



People's Democratic Republic of Algeria

Mohamed Khider University of Biskra

Faculty of Letters and Languages

Department of Foreign Languages

MASTER THESIS

Letters and Foreign
Languages English
Language
**Literature and
Civilization**

Dysfunctional Mother – Daughter Relationship in Avni Doshi' *Burnt Sugar*

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Master
Degree in Literature

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Academic Year: 2020-2021

DEDICATIONS

I thank Allah the almighty for all his blessing

This work is dedicated to my family whom I love endlessly To my parents my heaven
My father **Chabane Abd Elhamid** My beloved mother **Wasila** Thank you for your endless
love, support and encouragement through hard and good times, I could not have asked for
better parents, may Allah keep you and protect you.

To my brothers **Saleh** and **Islam** for being a source of safety

To my sister **Farah** my best friend

To my little baby Brother **Tadj Eddin** Our miracle I love you.

To the memory of my brother, my friend **Ziad**, may Allah bless his soul

To my friends: **Saida, Amani, Rima, Najiba, Sara, Lamia** Who have emotionally
supported me, and with whom I have the most precious times and memories thank you for
being there for me love you all.

To everyone who have supported me.

ACKNOWLEDGEMENTS

I would like to give huge thanks and immense debt to my wonderful supervisor **Dr. Ben Abdelrezak Abdelnacer** for his guidance and support

Great thanks go also to the board of examiners who will examine my work Mrs. **Asma Cheriet** and **Dr. Kerboua Salim**

Declaration

I therefore declare that the content of this dissertation is purely the result of my research, and that appropriate references or acknowledgements to the work of other researchers are made where required.

Signature

Houria Chaaban

ABSTRACT

Avni Doshi's *Burnt Sugar* represents the productive thinking of a woman writer in voicing her characters' concerns. Dysfunctional mothering experience is a serious state of non conformity of certain practices shown through a number of characters in Avni Doshi's *Burnt Sugar*. The meaning of mothering a child has been challenged by new modes of life imposed through a series of non standard behaviours. The present research work aims at investigating the problematic areas in mother – daughter relationship that is shown through a dysfunctional motherhood exhibited in Avni Doshi's *Burnt Sugar* main character. In the present research, the researcher has used Freudian approach and Oedipal Complex in particular to decode the psychological being of both a mother and her daughter. The study shows that dysfunctional motherhood is the result of the changing of socio-cultural perceptions of mother roles which have huge impact on the psychological development of children.

Key words: Avni Doshi's *Burnt Sugar* ,dysfunctional motherhood, socio-cultural perceptions
Oedipal Complex

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General Introduction

Introduction

After independence, many Indians migrated to Western countries, such as: Canada, U.K and USA, and formed what has termed as "Indian Diaspora". Besides contributing to the economic development of their home country, the Indian Diaspora has also exported a new image to Indian literature. Particularly, the study of Indian Diaspora women literature reveals certain aspects of women's struggle to resist the repressions of gender, society and culture. Women writers of Indian Diaspora endeavour to create new account depending mainly on their level of education and consciousness. In the present study, the researcher aims at exploring Avni Doshi's *Burnt Sugar*¹ (2019) main themes and tries to examine the dysfunctional mother-daughter relationship, in particular. Avni Doshi's *Burnt Sugar* is a stunning portrait of traditional Indian families' lives through sagas of women compelled to abandon their own tradition in a multicultural world.

Avni Doshi's Literary Account

Avni Doshi is an American women writer from an Indian descendent. She was born in 1982, and grew up in New Jersey's Fort Lee. Doshi has lived seven years in Indian and worked as curator in various galleries. She is married with two children, and currently lives in Dubai. As for her education, Doshi received a BA in Art History (Barnard College in New York), and a master's degree in History of Art (University College London).

Winner of the Sushila Devi Award 2021 and shortlisted for both the Booker Prize 2020

¹ The novel first published with the following title: "*Girl in White Cotton*"

and Women's Prize for Fiction 2021, *Burnt Sugar* creates a history for Avni Doshi. The novel tells the story of Tara, the wild woman. It is a story about dysfunctional mother-daughter relationship. Avni Doshi's *Burnt Sugar* presents package of themes, such as myth and memory that make and unmake women endlessly.

Statement of the Problem

Doshi has drawn up a strategy for promoting her writings as objective, universal and rational. She finds a psychic space for her and their characters. Doshi inhabits a number of themes in her debut novel. In this study, the researcher considers the ways in which the writer unveils the problematic relationship between mother and her daughter. Women characters are constructed to reflect her views on the role of myth and memory in moulding human psyche. In this sense, the present work primarily probes the following questions:

Main Research Question

What are the strategies that are used by the author to map the drama of failed (Dysfunction Mother) mother-daughter relationship in Avni Doshi's *Burnt Sugar*?

Sub-Questions

1. How are women characters constructed in Avni Doshi's *Burnt Sugar*?
2. What makes Avni Doshi's representation of mother-daughter relationship different from the focalization of women issues?

Hypotheses

To support the previous stated research questions, this research work is fuelled by the following hypotheses:

1. Mother-daughter relationship is manifested in Avni Doshi's *Burnt Sugar* women characters rebellion against all kind of oppressions.
2. Women characters are constructed by the writer with different levels of anxiety according to the social and cultural dictum.
3. Avni Doshi's *Burnt Sugar* seems to mark a radical shift in Indian women literature.

Methodology

In the present research, the researcher has used Freudian approach and Oedipal Complex in particular to decode the psychological being of both a mother and her daughter.

Objectives

By throwing more light on masculinity in Avni Doshi's *Burnt Sugar*, the present study is undertaken with the following objectives:

1. This work aims at studying Avni Doshi's *Burnt Sugar* and the author treatment of women characters with a special focus on the relationship of mother-daughter
2. The study also attempts to look at the emerging trends of feminism in Indian literature.

Significance of the Study

Indian literature, today, has assumed larger significance than any time before. Indian literature is changing rapidly with world literatures. It is vast as it includes geniuses from both sexes in different regions. Avni Doshi's *Burnt Sugar* represents many shades of modernism and feminism as it gives voice to the problems of: race, gender, family, man woman relationship. The novel also represents the productive thinking of a woman writer in voicing her characters' concerns. These concerns come under constant question due to the nature of their work, race, their new lived experience and the expectations associated with them.

Chapter One:

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1.1 Introduction

Culture and conflict have become inextricably linked in the modern era. These disputes exacerbate worldwide tensions over cultural norms, causing a paradigm change in people's perceptions of self, gender, and identity. Academics in India make an attempt to detect the formation of modern domains on these problems within diasporic woman fiction written in English. Contemporary Indian literature is based on works that were affected by colonists' attempts to legitimize imperial rule and promote Western superiority over colonized peoples.

The researcher focuses on key achievements in contemporary Indian women literature. In order to lay the route for examining the vitality of such young literature, the researcher explores a variety of achievements in current Indian women literature. This contains the theoretical and conceptual background, as well as definitions. The chapter examines the Indian diasporic contexts in particular. It also makes an attempt to reimagining some areas such as diasporic feminist writing..

1.2 Indian Literature Written in English

Indian English literature is literature written in the English language by Indians. It arose as a result of British rule in India because “The British bestowed upon us the aspiration of creating literature in the English language”(Naik 19).The history of Indian English literature, according to critics, extends back to at least the early nineteenth century..

The works of Indian Diasporic writers are linkred with the Indian English literature

which “often features diasporic subjects who cross these boundaries between cultures and are often depicted as revolutionary, ground-breaking.”(Srivastava 179).

Researchers ponder the notion that Indian English literature is a multilingual, multicultural mix. In 1995, and according to Bill Ashcroft et al the colonial language allows to study international literature with increasing faith in the authors' ability to depict reality. They say "To name reality is therefore to exert power over it, simply because the dominant language becomes the way in which it is known". (283).

Indian English literature becomes a key factor in the postcolonial project since it is written in English. The legitimate concerns about the colonisation's long-term impacts are addressed by Indian English writers. They record the Indians' reactions to them. Their writings are also a worthy pursuit for India.

1.2.1 Women Writers of Indian Diaspora

In several domains, including literature, the term ‘diaspora’ becomes fashionable. Writers of diasporic literatures frequently express their feelings about their own identity and belonging. In 2011, Kezia Page states that "The concept of diaspora as used in postcolonial discourse has garnered a recognizable set of discourses intended to mark a distinct shift in the way issues of belonging and citizenship are understood." (2).

Diasporic writing, as a new subgenre of postcolonial literature, arise from a profound sense of alienation and isolation. One of the most significant and remarkable demographic shifts in modern history is the Indian Diaspora. The process of writing back to the Indian center is being authored by Indian writers all throughout the world. Their literature

is profoundly influenced by their sense of belonging to their own native culture.

During the 1980s and 1990s, diaspora women's writing arises as a natural extension of postcolonial feminist ideas. The colonial past continues to weigh heavily on the once colonized people. As a result, many diasporic texts have their own set of beliefs. They believe it is critical to re-create an alternate identity in order to have complete autonomy while mirroring realities. Women writers from India's diaspora also feel the need to improve indigenous people's autonomy.

Women writers from India's diaspora contributed to the development of Indian English writing, influenced by Western writers. Their fight for Indian women's independence garnered them international fame and strengthened their long-term prospects. In 2008, Pathak et al states that "Female writers of the Indian Diaspora too have carved a niche for themselves." (Preface). For Indian diaspora women writers, the main focus is put to study the self in today's world of individual isolation and cultural fragmentation. They yearn for modernization while remaining rooted in their past. As a result, they're in an uncomfortable situation.

Women's diasporic writing from India discusses a number of problems, including tensions between the motherland and the host country, cultural and emotional struggles linked with migration, and exile. Ashcroft et al say "More importantly perhaps, diasporic writing, in its crossing of borders, opens up the horizon of place." (218).

Indian diasporic women writers like Kamala Markandaya, Nayantara Sahgal, Anita Desai and Shashi Deshpande Arundhati Roy, Kiran Desai, Bharati Mukherjee and Chitra Banerjee have a strong emotional bond with their homeland India. As they depict the tension

between tradition and modernity, nostalgia and reality , their struggles to uphold modern principles and carve out a unique identity in the new and changing context in which their female protagonists find themselves raise feminist demands. Moreover, many strive to preserve their ethnic, religious, and cultural identities in the new place, and they occasionally express a wish to return to their ancestral homelands..

Indian diaspora women writers have written on women's and men's lives in a variety of ways. The vividness with which gender is shown, on the other hand, shows the numerous scenarios in which women find themselves in an unfamiliar land. In her book *Paradoxes of Postcolonial Culture Contemporary Women Writers of the Indian and Afro-Italian Diaspora* in 2004, Ponzanesi Sandra writes about gender portrayals and says "The notion of diaspora does not do away with gender inequalities. On the contrary, it makes them more acute and urgent since women must negotiate the conflicting politics of home and abroad, of tradition and emancipation, and of ethnic belonging and metropolitan fusion"(15).

From the conventional ways of writing about women has grown a new class of Indian diaspora women writers whose writing is truly a testament to feminist thought about human connections, a new sort of psychology, morality, and a fresh picture of Indian women's goals and frustrations emerge. Diaspora provides an inevitable environment in which migrants can escape their second-class position. The issue is that in order to blend in with the rest of society to change one's native identity. Diaspora is referred to by Salman Rushdie as "translated" men, a fact that impacts the diaspora's relationship with history, nation, and self. In 1991 and in *Imaginary Homelands*, he states that:

What does it mean to be 'Indian' outside India? How can culture be preserved without being ossified? How should we discuss the need for change within

ourselves and our community without seeing to play into the hand of our racial enemies?... These questions are all a single essential question: How are we to live in the world?.(17-18)

In the post-1960s, the problem of Indian migration takes a new dimension with the migration of Indian professionals to the developed countries such as Great Britain, Canada and America. More importantly, Indian women writers working in other countries have better themes than the frequently documented issues of women's rights, injustice, and gender inequity. They strive to figure out how women's fates, attitudes, and lives are affected by their immigrant status.

1.2.2 Indian Woman English Literature

A number of notable female writers who emerge in the post-independence age have a creative discharge of feminine sensibility. Readers can view a new world through their eyes as they write about life as it affects women. They heralded a new era of psychological conundrums for the Indians. Human relationships are the core fictional interest of postcolonial Indian women writers. The emotional journey of the characters draws people in, and the sense of insecurity that resulted in traumatic and psychic experiences as a result of the breakdown of the value system is skillfully conveyed in their works.

Indian women novelists are still remains optimistic in picturing cultural and social realities in the wake of India's emergence as a developing nation despite the fact that “in many countries women writers have encountered great difficulties when trying to address issues of sexuality, gender oppression and inequality.”(Falck et al 165) .They are accurately specialized in predicting the image of Indian women under the stress of vital human events

and emotional interactions. They are also interested in how language reinforces prevailing societal ideals by constructing class, race, and gender.

In the study of women's representations in colonial and postcolonial discourses, postcolonial Indian women's literature addressed a variety of conceptual, methodological, and political issues which include both feminist concerns as well as more fundamental problems such as gender inequality, race, cultural disputes, and economic and social inequity. Indian women writers have made a vital contribution in making the society conscious of women's concerns and aspirations as well as providing a vehicle for self-expression and assertion in the contemporary realm.

Women writers in postcolonial India are devising a method to promote their work as objective, universal, and rational. Women writers from India carve out a psychic and mental space for themselves and their characters..Bedjaoui explains this idea when she says:

Indian woman's writing involves both a feminized awareness of gender identity and the social context which historically and traditionally had enclosed the life of the female subject. In the works of these women writers, woman's experience in the Indian family and receiving society has been rather one of friction and disjunction. On the level of fictional representation, Indian women writers have reshaped their ethnicity to adjust to the changing needs of women.(42)

With a growing political awareness and devotion to their Indianness, Indian women authors join actively in the ongoing process of decolonizing their original cultures which "becomes a matter of subjective perception and a desire for authenticity."(Maver 80).Interest in Indian women's literature is found in many forms across postcolonial studies as a site of a

particularly intriguing and demanding topic to explore the consequences of colonialism on postcolonial cultures in general, and women in particular from a female perspective.

1.3 Avni Doshi's *Burnt Sugar* Main Themes

Avni Doshi's debut work *Burnt Sugar* is a powerful message. It's a witty, slightly unsettling and unforgettable novel that not only addresses some major issues but delves further into their story to find deeper implications. The story revolves on motherhood and all its complexities. In her novel, Doshi describes obsession, memory, family, body positivity/deformity, the plight of an immigrant, traditional vs modern culture clashes, Ashram/cult behaviour and contemporary art and society, parent/child relationships, especially mother/daughter ones and the boundaries of the self" as being novel's major themes.

1.3.1 Family

Contemporary Indian English-language fiction reflects both a continued focus on the Indian family as a major social institution and a departure from conventional family socializations. Moving away from the former, many modern novels depict families as dysfunctional sites of domestic violence, incest, and extramarital affairs, and many recent novels depict families as dysfunctional sites of domestic violence, incest, and extramarital affairs and divorce. As a result of the improved educational levels, urbanization, and expatriation "The novels of young professional experience tend to portray one's peers as a surrogate family. The idea of family, however, persists." (Sharrad11)

Burnt Sugar is a story of love and hate, betrayal, forgiveness and revenge. It takes the

emotions of a dysfunctional familial relationship and the exploration of mother/daughter relationships to the extremities. Dysfunctionality is presented as normality, in the novel. All the things in the world are worthless compared to a family built on love. Love is never and can never be spared in these fast-paced, unpredictable times, where everything can happen in the blink of an eye and the fate may begin and end with a single touch. "Many try to raise a family but fail because, though love emits a flame that keeps fire of relationship burning, or even conquers all and surmounts even the insurmountable odds, only few selected ones conquer love." (Cabani 2) .Only a few people are chosen to conquer love which transcends human comprehension, survive. Family is undeniably formed by unconditional love that a person can truly and willingly provides.

Indian fiction of diasporic writers as Avni Doshi provides a sense of continuity between individuals, families, clans and nations as opposed to those in which the seams of a social cloth strain and separate. However, everything comes down to a contrast. between work on one hand" in which the family remains a primary vehicle for socialisation and finding identity and work on the other for which family is a prison, something obsolete, or, more significantly, an irrelevance. "(Sharrad 3).Any familial relationships or symbols are twisted and perverted; their significance lies in the vacuum-like void that they create. Therefore, Fiction can, dramatize the splits, anxieties, and freedoms that come with such a shift. Indian families can adapt to a variety of changes and expand around the globe.

Nobody can deny the significance of family. Our connections with our parents, children, and siblings – or the lack thereof – may have a significant influence on our lives, whether they are loving or challenging. The same can be said about fictional characters. As a result of their adventures through the tale, their views about family may be questioned, changed, or confirmed. Regardless of time, place, or culture, family has always been a

cornerstone of humanity.

1.3.2 Society

literature is a reflection of the society its good values and its ills. It also projects the virtues or good values in the society for people to emulate. Literature, as an imitation of human action, often presents a picture of what people think, say and do in the society. In literature, we find stories designed to portray human life and action through some characters who, by their words, action and reaction, convey certain messages for the purpose of education, information and entertainment. Thus, “literature is not only a reflection of the society but also serves as a corrective mirror in which members of the society can look at themselves and find the need for positive change.” (Duhan 192)

A society is a group of people related to each other through their continuous and uninterrupted relations. It is also a group of likeminded people largely governed by their own norms and values. Dubey states that “ Human society, it is observed, is characterized by the patterns of relationship between individuals who share cultures, traditions, beliefs and values.” (84)

Avni Doshi's debut novel, set in modern-day India, is a feminist story about motherhood and the transition from daughter to caretaker for an old mother. In an interview, Avni Doshi says that “We have an expectation that loss comes all at once”. Her novel is a love story ,a tale of obsession and betrayal between mother and daughter. Their unsettled relationship spans decades “An acerbic wit is used to ponder big life questions which encourage an engaged reader to confront truth in all its ugliness.” (The Garret). She is interested in continuing with the theme of being inside and outside of society. There's the

suggestion that every moment has the potential to turn into an orgy. There is insecurity there, which was interesting to explore. In *Burnt Sugar*, Avni Doshi examines the intricacies of toxic relationships bound by duty. The author's debut novel explores complicated family ties.

As a result, society seems to function as a backstop for people's assumptions, beliefs, caste, creed, mythology, religion, and so on. When literature is integrated with culture and other aspects of society both abstract and tangible, it not only depicts impalpable topics such as alienation, obsession, betrayal, assimilation, and transformation in society, but also reflects the palpable difficulties, but also reflects the palpable issues like historical, political and social facts.

1.3.3 Memory

The word 'memory' comes from Latin 'memoria' and 'memor' meaning 'mindful' or 'remembering'. Memory is a faculty which plays an important role in the lives of human beings and it seems to become obtrusive in certain acute hours of personal history. In the present world, memory attends as code to our multiple modes of being and shapes who we are as part of a historic sense of belonging. A collection of memory and its accumulation gives rise to what we know as nostalgia.

Writing is always about the past. Even if it is written about future, the future is experienced as past. Since it is primarily imagined in mind and it will be written "afterward". Nora Pierre states that the strongest factor orienting historical time on the future, had to result in the quick transformation of the sense of the past."⁽³⁷⁾ Therefore, to write is to remember and keep the memory of something alive. Memory and identity occupy a unique place in diaspora literatures, and they are interconnected and complimentary. Longing and desire - for

a lost home, place, and/or time – are important to the exploration of one's own identity. Literature as the purest kind of writing is not only the remembrance of memories but also the remembrance of the absolute principle of forgetting through imminent inevitable evaporation of all being. Literature remembers the memory and also reminds the forgetting. Therefore, Literature is remembering and speaking of the immemorial and unspeakable memory. We find in studies of exile a kind of nostalgia which is the “suffering caused by an unappeased yearning to return.” (Kundera).

Memory is nourished by reality, but it is not constrained by it. It is more than just recalling experiences; it is also reconstructing and reliving them. Memory chooses the events and places them in a moral and emotional order. It is based on details that are essential to the individual who recalls, but not to the history. The event is not written down in such specifics, but they may recollect it, and it is only through such recalling that we can experience the flesh and blood of reality. Domańska Ewa writes: :

History used to be described as an instrument of oppression and identified with the state, imperialism, scientism and anthropocentrism. Memory, on the other hand, used to be identified with fragmented and hybrid culture of the era of globalization, with the discourse of insurrection and re-vindication ^ it was treated as therapy and means of giving voice to those deprived of it by history.(15)

Memory proves to be a superb "bridge" between historical and literary discourses because of its particular, personal nature. Memory is moral because it conveys one's perspective on reality. James E. Young states that “Once we have shaped the memory [...], we feel partially released from the duty of remembering. By taking on themselves the role of

ones cultivating the memory, [...].”³⁰

The point of view as well as the range of vision and hearing, are all restricted in memory. Memory is nourished by reality, but it is not constrained by it. Memory is more than just recalling experiences; it is also reconstructing and reliving them. Memory chooses the events and places them in a moral and emotional order.

1.4 Conclusion

A number of notable female writers who emerge in the post-independence age have a creative discharge of feminine sensibility. Readers can view a new world through their eyes as they write about life as it affects women. They heralded a new era of psychological conundrums for the Indians. Human relationships are the core fictional interest of postcolonial Indian women writers.

The emotional journey of the characters draws people in and the sense of insecurity that resulted in traumatic and psychic experiences as a result of the breakdown of the value system is skillfully conveyed in their works. Contemporary Women writers in postcolonial India are devising a method to promote their work as objective, universal, and rational. Women writers from India carve out a psychic and mental space for themselves and their characters.

Chapter Two: Theoretical Background

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2.1 Introduction

“All of Freud’s work depends on the notion of unconscious, which is the part of the mind beyond consciousness which nevertheless has a strong influence upon our action”

(Peter1995)

For many years of his life, Sigmund Freud had been developing an innovative theory and treatment method that he called "psychoanalysis". Freud’s interest was triggered by a colleague’s experience with a patient; the colleague was Dr. Josef Breuer and his patient was “Anna O.,” who suffered from physical symptoms with no clear physical cause. Dr. Breuer found that her symptoms subsided when he helped her recover memories of traumatic experiences that she had repressed, or hidden from her conscious mind. His discussion with Breuer about Anna’s case resulted in *Studies in Hysteria* (1895) where Freud suggested that physical symptoms are often the concrete manifestations of deeply repressed conflicts. Freud was not just offering an explanation of a particular illness; rather he was proposing a revolutionary new theory of the human psyche itself.

Freud began his psychoanalytic work in the 1880s while attempting to treat behavioral disorders. He called the disorders 'hysteria' and began treating them by listening to his patients talk through their problems and revealing their hidden traumas. Based on this work, Freud confirmed that human's behavior is affected by the unconscious as Tyson explained it "...the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware..." (Tyson 14-15).

2.2 Psychoanalysis

Psychoanalysis is a form of therapy that was introduced by the Austrian Psychologist Sigmund Freud (1856-1939) aiming to treat patients of hysteria during the late nineteenth century. “Psychoanalysis itself is a form of therapy which aims to cure mental disorder by ‘investigating the interaction of conscious and unconscious elements in the mind’” (Barry 1995). The basic assumption of psychoanalysis theory is the belief that events during one’s childhood have a great influence on his/her adulthood, shaping the person’s personality. For example, anxiety originating from traumatic experiences in the past is hidden from the consciousness, and may cause problems during adulthood (usually in the form of neuroses).

Freud believed that behavior and personality were produced from the constant and unique interconnection of conflicting psychological forces that work at three different levels of the mind which are: conscious, the preconscious, and unconscious.

During the first two decades of the 1900s, he developed a topographical model of the mind which shows the mind’s structure and function; he used the analogy of an iceberg to describe the three levels of the mind as the top of the iceberg that can be seen above the surface represents the conscious mind. The part of the iceberg that is submerged below the water, but is still visible, is the preconscious. Finally, the big portion of the iceberg that cannot be seen beneath the waterline represents the unconscious.

The conscious mind is described as the level which consists all of the thoughts, emotions, memories, and wishes that we are aware at any certain moment. This is the aspect of the mental processing that we are aware of and can think and talk about rationally. For instant, one may be feeling ill at a given moment and accordingly thinks to take medicine.

The preconscious refers to the thoughts and feelings that one is not currently aware of, yet which can be easily brought to consciousness. It comes after the level of consciousness and before the unconscious mind. The preconscious holds the feelings and thoughts in readiness to be called by the conscious when needed. In another words, one is not aware of certain emotions and memories that are reserved in the preconscious until they are recalled by the consciousness. For example, students do not remember all the information they have learnt, yet these information are transmitted from the preconscious to the conscious as soon as the students read the questions.

Finally, the third and unseen part of the iceberg represents the unconscious mind. It can be defined as a reservoir of emotions, thoughts, urges, desires, and memories that we cannot reach and we are not aware of its existence. In his work entitled *The Unconscious 1915*, Freud asserted that the unconscious mind is the primary source of human behavior. Our feelings, motives and decisions are greatly influenced by our past experiences, and stored in the unconscious. Moreover, Wilson argued that the unconscious mind involves mental processes that the conscious cannot get access to, yet it is able to influence judgments, feelings, or behavior.

The unconscious is more like a safe in which the mind hides and preserves all the negative incidents. Accordingly, Freud (1915) argued that some events and desires are too terrifying and/or painful for the person to acknowledge; therefore, such information are locked away in the unconscious mind. This can happen through the process of repression which is defined by Peter as:

“... the idea of repression, which is the ‘forgetting’ or ignoring of unresolved conflicts, unadmitted desires, or traumatic past events, so that they are forced out of conscious awareness and into the realm of the unconscious.” (Peter 96-97)

Freud applied the three levels of the mind, conscious, preconscious and unconscious, to his structure of the personality, or psyche – the ego, superego, and id.

“later in his career, Freud suggested a three part, rather than a two part, model of the psyche, dividing it into the ego, super-ego, and the id, these three ‘levels’ of the personality roughly corresponding to , respectively, the consciousness, the conscience, and the unconscious”.

(Peter 97)

Consequently, the id, ego, and superego have most commonly been conceptualized as three essential parts of the human personality.

According to psychoanalytic theory, the id is the primitive and innate part of the psyche that consists sexual and aggressive drives and hidden memories, the super-ego works as a moral compass, and the ego is the realistic part that intermediates between the desires of the id and the morality of the super-ego.

To be more precise, the id is the primitive and instinctive component of one’s personality. Freud stated that the id is related to the pleasure principle resulting from satisfying basic instincts. It encompasses two kinds of biological instincts which Freud named Eros and Thanatos. Eros refers to the life instinct which helps the individual to survive; it directs the basic life activities such as breathing, eating, and sex (Freud 1923). The

opposite of Eros is Thanatos. The death instinct which is the set of destructive forces present in any human being is called Thanatos (Freud 1920). When this force controls the person, it is expressed as aggression and violence.

The id, which corresponds to the unconscious, is impulsive which demands that every wishful impulse should be satisfied immediately, regardless of the consequences. When the id's demands are denied, the person experiences a sense of inner pain, discomfort, or tension. The id remains infantile in its function during the whole life of the person and it does not change with time or experience.

The ego is 'that part of the id which has been modified by the direct influence of the external world.'(Freud 25) Hence, the ego is shaped under the influence of reality. The main aim of the ego is to meet the needs of the id in a safely and socially acceptable way. In other words, the ego seeks to harmonize between the unrealistic id and the external real world, often postponing satisfaction to avoid negative outcomes of society. It functions with considering social realities and standards, etiquette and rules in deciding how to behave.

Similarly, the ego seeks pleasure through following a realistic strategy rather than behaving irrationally and instinctually. To the ego, the good is simply what helps it to achieve its end of satisfying without causing harm or breaking social norms; hence, the ego has no sense of right or wrong. In this sense, what the ego can do is guiding the id in the right direction. Freud exemplified the relationship between the id and the ego with the relationship between the horseman and the horse, with the id being the horse while the ego is the rider. The ego is 'like a man on horseback, who has to hold in check the superior strength of the horse.' (Freud 15)

The last component of the psyche is the superego which combines the values and morals of society which are acquired from one's parents and others. The main function of the superego is to restrict the id's impulses and prevents it from committing what society forbids. It also works to direct the ego to seek more moralistic goals than simply realistic goals.

The superego can be divided into: The conscience and the ideal self. The conscience is the responsible of creating sense of guilty to a person when his/her ego gives in to the id. Then, the ideal self reflects the imaginary picture of how a person should be, and represents career expectations, how to treat other people, and how to behave within a society. Essentially, the superego evolves during early childhood as a child learns from parents what is considered socially right and wrong. It is also responsible to ensure that the individual follows social morals and standards.

The ultimate result of these three components of the psyche is the adult human being functioning in his/her society. Indeed, this is considered a problematic because each element of the psychic makes demands that are incompatible with the other two. Hence, inner struggle is inevitable.

2.3 Oedipus Complex

It is also called the oedipal complex. The Oedipus complex is a term used in the psychosexual stages of development theory developed by Sigmund Freud. The term first proposed by Freud in his work entitled *The Interpretation of Dreams 1899*, yet it was not formally used until 1910. Freud named the complex after the character of Oedipus Rex who kills his father and marries his mother. In the Greek myth, Oedipus is abandoned at birth and he does not know the identities of his parents. It is only after he had killed his father and

married his mother that he discovers the truth. Hence, Oedipus complex is used to describe a child's feelings of desire for his/her opposite-sex parent and jealousy and anger toward his/her same-sex parent. In other words, the concept refers to a male child's attraction to the parent of the opposite sex, i.e. mother, and jealousy of their parent of the same sex i.e. father. Here, the child looks to the same-sex parent as a rival. Specifically, a boy feels the need to compete with his father for the attention of his mother, and a girl will compete with her mother for the attention of her father.

The theory presents a controversy that centers on the idea that a child has sexual feelings towards a parent. Freud assumed that despite these feelings or desires are repressed or hidden in the unconscious, they still have a significant influence on a child's development.

In psychoanalytic theory, the Oedipus complex refers to the child's desire for sexual involvement with the opposite sex parent, majorly a boy's erotic attention to his mother. This desire is repressed in the unconscious so that the child is not consciously aware of it. Regardless, Freud believed that it still had an influence over a child's behavior and played a role in his growth to adulthood.

Freud suggested that the Oedipus complex occurs during the phallic stage, ages 3-6, of psychosexual development (Freud, 1905). The phallic stage serves as an important point in forming sexual identity. During this stage of development, Freud suggested that the child develops a sexual attraction to his or her opposite-sex parent and hostility toward the same-sex parent. The child's desire and feelings appear in a number of behaviors that the child engages in which are the outcomes of this complex. Some behavioral manifestations of the complex might include a boy expressing possessiveness of his mother, or little girl's declaration that she plans to marry her father when she grows up.

The concept of Oedipus complex became increasingly important in understanding the personality and behavior of the adult human being as Freud continued to develop his concept of psychosexual development.

2.4 Psychosexual Development

In his psychosexual development theory, Freud claimed that childhood experiences compose one's personality development and behavior as adult. This development takes place during five psychosexual stages, and every individual has to pass through these stages. Each stage helps in liberating sexual energy, named by Freud as libido, which is expressed through different way and parts of the body. Freud (1905) believed that life was built round tension and pleasure. Freud also believed that all tension was due to the build-up of libido and that all pleasure came from its discharge.

Freud's description of human personality development as psychosexual is attributed to the fact that what develops is the way in which sexual energy of the id accumulates and is released as the person mature biologically.

The psychosexual development stages are: the oral, anal, phallic, latency, and genital stages

- Oral (0-1 years of age): During this stage, the mouth is the pleasure center for development, meaning that the libido is centered in the baby's mouth. Freud believed this is why infants are born with a sucking reflex as the baby gets much satisfaction from putting all sorts of things in his/her mouth, mainly his/her mother's breast. If a child's oral needs are not satisfied during infancy, this may lead to an oral fixation in

later life exemplified in smokers, nail-biters, finger-chewers, and thumb suckers. This kind of personality exerts such behaviors particularly when under stress.

- **Anal (1-3 years of age):** During the anal stage of psychosexual development, the libido becomes focused on the anus, and the child experiments great pleasure from defecating. The child starts to be aware that his/her wishes can be put into conflict with the demands of the outside world. Freud saw that this type of conflict reaches its peak in potty training as the parents impose restrictions on when and where the child can defecate. This first conflict with an authority may play important role in determining the child's future relationship with all forms of authority.
- **Phallic (3-6 years of age):** The phallic stage is the third stage of psychosexual development during which the child takes pleasure in their genitals. According to Freud, the child begins to develop sexual desires toward the opposite sex parent (boys to mothers and girls to fathers) to which Freud used the concept Oedipus complex. it refers to the boy's desire for his mother and his urge to replace his father who is seen as a rival for the mother's attention.
- **Latency (6-12 years of age):** During this stage, sexual instincts subside and the libido is dormant as the child begins to develop the superego where he/she begins to behave in morally acceptable ways and adopt the values of the parents. At this point, Freud considered that the sexual energy is diverted towards school work and friendships.
- **Genital (12+ years of age):** The genital stage is the last stage of Freud's psychosexual theory of personality development. It is a time of adolescent sexual experimentation. During this stage, sexual impulses reemerge. If other stages have been

successfully passed through, the adolescent would participate in an appropriate sexual behavior, which may lead to marriage. For Freud, the proper outlet of the sexual instinct during adulthood is through heterosexual intercourse. Fixation and conflict may prevent this with the consequence that sexual perversions may develop.

All in all, fixation results from lacking proper nurturing and parenting during one of the mentioned stages. In this case, one may become stuck in, or fixated on that stage.

2.5 Conclusion

Sigmund Freud theory of psychoanalysis has revolutionized the way human personalities are perceived. His theory is built upon the assumption that the psyche consists of three main parts which are the id, the ego, and the superego, where the id refers to desire and instinct, the ego is the part which tries to balance between the primitive id and the reality. Then, the superego represents the social norms and values that should be followed. These three components struggle together as the child grows and face different factors and learns new things about the society he/she lives in. the result of the conflict is the adult functioning in that society.

Furthermore, Freud believed that our unconscious is influenced by childhood events. Freud summed these events into developmental stages forming his psychosexual development theory which explains children's relationships with parents and drives of desire and pleasure.

Importantly, dealing with human behavior is the core subject matter tackled by psychological theories that have made their contributions into different fields of studies

among which literature study. Literary criticism, for instance, is notably based on psychological theories. It is that understanding literature is close to impossible unless one has good grasp of psychological theories mainly Freudian psychoanalysis theory. Freud's ideas are of paramount importance in dissolving the body of literary work. In this case, a good read of Avni Doshi's *Burnt Sugar* requires the application of Freud's theory of psychoanalysis which has been discussed in this chapter.

Chapter Three:

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3.1 Introduction

The variety of roles women played, which ranged from cultural to societal aspects are undeniable. Literature, on the other hand, has contributed in the depiction of the nascent roles and the identities. Although motherhood has typically been seen as the most important symbol of a woman's identity, feminist theorists have recently not only criticised but also supplied us with new methods of structuring the concept of motherhood. Modern authors regard motherhood as a form of slavery or subjugation or a patriarchal constraint that confines a woman to domesticity, while traditional writers considered it in relation to perceptions generated by society and culture. As much as it has been discredited or criticized, motherhood has been praised or romanticized.

3.2 Designing New Mother Roles

The depiction of motherhood as a form of accomplishment and glorification frequently urges the aspiration in women to experience it. When a woman becomes a mother, she enters a position that practically runs parallel to her life, since her energies are absorbed by this role. Understanding the dynamics of mothering, which intrigue or compel a woman into a lifetime role, is critical. Since the beginning of time, the patriarchal system has imposed on women the identity and function of the mother; feminist theorists have recently made many attempts to investigate and analyse the logic of motherhood as something innate to women. Doshi writes:

Reality is something that is co-authored,' the woman says. 'It makes sense that you would begin to find this disturbing. When someone says that something is not what you think of it as, it can cause slight tremors in the brain, variations in brain activity, and subconscious doubts begin to emerge.

Why do you think people experience spiritual awakenings? It's because the

people around us are engaged. The frenzy is a charge that's contagious.' 'Are you saying my mother is contagious?' 'No, I'm not. Though maybe I am, in a sense. We actively make memories, you know. And we make them together. We remake memories, too, in the image of what other people remember.' 'The doctor says my mother has become unreliable.' 'We are all unreliable. The past seems to have a vigour that the present does not. (78)

They believe that biological differences solely cannot be used to persuade women to become mothers. They also believe that the assumption, which emphasize the necessity of motherhood for all women, regardless of their private motives or ambitions, should be carefully questioned, if not altered. They disqualify the notion that all women have an inherent maternal instinct, and hence, should be considered as the *raison d'être* of their existence.

Judith Butler argues in her key work *Gender Trouble: Feminism and the Subversion of Identity* (1990) that identity is a collection of social and cultural ideals. Gender, she believes, is determined by an individual's performance. Gender performativity determines whether we are man or a woman. These recurrent performances or ideals begin to appear normal and acceptable. Doshi seeks to frame mothering experience in a new way by challenging such assumptions and performances. She adds:

Sometimes, in daydreams, I play out the end of my mother's romance with my father. She tells him she is leaving him, that she has found her guru and calling that she is carrying his child, and he looks down at her swollen belly and, for a moment, is torn. Something about her repulses him – the looming pregnancy, maybe even a concern whether or not the child is his. He looks into my mother's face and questions whether or not he cares for this person

enough to want her to remain.(78)

As men and women begin to act in gender stereotyped manner, they get unequivocal acceptance from society for fulfilling their responsibilities. It further explains that a variety of variables contribute to the development of "gender specific identities." What has a culture and society been listening to, watching, and reading promotes its thinking. A boy is expected to be powerful, courageous, and aggressive, and he is permitted to play with toys that cultivate such traits.

Many feminists, on the other hand, feel that women are not inherently maternal in the same way that males are not naturally paternal. Not all females play with gender-specific items as they grow up, according to Doshi. She subverts essentialist conceptions of girl's identity by encouraging her women protagonists to become more inclined to books, revolutions, and nationalism. Not all women aspire to marry and have children, as they grow older. Motherhood, from a sociological standpoint, entails the burden of societal expectations that must be met in order to be considered as a good mother. This is clearly seen in these lines:

She continues talking about how difficult things were. These tales have been passed down from mothers to daughters since women had mouths and stories could be told. They contain some moral message, some rites of passage. But they also transfer that feeling all mothers know before their time is done.(Doshi 89)

Nevertheless, feminists think that motherhood is an imposition of the patriarchal paradigm, rather than an irreconcilable element of a woman's essence. It was claimed that because women are innately compassionate and caring, they must undertake the entire responsibility of child nurturing. Women were not allowed a choice in such concerns, and the

obligations of parenting and child-care restricted them to their homes. They were persuaded that childbearing and upbringing would provide them with the supreme fulfillment, and biologically, they were designed to accomplish exactly that.

Women were never given authority over their bodies or reproductive processes, and they never established it. In summary, cultural and ideological institutions compelled women to take on the role of mother. As a result, motherhood is rendered to a social/cultural construct, a method of subjugating women to the requirements of domestic life while maintaining them out of the public spotlight. For women, being a mother was not only innate, but it was also the sole respectable career. Psychoanalytic theorists put up the “psyche” and the “mother” in an analogous connection. They assume that a literary work is the manifestation of the human mind, and that mother is the foundation of all relationships. Doshi says: “A psychotherapist I visited a few years ago at Dilip’s insistence told me that my mother leaving my father, and my father letting us both go, has coloured my view of all relationships. I thought this was a little too easy and said so.”

Feminists have widely acknowledged significant distinctions between the dual notions of motherhood and mothering. Women of colour are superior to males due to their capacity to bear children and create broader family relationships. For women, it is a space that liberates and strengthens them because they see it as a biological privilege that males have been deprived of for so long.

As a result, feminists argued that the maternal institution locked women and that they needed to break free. As a result, women began to evolve and reject motherhood utterly. Rich, Chodorow, Ruddick, and Kaplan are feminists who propose a fresh viewpoint on mothering. They seek to liberate the concept of motherhood from patriarchal domination, permitting women to celebrate it wholeheartedly. To do so, they had to dismiss the Victorian archetypes of a good mother, which they regarded as obstructing the ideal of "empowering

motherhood." This directs to the conception of single mothers and discretionary childlessness, which reinterprets the idea of motherhood that Doshi herself says: "I would be lying if I said my mother's misery has never given me pleasure." (7)

In recent years, the trend has shifted rapidly, with an increasing number of professional women deciding to remain childless. This does not imply that they are any less kind or caring, but rather that parenting is a choice for them instead of an obligation. Mothers, according to postmodern feminist analysts, can no longer be disregarded as subjects. That is, women must be respected for having genuine requirements, objectives, and aspirations.

3.2 Women Character

Indian societies are predominantly patriarchal and dominated by Hindu religion. Discrimination, unfairness, and even violence are all common experiences for women. Women are denied access to the public domain, which they perceive to be dominated by men. Their position remains degraded since they are confined to the four walls of their houses. They are seen as primary caregivers even in the private realm, they are denied of their sexual rights. Despite the fact that these countries have progressed economically, women have been left out of the process.

I want to tell her all the things that are wrong with it, but can never find the words. I want to ask her what's so terrible about doing what other people want, with making another person happy. Ma always ran from anything that felt like oppression. [...]She has no interest in being lean of body – but she doesn't need repressed know-nothings around her, she says. (Doshi 27)

This subjugation is maintained through the division of labor, in which women were assigned the responsibility of caring for the family, home, and children, while males were assigned no function at home except decision-making. Women rose up against injustice, yet they were relegated to their silent zones time and time again. Alvarez fights back by depicting her women as something other than what Indian society expects of them.

Certain cultural values such as familism, collectivism, power distance, empathy, traditional gender roles, and cultural images of marianismo and machismo have regulated people's lives, belief systems, and relationships in the Dominican Republic, as well as shaped how people think and behave. As a result, patriarchy-endorsed cultural norms and gender roles are the structural roots of women's subjugation. Marianismo, dominates women's identity which states that Women are expected to fulfill the essential responsibilities of motherhood and household care. Women are discouraged from working outside the home, preferring instead to work in or near their homes.

My mother stands around as my mother-in-law mixes ingredients in a pan, breaking up clumps of powder with a fork. Ma shakes her head. 'You're never supposed to mix milk with salt,' she says as my mother-in-law adds butter to the beginnings of macaroni and cheese. I would have pulled Ma out of the kitchen before, but now I let them collide, their colossal bodies taking up room. I once craved being surrounded by family, but now I would rather be alone. (Doshi 94)

Compulsory motherhood emphasizes that parenting is more than a role; it is the major goal of a woman's life. In Indian society, motherhood is considered normal, childlessness is considered abnormal, and infertility is considered a tragedy. Women are further oppressed by the image of a good, angelic, all-sacrificing mother, whose life's aim is to give birth and care

for her kid. Motherhood is romanticized, and as a result, it is considered as a rewarding and everlasting activity. In this vein, Doshi writes: “The world seemed forcefully, endlessly angry with me. Men for the desire I produced. Women for my inability to contain this new body.”(67) All traditional concepts of femininity, including motherhood, are patriarchal tales manufactured for its own benefit. Women are supposed to learn and embody these characteristics as natural behavior, denying them the right to an autonomous self and trapping them in the web of identity politics for the rest of their lives.

3.3 Dysfunctional Mother–Daughter Relationship

As a devoted feminist, Avni Doshi endeavors to avoid the stereotyping of the characters of the mothers in her works. The closeness that is shared between mothers and daughters is significant and multidimensional. Doshi writes: I sank into my mother’s arms, feeling the skin around her stomach through her kurta. ‘In my stomach,’ Ma said, ‘you were smaller than one of those grains of sand.’ I nodded. It was a day when I could believe it was true”. (93) The girls consistently admire their mothers when they change to the role of a mother, and the deficiency of this terrifically significant figure in their lives, makes a never-ending void. The daughters either attempt to copy their mothers or endeavor to be unique in relation to them. Nevertheless, the sharing of feelings between them proceeds directly through their lifetime, even after death. Somehow, the mothers leave some indicants or vestiges of their own character in their little girls.

It is contended that these points later show in profession decisions, mental self-view and associations with others, particularly with the contrary gender. Thus, if we trail Sigmund Freud’s psychoanalytic model, then, at that point a girl’s mental development moves from identification to division. A kid relates to her mom, and later as she grows up, she understands that her character is not the same as her mom.

As a claustrophobe, I find this peculiar. Even this regimented hugging makes me feel uncomfortable. I start to suspect that my claustrophobia stems from a feeling of being undone, by the slow slippage of difference between her body and mine, or some terror of being sucked up once more into my mother's womb.(Doshi 94)

Zeroing in on mother-daughter relationship, Freud focuses on that it is significant for a girl to look for detachment from her mom to comprehend her father's love, which at last turns into the premise of her adoration for a male grown-up.

Doshi demands that the close bond with the mother is the thing that characterizes a woman's improvement of oneself. Her clarification of mother-youngster relationship is considerably more important for the investigation of self-portrayals, particularly by women. She tells that the girl as-autobiographer turns into her own mother; she likewise turns into the recreator of her maternal parent and the controlling grown-up of their abstract relationship. To comprehend the self, women writers make stories around individuals with whom they are associated or related. she writes: "There was a truce between my mother and me for a moment, when I could still believe the worst was behind us. She didn't tell me where we were going in the dark, and I couldn't read the paper sign taped to the front of the bus we boarded." (7)

It is through her connection with others that Doshi gets herself and for the most part the cooperation was with her mom. Doshi's works are generally autobiographical in nature, thus she centers on the intricacies of her own relationship with her mom. To acquire a superior knowledge into this relationship, In *Burnt Sugar* she makes the girl the storyteller of her story. Furthermore, through them Doshi investigates the subtleties of her own bond with her mother. Doshi destabilizes scholarly classes by keeping in touch with her own story close by that of her hero. The two of them share their names with their mothers, and in either cases,

detachment from the mother affects daughter's interaction of personality negotiation. Doshi investigates the quest for her mom to deliver distinctively the asymptotic connection among moms and girls. They circle one another, weaving together the expectations and constraints of their womanhood. Doshi writes:

‘But they also have a calling for the opposite,’ I say. I bring up his mother’s love for American holidays with big birds on the dinner table, and the fur she wears to shield herself from the Midwestern winters. I mention his uncle, the wife-beater. I didn’t understand what was non-violent about pulling hair out of your scalp, or running up and down thousands of steps every day. [...] ‘Something about this is making you uncomfortable,’ he says. ‘Don’t worry, you don’t have to stop eating meat if you don’t think you can manage it.’ (29)

It is crucial to comprehend why the writer centers around the mother figure in the entirety of her four books. In *Burnt Sugar*, she gives a whole part to her connection with her mom, and her opinion about her. It likewise reflects how the female self is affected by Doshi’s communication with her mother or the protective figures in her day to day existence. Another rational behind why Doshi centers on parenthood is that the mother-figure that makes such countless forfeits frequently stays undetectable in the literary works. It is determined to offer voice to her experience that she dedicates a whole part to her.

3.4 Conclusion

Mother – daughter relationship has made the bulk of the author concerns. The author’s interest is to enlighten reader to voids created by the dysfunctional socio-cultural sphere in which Doshi characters live. Dysfunctional mother – daughter is a result of meeting new modes of life in the sense that women characters are struggling between the utopian desire

and dystopian reality.

General Conclusion

Multiple roles women have been attributed in all aspects of life. Literature has historically been influential in foregrounding these roles. The themes of mothering and motherhood have been seen as the most demarcations of women. However, women activists have recently engaged in providing ways of framing motherhood. Traditionally, women writers, including Avni Doshi, have dealt with the dysfunctional motherhood in accordance with the changing of socio-cultural perceptions. Doshi has tackled it in the sense that she tries to enlighten public opinion to the impact of dysfunctional motherhood on the psychological development of children. It is seen as forms of imposition that chains a woman down to domestic roles. Dysfunctional motherhood has been celebrated in Doshi's *Burnt Sugar* as much as the novel itself goes international.

The researcher has made an attempt to map out the problematic areas and spheres of motherhood. She throws a wealth of her efforts to study the ways of looking at mother-daughter relationship, but also the concept of mother as a choice –or imposed. She also sheds light on the mother- daughter relationship which becomes a woman's experience that cannot be left for male writers.

It is, indeed, not surprising to the theme of dysfunctional mother- daughter in literature and Indian women writings in particular. Indian woman, who has rarely spoken for her rights, now stand in front of difficulties for making her voice heard. The meaning of mothering a child has been challenged by new modes of life imposed through a series of non standard behaviours. Dysfunctional mothering experience is a serious state of non conformity of certain practices shown through a number of characters in Avni Doshi's *Burnt Sugar*. Differently, dysfunctional mothering means giving away the customized roles attributed to women like looking after children need, helping them, and then standing behind them to support of their cause.

The emotional journey of the characters draws people in and the sense of insecurity that resulted in traumatic and psychic experiences as a result of the breakdown of the value system is skilfully conveyed in their works. There is insecurity there, which was interesting to explore. In *Burnt Sugar*, Avni Doshi examines the intricacies of toxic relationships bound by duty. The author's debut novel explores complicated family ties. The emotional journey of the characters draws people in the sense of insecurity that resulted in traumatic and psychic experiences as a result of the breakdown of the value system is skilfully conveyed in their works.

Importantly, dealing with human behavior is the core subject matter tackled by psychological theories that have made their contributions into different fields of studies among which literature study. Literary criticism, for instance, is notably based on psychological theories. It is that understanding literature is close to impossible unless one has good grasp of psychological theories mainly Freudian psychoanalysis theory. Freud's ideas are of paramount importance in dissolving the body of literary work.

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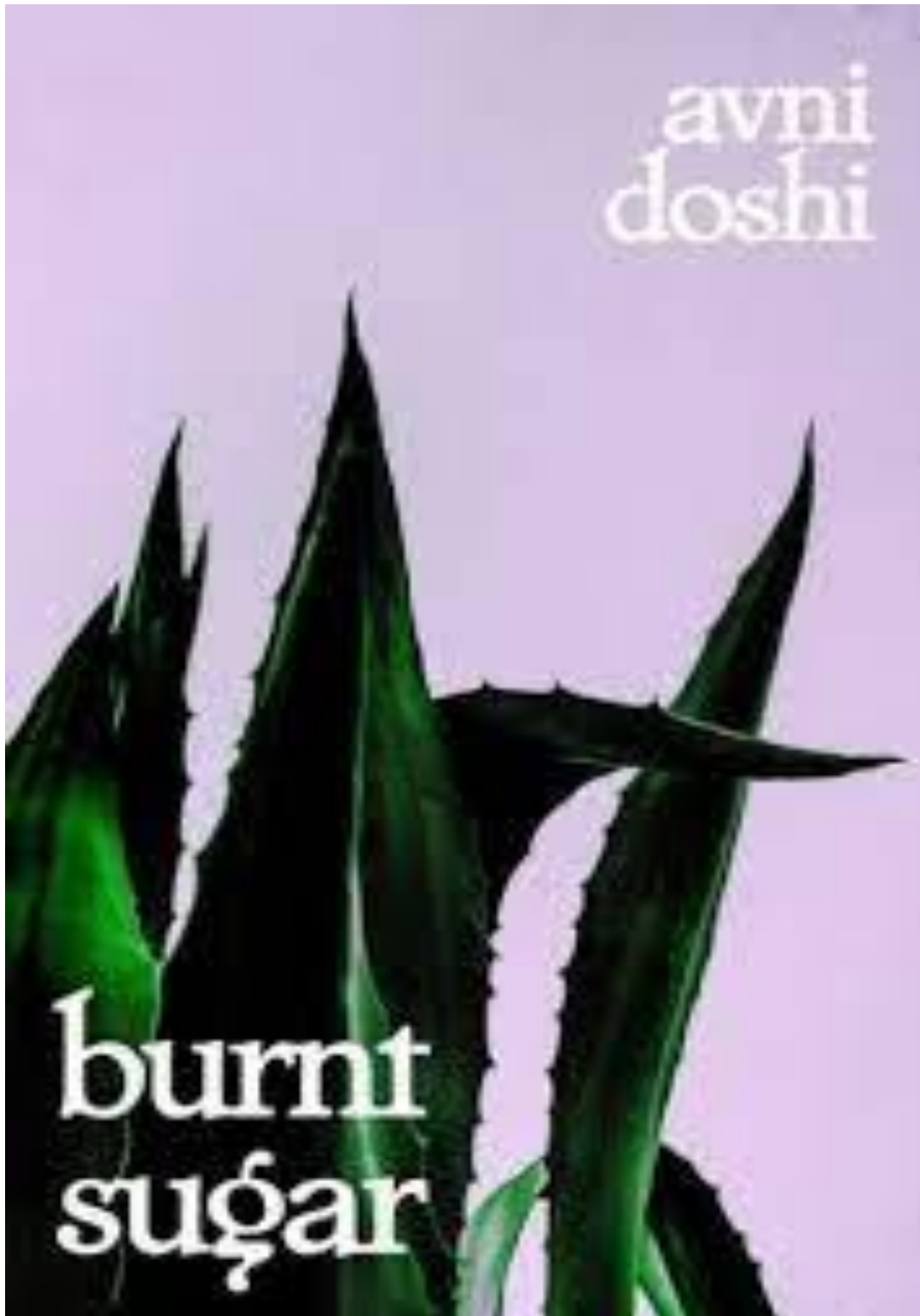
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Appendices

Appendix A

The Novel



Appendix B

The author



ملخص

تعتبر رواية افني دوتشي سكر محروق نموذجاً للابداع الفكري في الكتابة النسوية في إسماع صوت شخصياتها، الرواية صورت تجربة العلاقة الأمومة المتوترة التي تعبر عن حالة عدم ملائمة بعض الأفعال التي مثلها عدد من الشخصيات، وبذلك يتغير معنى الأمومة بفعل المتغيرات الجديدة في نمط الحياة مفروض عن طريق أفعال غير مألوفة في المجتمع الهندي، في هذه الدراسة ، حاولت صاحبها التطرق الى التحري في المشكلات في العلاقة المتوترة بين الأم و ابنتها، وقد استخدمت نظرية عقدة أوديب في تفسير هذه العلاقة . وقد بينت الدراسة أن علاقة الأمومة الفاشلة هي نتاج متغيرات سوسولوجية وثقافية في الأدوار المنوطة للام و تأثيرها السلبي على النمو النفسي للأطفال.

الكلمات المفتاحية: أفني دوتشي سكر محروق، علاقة الأمومة الفاشلة، التصورات السوسيوثقافية، عقدة اويب