

RENEGOTIATING HOME THROUGH THE DIGITAL STORYTELLING PLATFORM: *LEAVING HOME,* *FINDING HOME*

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My paternal grandmother was the principal storyteller in our family. Her collection of stories was wide-ranging, including her memories as an immigrant young woman. My grandmother emigrated first from Burma (present-day Myanmar) to Bangladesh, then from Bangladesh to India. While moving from one country to another, she created new memories, then carefully collected and preserved them for the next generation. My grandmother inspired my desire to perform, preserve, and share stories. My commitment to theatre and performance was nurtured and supported by my family throughout the years. Consequently, as an immigrant woman from India in the United States, I intend to explore the power of digital storytelling as a communicative practice that provides a lasting and safe platform for forming a socially engaged community.

The purpose of this digital storytelling platform entitled *Leaving Home, Finding Home* is to build alliances between immigrant and non-immigrant communities through the medium of self-representation while embracing the issues and challenges of addressing the topics of immigration and migration. I hypothesize that the format I am creating assists in the self-representation and sharing of immigrant identities by and among a community of immigrant women from South Asia within and beyond academe. I believe the design of this platform is conducive to immigrant females, for this digital storytelling platform promotes and supports self-representation in

alternative theatrical spaces. Furthermore, the South Asian community is socially and culturally distinct, yet they share the colonial past in one way or another, apart from Nepal and Bhutan. The European imperialist policies systematized the social responsibilities based on gender identities—in return gave birth to the struggle to conquer freedom of speech by the gender minority—to establish agency and individual-rights. Historically, women have been oppressed in (all) gender categories largely without agency, they have been treated as objects, not subjects. Much awaited waves of (intersectional) feminism, both politically and culturally, brings awareness and resilience to the position of women in South Asian diaspora.¹ As a larger social group, the women display agency and authorship by performing their narratives in an acquired language. This is also another step towards dismantling the systemic global patriarchal hierarchy by claiming the subject position in their own narratives. Theatre and Environmental Studies scholar Dr. Beth Osnes argues that

The subject position of women is primary in feminist and womanist research. This entails studying women from their own perspective and from their experience. In the case of women participating in their own development, it must be recognized that it is often a major paradigm shift for women to even claim the position of subject when communicating in public.²

The women narrators share their stories on a digital platform, which is also an open-access forum—they break down the complex issues of immigration and migration in a more comprehensible fashion—to engage the community into a dialogue and deepen the discussion on the issues of immigration and migration. On this platform, every narrator shares her story with the global communities and initiates social change by empowering herself and increasing collective understanding through the means of narrating their own experiences as immigrants. Hence, the narrators are also active agents for social change in the politics of gender.³

Design and the idea of self-authorship

“When I came here, I realized that I am the only Indian student in the entire department, which was a kind of a shock to me. It was a different experience.”⁴

—Ishara Datta

I developed the preliminary conceptual elements of the project *Leaving Home, Finding Home* as a PAGE Fellow through Imagining America in 2017. This platform later evolved into a Community-Based Research (CBR) project. *Leaving Home, Finding Home* is a digital storytelling space by and for immigrant women from South Asia residing in the United States. I am using Scalar, a free and open-source

publishing platform to build this project and inviting the women who identify as South Asian to share their stories related to immigration, identity, freedom, and equality. Scalar is a relatively new and interactive interface that supports digital scholarship online. Additionally, Scalar allows its users to combine media from multiple sources, such as YouTube and Vimeo, and embed the media in their narrative.⁵ The forum is an open-access website for self-representation through the medium of storytelling, connecting with fellow immigrants, and sharing and celebrating both collective and individual experiences. Although the website encourages digital storytelling as a form of self-representation, the participant storytellers can use various other mediums, such as writing about their journey, recording their voice, and creating a photo collage of their immigrant experiences—all designed to ensure that the women themselves retain agency and ownership of their own experiences.

Through this website, South Asian women claim a collective identity while celebrating geographical and cultural differences. I envision this forum as a new “performance space,” which initiates a dialogue on issues of immigration specific for women from South Asia to the US to collectively negotiate our evolving identities as immigrants. Building upon the theories of narratology and the discourse of digital storytelling, this paper examines how the creation of a digital platform for South Asian women supports participants in self-representation as immigrants. In order to further illustrate my argument, I present three case studies from the website examining the power and agency of self-authorship to hold and share memories in a digital space, and the participants’ renegotiation with what home means and their awareness of a new notion of home.

Digital Storytelling as an Embodied Performance Practice

With technological advancement, the nature of communicating and learning have been revised. Oral traditions and folklore have been considered important communication tools in many cultures. Storytelling precedes writing. Stories shape and represent culture and identity and vice versa. It is the beginning of the performance tradition, beyond ethnic boundaries, the hunter-gatherers sitting around the campfire and describing their brave interactions with the wild can be observed as a form of performance as well as communicating with each other through stories. According to cultural anthropologist Megan Biesele, “The most important achievement of hunting-gathering cultures through human history has been effective internal communication. These cultures have been able reliably, if on a small scale, to motivate and inform individuals as to what they must do to make group life continue.”⁶ Not only from an anthropological perspective but also a performative point of

view storytelling increases interaction between the performer and the spectator, which connects both groups psychologically and intellectually. Furthermore, the process of storytelling is performative, as stories can work as a stimulus for the empathic response.

Whether it is a story that is orally transmitted and safeguarded in a family for years or folklore that represents a specific culture and identity, stories are there to be shared with others to increase reciprocity and effective communication beyond one's own identity and culture. Before I share an example, it is important to clarify how I am navigating both culture and identity regarding my project. My intension in this project and the paper is not to define the complex concepts of identity and culture as definitions can be essentializing as it can restore cultural stereotypes. Rather, I intend to explore how cultural identities can initiate a sense of collectivism and engage with the people who do not directly identify themselves with the South Asian cultural group. This project further investigates the ways in which the South Asian immigrant women locate their heterogeneous identities in diasporic spaces. For example, Gouri Yerra, second-generation Indian American shares her story, which is a story of her parents' immigration and culture. Yerra was only two years old when she came to the United States. Yerra's sister was born in the US. Sharing the cultural differences between her sister and her parents, Yerra says that her sister is "very American" and that causes conflict in the family. According to Yerra, this tension symbolizes how "different American culture is with Indian culture."⁷ Yerra's story highlights an embodied understanding of culture and identity manifested in different world views rooted in diasporic experiences. Circling back to the concept of stories shape and represent culture and identity, Yerra's understanding of Indian culture and identity is deeply influenced by her parents' stories of immigration. Yerra opens her story by introducing her parents' experience of migration, the difficulties, and celebrations, finding a community, and in the end, connects her parents' story to herself. Stories are personal and at the same time communal. Hence, stories are a wonderful way to initiate a dialogue that can provoke, inspire, empathize, and engage a community into critical thinking.

Through this project, I desire to explore the scope and value of digital representation embodied in narratives. The digital platform is a dynamic and embryonic space holding the paradigms of representation. For example, by narrating lived experiences, South Asian immigrant women are self-representing by recalling and performing their ethnic, political, socio-cultural, and historical past. The past is now archived in a digital space in a form of embodied performance. Professor of Performance Studies and Theatre Arts Bruce McConachie asserts in *Engaging Audiences*:

As we have seen, spectators paying attention to performers will automatically mirror their rhythms, whether the performers express them in movement or sounds...Both visual and aural mirroring operations link neurological response directly to the motor system, which in turn, is mostly hardwired to our emotions. Spectatorial empathy appears to be strongest when combinations of sound and movement entrain our bodies.⁸

The act of storytelling encompasses both sound and movement when recounted verbally as well as visually. By vocalizing their personal and cultural experiences, the performers generate empathy and social engagement, which are some of the prominent and immediate objectives of *Leaving Home, Finding Home*. For example, under the topic “perspective” a spectator responded to Gouri Yerra’s story, “I love hearing Gouri’s perspective - the differences between her and her sister who was born in the US, and what it was like to return to India.”⁹ The statement of the spectator emphasizes the extent of possibilities of the engagement between the spectator and the storyteller, which also enhances collective agency. Although the stories are narrated and curated digitally, nonetheless they are continually stimulating an understanding of diverse perspectives between the immigrants and the non-immigrants.

Digital storytelling is multifaceted. It is an integral part of digital literacy. The stories are personal: using multimedia forms, such as video, text, music, and images, the storytellers produce their stories. Once shared with the world digitally, the stories receive their collective identity. By reading, viewing, and comprehending the stories, the audience becomes a part of the narrator’s experiences. Dr. Rina Benmayor examines the pedagogical potential of digital and autobiographical storytelling. Benmayor asserts “I believe that digital storytelling is a signature pedagogy of the ‘New Humanities,’ engaging an interdisciplinary integration of critical thought and creative practice.”¹⁰ Based on personal narratives, the stories exercise critical pedagogy by nurturing and inquiring about the process of immigration. The participants and the audience are creatively engaging through multimedia and multiform communication, along with practicing cross-cultural community engagement.

According to Performance Studies scholar Diana Taylor in “Save As...Knowledge and Transmission in the Age of Digital Technologies,” communities, cultures, and performances are not limited to the present. She opens her argument by stating, “Technologies offer new future for our pasts; the past and present are increasingly thought through in terms of future access and preservation.”¹¹ Discussing the parallel between “embodied” practices and “digital” and “archival” applications, Taylor explains:

[...] epistemic systems as the “repertoire” of embodied knowledge—the doing, repeating, and mimetic practices that are performances...While the ‘live’ nature of the repertoire confined to the ever-changing ‘now’ has long lived under the sign of erasure, the archive constructed and safeguarded a ‘knowable’ past that could be accessed over time.¹²

Taylor’s argument is particularly relevant to my research as the digitally captured stories on *Leaving Home, Finding Home* is constructed through the performers’ lived experiences as immigrant women. Through their stories, these women are expressing power and resistance as an ethnic and gender minority in the US. Simultaneously, the performers are claiming an alternative space, a digital platform, to share their everyday identity that is not staged and contains the perpetual components of live performance, such as doing as they tell their stories, repeating as they recite their memories, and emphasizing their experiences as a form of mimetic practice. My goal as an archivist (in a non-traditional sense of the term) is to facilitate the journey of the past narratives performed by the immigrant women into the present by “constructing and safeguarding” the past that could be accessed upon diligently assembling and preserving their exclusive lived experiences. Digital narratives are dynamic in terms of doing, repeating, and mimetic practices. The ritualistic function of sharing collective memories incorporates all three qualities of an embodied performance. It is noteworthy that stories are an active process of communicating with the audience through which stories can evoke “spectatorial empathy.” Taylor emphasizes “We have always lived in ‘mixed reality,’” she claims, “The embodied, the archival, and the digital overlap and work together and mutually construct each other.”¹³ As a facilitator, I exercise the mutually constructed theoretical model for the digital storytelling archive through the process of embodying, documenting, and preserving the oral narratives.

Functional performance space can be created through technology, which will cultivate intellectual and creative interaction within the communal space. *Leaving Home, Finding Home* is a digital platform for collective interchange. This space cannot survive without the support of technology. Instead of physical architecture, the narrators collectively build their own stories in a digital community. The outcome is the same as “embodied” performance: to connect with a fellow human being through the medium of storytelling, to create a collective experience based on empathy, and to engender optimism between the narrators and the audiences. By narrating their stories of immigration, the women perform a historical past that no longer exists physically, yet the stories are present in the storyteller’s recollections’. By performing their past, the narrators give “life” to their memories. This project

creates a familiar space without any biases that values, supports, and restores knowledge from the past for a sustainable future.

Agency in Digital-Storytelling

“My mom had a tough time adjusting when she first came here (USA). Because while you are in India while they teach you English in primary and secondary school, once you get into the workplace or if you get married you are primarily speaking your state language or Hindi the national language at those locations.”¹⁴—Gouri Yerra

According to filmmaker Sonja Vivienne and media studies scholar Jean Burgess, digital storytelling, containing short autobiographical identity narratives, originated as an intervention in community media arts. Historically, characterized by the social groups that are at risk of cultural exclusion.¹⁵ In the process of examining the power and agency of self-authorship of one’s own story, it is imperative to recognize that for most of the narrators, this digitally archived storytelling framework is new. However, as Burgess emphasizes, traditionally digital storytelling is a practice rooted in everyday narrative practices—together with personal images and voice.¹⁶ Thus, digital storytelling is not an alien concept for the narrators. The power and agency of self-authorship remain embedded in the storyteller’s evolving identity.

The immigrant women who are also the narrators are the authors of their own stories. By using various mediums, they voluntarily partake in the intellectual activity of narrating their experiences of immigration. In some cases, I collaborate with the participants to co-edit and co-create their stories. Once uploaded on the website, their stories become a part of a published collection of oral narratives. In their narration, the participants embrace their distinct identity as immigrants by recognizing their social, cultural, and historical experiences. The immigrant women are taking action and have a complete and unequivocal agency of their own stories.

Case Study#1: Kshitija C. Saturdekar

Kshitija Saturdekar is from Mumbai, India. Saturdekar’s narrative is 2 minutes 45 seconds long and in an audio-visual format. Saturdekar begins her narrative by introducing herself and asserting the challenges she faces in her day to day life as a non-native speaker. Saturdekar states, “Clearly my name is pretty complicated, I know. I have (like) literally break down each alphabet of my name for people to understand.”¹⁷ The narrative unveils the power and agency of self-authorship as she unapologetically recognizes that her name is difficult to pronounce in a foreign country. This also indicates various forms of struggle an immigrant experiences in the United States. Moreover, instead of looking at this recurring event, people not

been able to pronounce her name, critically, Saturdekar states that she enunciates her name distinctly for the people who don't speak her language.

I notice that Saturdekar exercises her power and agency over the language in her ability to recognize the issue and articulate her name for the non-Indians, which also suggests the dynamics of dialectal power relationships between a host country and the immigrants, although caught in cultural differences in a primarily English-speaking country. Historically, the English language is the language of the colonizers, which has been used as a tool to establish cultural superiority in the South Asian countries and is still evident in the education system. The example of "spelling out" one's non-English name at the fundamental phonetic level demonstrates the dimension of power and control a language, historically the language of the colonizers, can possess.

Saturdekar asserts, "I guess the biggest barrier that I had to overcome [in the United States] was the [English] language."¹⁸ In my view, the word that attracts attention in her statement is "overcome." The word "overcome" has a positive connotation and epitomizes a story of succession, power, and agency. Saturdekar chooses to tell her own story in an acquired language, which was initially challenging, but she dismantles the control and biases of the English language and establishes power and agency by expressing herself [publicly] in English.

In her narrative, Saturdekar conveys her negotiating with the new place that she resides in, i.e., Boulder Colorado. She explains that she is "happy" to be in a new place because of the varied opportunities she is encountering as a dance scholar from India. She also mentions how Boulder is characteristically distinct from her home country. She conveys an awareness of the new place by analyzing the place's discernable personality. Saturdekar proclaims, in Boulder, she greets people frequently, which, according to her, is not the norm in her home country. Her self-reflection suggests the evolving nature of immigrant identities that initiate self-discovery. Through autobiographical digital storytelling, Saturdekar validates her self-discovery and self-representation that is manifested in a physical space and now is creatively archived in an open-access digital space that holds and shares memories.

Saturdekar mentioned that she feels a sense of belonging here at the Department of Dance at CU Boulder and in the community at large by revealing that:

[T]he students over here, the faculty, the people over here, in general, have been so accepting, they are so interested in my cultural background...they want to know a lot about Indian classical, and Bollywood and all the other styles. And I am getting to learn a lot from

them...there is so much you get to learn and so much you get to share with people too.¹⁹

In Saturdekar's statement, it becomes evident that the digital space *Leaving Home, Finding Home* invites the South Asian immigrants to renegotiate what home means to them—relationship experience with the immediate community that generates a sense of belonging in the immigrant identities. Saturdekar's narrative displays multiple dimensions of the power and agency of self-authorship to hold and share memories in a digital space. It proves to have the potential to transmit from individual to collective experiences, encouraging community participation. For example, on August 23rd, 2018, Ondine (community member) commented on Saturdekar's story, "Kshitija, it's so great to hear a little bit of your story and hear about your experience. I'm so glad you're here! And I really hope I can take some dance classes from you in the next few years."²⁰ Finally, this comment emphasizes space that works beyond conventional performance spaces, re-engaging diverse communities and initiating dialogue.

Case Study#2: Ishara Datta

Ishara Datta is a Ph.D. student in molecular biology. Datta becomes aware of her ethnic identity and positionality immediately upon arrival to the university as she expresses, "When I came here I realized that I am the only Indian student in the entire department, which was kind of a shock to me...it was a different experience. It was difficult for me to make friends because once you go to some place, you tend to make friends with people who are similar to you...it was at first very difficult for me."²¹ In 3 minutes and 55 seconds, Datta's digital story illustrates an Indian woman's ethnic positionality in a predominantly Eurocentric academic setting. Datta discusses the unequal state of affairs in terms of South Asian representation in her department in her digital story. Datta chose English as the language of expression to narrate her story to reach an audience beyond academe.

To analyze further, Datta depicts a picture of her initial struggles as the only Indian woman in her department and exercises her power and agency by self-representing her identity in a place in which South Asian (women) identities are underrepresented. Datta explains that for a week she felt like an "outsider, but slowly it became a second home to me."²² She mentions the proclaimed homogeneity that the South Asian immigrants tend to achieve by sticking together. Datta clearly conveyed an awareness of the new notion of home when she stated that in due time, this new place became her home away from home. She furthers this thought by asserting that living in a new country is like an adventure that allows her to experi-

ence new cultures. It was also an opportunity for her to reconstruct her cultural identity by negotiating the definition of home.²³

Datta reminisces about coming from New Delhi, India, a place that is very crowded fused with a usual cacophony. Coming to a new place (Boulder), which is unlike her hometown, escalates a sense of isolation. At this moment, Datta becomes vulnerable while sharing her memories that also addresses some other struggles an immigrant goes through on a day-to-day basis. In her deeply personal narrative, Datta mentions her love for food, which, according to her, connects people. Datta states that in Boulder she misses Indian (fast food) restaurants. In her pursuit of connecting with the community, she founded a cooking blog on Instagram, a photo and video-sharing networking site. Datta proudly identifies herself as a “home chef” in her narrative. She invites the audience of *Leaving Home, Finding Home* to view and like her cooking page on Instagram, which is known as Cook Anonymous.

Through the process of digital storytelling, Datta blurs the line between private and public and moves from individual to collective. Her personal narrative confirms that *Leaving Home, Finding Home* as a multimodal platform is conducive to self-authorship of one’s own story—that can be both intimate and critical at the same time, connecting the storyteller with the audiences to initiate a dialogue regarding the issues of immigration and migration.

Case Study#3: Himabindu Boddupalli

Boddupalli begins her narrative by self-identifying as a *hybrid*, as Boddupalli articulates, “My mother tongue is Telugu, my parents are Telugu and I was brought up in a state where Marathi [language] is spoken. So, I consider myself as a hybrid of both. But I am an Indian at heart, for sure.”²⁴ Himabindu Boddupalli’s (Hima) narrative is 11 minutes and 14 seconds long—on the longer side of the digital storytelling format. The design and framing of her digital story reflects agency. Boddupalli illustrates that her arrival in the United States makes her proud of her Indian roots. A graduate student in Computer Science, Boddupalli identifies as a writer. Before coming to the US, Boddupalli ran a college magazine in her hometown known of *Abhiyanta*. She takes pride in having been the head of her college magazine. Boddupalli does not hesitate to share her personal growth and achievement in a digital story archived in the public domain, *Leaving Home, Finding Home*.

Boddupalli mentions her personal journey, which allowed her to experience the culture, community, religious celebrations, and language through numerous representations and perspectives. Her memory of India suggests the complex community

formation based on ethnic-religious-linguistic identities in India. Consequently, as an immigrant from India, Boddupalli is carrying, performing, and negotiating various identities that are evident in her digital self-representation. Before coming to Boulder, she researched women's safety and the presence of the Indian community in this college town. She articulates her pragmatism—the desire to be a part of the ethnocultural community as well as her awareness of women's safety in a new place aided her to make a decision, which reveals a degree of ownership and agency over her decision to move to another country.

Boddupalli is not new to the concept of migration. In India, she moved from one state to another for higher education. In her view, although difficult, leaving her family gave her a sense of freedom and independence. In an effort to renegotiate what home means to her now, Boddupalli shares that “Pune is home. I have grown by traveling on the streets, absorbing the vibe of the city, and living with my parents and getting a Telugu perspective while living in Maharashtra...what feels (the) home is the sense of belonging to the place which I didn't find anywhere else.”²⁵ Boddupalli's digital story enables her to hold and share memories. However, the house she grew up in holds her childhood memories is also her home. At this moment, she shares in detail all her personal memories, such as leisurely afternoons, working on her thesis, being in her most intimate space—in her bedroom— planning for her travel to the US, etc. Boddupalli emphasizes that it's a tangible physical space that makes her feel at home. Boddupalli complicates the term “home” by recognizing the evolving nature of home. She says that home gives a sense of belonging combined with the positive energy—home in the neighborhood you grew up in which will not be the same in a decade and that you can witness the change—home represents freedom for Boddupalli.

Boddupalli signs off by saying, “In USA, I am bound by certain rules. In Pune, I am not bound by any rule, I am just out in the open. That is home for me.”²⁶ Hence, in her digital story, Boddupalli renegotiates what home means to her by exhibiting her intimate memories of the home by sharing the social-cultural private and public experiences of her home country in a digitally mediated public forum.

Discoveries

In the context of these case studies, the common themes that emerge that are digital storytelling encourages the storytellers to share their evolving notion of “home” based on their personal memories. Simultaneously, the storytellers, all of them identifying as women, addresses cultural representations and cultural differences that lives in their past and the present.

The immigrant women as storytellers are not hesitant to voice their historical past, their cultural and social struggles in a new country, illustrating how they overcome these struggles through their positive outlook and humanistic values. The similarities between the first two cases (Saturdekar and Datta) are that both of them mentioned their initial uncertainty regarding the underrepresentation of South Asian/Indian identities in their immediate surrounding and the systemic organization of the CU Boulder community. However, Saturdekar and Datta's personal narrative also authenticate that culture and identity are negotiable. The goal for them is not to endorse cultural "purity" but to self-represent by displaying agency and ownership of their own experiences.

Boddupalli self-identifies her hybrid identity in her digital narrative. Her statement validates the usefulness of the digital medium for this kind of content. *Leaving Home, Finding Home* is a digital and public forum that also possesses a hybrid identity in its basic conceptualization regarding the digital archiving of the personal narratives. The multiform medium platform curates digitally recorded stories for the community. Although materially distinct in a digital story, the narrator vocalizes their personal and cultural experiences to generate empathy and social engagement in the community.

The concept of home and its evolving identity is prominent in all cases. The narrator's willingness to experience and renegotiate "home" in a foreign country despite cultural differences is hopeful and displays power and agency over the construction and reconstruction of their own identity. This sentiment furthers the claim that digital storytelling in the platform *Leaving Home, Finding Home* fosters power and agency of self-authorship to hold and share memories in a digital space, and the participants' renegotiation with what home means and their awareness of a new notion of home.

Conclusion

The practice of creating autobiographical narratives is empowering. The stories transmit cultural knowledge based on memories and past experiences from individual to collective experiences when shared with the community. The women storytellers from South Asian communities are underrepresented in the United States. By sharing their personal narratives in the digital forum *Leaving Home, Finding Home*, they claim visibility through self-representation. *Leaving Home, Finding Home* is a digital medium that allows the narrators to share their autobiographical stories using various mediums, such as writing about their journey, recording their voice, and creating a photo collage of their immigrant experiences—all designed to encourage

self-representation and to ensure that the women themselves retain agency and ownership of their own experiences.

¹ Intersectionality: coined by the Critical Race Theorist Prof. Kimberlé Crenshaw, the term intersectionality encompasses interconnections between various social categories in and around gender, gender relations, and gender powers. As elaborated by Jeff Hearn and Nina Lykke, "These include intersections between gender and power differentials based on age, class dis/abilities, ethnicity, nationality, racialization, sexuality, violence, and other social divisions. Further broad intersections continue and change, societally and transsocietally, between culture, economy, generativity, polity, sexuality, science and technology."

² Osnes, Beth. *Theatre for Women's Participation in Sustainable Development*. New York, NY: Routledge, 2014. 60.

³ Herman, David. *Narrative Theory: Core Concepts and Critical Debates*. Columbus: Ohio State University Press, 2012. 39.

⁴ "Ishara's Story," *Leaving Home, Finding Home*, accessed April 25, 2019, <https://scalar.usc.edu/works/leaving-home-finding-home/isharas-story-1?path=stories>.

⁵ "Born-digital, open source, media-rich scholarly publishing that's as easy as blogging," *The Alliance for Networking Visual Culture*, accessed May 25, 2020, <https://scalar.me/anvc/scalar/>.

⁶ Biesele, Megan. "How Hunter-Gatherers' Stories "Make Sense": Semantics and Adaptation." *Cultural Anthropology* 1, no. 2 (1986): 157-70.

⁷ "Gouri's Story," *Leaving Home, Finding Home*, accessed May 25, 2020, <https://scalar.usc.edu/works/leaving-home-finding-home/isharas-story-1?path=stories>.

⁸ McConachie, Bruce A. *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*. 1st ed. New York: Palgrave Macmillan, 2008. 71.

⁹ "Gouri's Story," *Leaving Home, Finding Home*, accessed May 25, 2020, <https://scalar.usc.edu/works/leaving-home-finding-home/isharas-story-1?path=stories>.

¹⁰ Benmayor, Rina. "Digital storytelling as a signature pedagogy for the new humanities." *Arts and Humanities in Higher Education* 7.2. 2008. 188.

¹¹ Taylor, Diana. "Save As... Knowledge and Transmission in the Age of Digital Technologies." *Imagining America*. 2010. 2.

¹² *Ibid.*, 2.

¹³ *Ibid.*, 3.

¹⁴ "Gouri's Story," *Leaving Home, Finding Home*, accessed April 24, 2019, <https://scalar.usc.edu/works/leaving-home-finding-home/gouris-story-1?path=stories>.

¹⁵ Vivienne, Sonja, and Jean Burgess. "The remediation of the personal photograph and the politics of self-representation in digital storytelling." *Journal of Material Culture* 18, no. 3 (2013): 279-298.

¹⁶ *Ibid.*, 283.

¹⁷ Saturdekar, Kshitija, "Kshitija's Story," *Leaving Home, Finding Home*, <http://scalar.usc.edu/works/leaving-home-finding-home/index?path=stories>.

¹⁸ Ibid., "Kshitija's Story."

¹⁹ Ibid., "Kshitija's Story."

²⁰ Ibid., "Kshitija's Story."

²¹ Datta, Ishara, "Ishara's Story," *Leaving Home, Finding Home*, <http://scalar.usc.edu/works/leaving-home-finding-home/index?path=stories>.

²² Ibid., "Ishara's Story."

²³ Ibid., "Ishara's Story."

²⁴ Boddupalli, Hima, "Hima's Story," *Leaving Home, Finding Home*, <http://scalar.usc.edu/works/leaving-home-finding-home/index?path=stories>.

²⁵ Ibid., "Hima's Story."

²⁶ Ibid., "Hima's Story."