and *Half of a Yellow Sun*. Similar to the unpredictable nature of quantum mechanics, these emotional dynamics are not linear but rather exist in a state of flux. In *Half of a Yellow Sun*, for example, Olanna and Kainene represent complex emotional states in which love, treachery, and reconciliation coexist, forming their identities in ways that go beyond the dichotomies of oppressor and victim, love and hatred. The hushed voices of history, especially the eerie legacy of colonialism and war in Nigeria, are addressed through Adichie's dialogic fragmentation. The unsolved tragedies of the past necessitate recognition and discussion, even if such discussions are still unfinished, according to hauntological ethics reflected in these fragmentary voices.

The hauntological presence of traditional Indian ideals and unresolved socioeconomic disparities amid the swift processes of modernization is also explored in Vikas Sharma's *Media Revolution 2030*. Emotional quantum entanglements, in which personal choices have unpredicted effects on social and familial networks, mould the lives of the characters. For example, Ishita's path illustrates how the past continuously shapes the present by being plagued by the dual spectres of freeing possibilities of education and love as well as patriarchal expectations. Sharma's use of broken dialogues highlights the conflict between tradition and progress as well as the multiplicity of truths, presenting a story that compels readers to interact morally with opposing viewpoints.

In the end, the analysis of these two writers emphasizes how crucial ethical participation in literature is. Their works inspire readers to embrace complexity, ambiguity, and empathy by tackling hauntological conversations and emotional quantum entanglements, so resisting the reductive inclinations of post-truth narratives. In addition to enhancing literary discourse, this method offers a framework for resolving the moral and emotional dilemmas facing our modern society. Because of this, their fiction is an essential reminder of the timeless ability of literature to shed light on the contradictions of memory, post-truth, and emotion in a time of uncertainty and division.



The pie chart above illustrates the importance of understanding *Post-Truth Paradoxes: Emotional Quantum Theory and the Hauntological Ethics* in the 21st Century. Each section highlights a crucial aspect of how post-truth dynamics influence media, ethics, psychology, and cultural narratives.

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