

Breakdown of Family and Kinship ties in Three Contemporary Bildungsromans



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CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.



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DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature and acknowledgement of collaborative research and discussions.

A handwritten signature in black ink, appearing to read 'Zinat', is centered within a light gray rectangular box.

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Abstract

Families are undergoing disintegration. It has been found that the family regulations, family environment and influences of the family members cause fragmentation. Utilizing the lens of "Family System Theory", the study aims to determine the central characters' withdrawal from their families as a consequence of the split in an affectionate bond, strict moderation and subjugation, and female domestication. Specifically, it examines the nature of the families in three contemporary bildungsroman novels, *Annie John* by Jamaica Kincaid, *Purple Hibiscus* by Chimamanda Ngozi Adichie and *The House on Mango Street* by Sandra Cisneros, where the female protagonists had to abandon their families due to the constraints they find around them. They had to move away for their individual fulfillment. The theory on family points out the family as the "emotional unit" where all the complex interactions generate. The family itself is the cause of its fall, and to understand this juncture, I have looked onto differentiation of self, mother-daughter relationships, patriarchal domination, female imprisonment and self-empowerment. This information has significantly contributed to track the trajectory of the central characters' mind-frame upon the influences of the nearby people. With the development of the distinct self, the protagonists realized the frictions in the family, and they thought of their independence.

INTRODUCTION

“I’ve been so fortunate in my life that my family has never been jealous of my success. They have shown true love and commitment to me by being supportive. They shared in it.” (Mike Krzyzewski Quotes)

These words are from the head coach of the national basketball team of the United States and former player Michael William Krzyzewski. His expression exemplifies the integrity that his family holds. He has been nurtured in a family of solidarity. This is how we all want to share our bonds in a family, where we are taken the best care of. The family has always been known as the basic unit of society. From primitive to the present age, it has undergone many conversions on the basis of the evolution of society. Every individual of a society comes from a particular family. Family, an ordinary matter found in any society, is taken for granted due to its universality. It cultivates the biological and cognition stages. It has been configured and contoured from culturally acknowledged ties of marriage and other forms of relationship which by nature share a shelter; these forms of relationship change at different levels of necessity forging a new cycle. Different kinds of families are there as a single parent, nuclear, and extended, or it can be such that many are not interconnected instead share a bond beyond kinship- roommates, apprentices, neighbours and servants. In the current social context, we find that an individual is all about a family.

"In family life, love is the oil that eases friction, the cement that binds closer together, and the music that brings harmony." –Friedrich Nietzsche (Sinrich)

A family gives love, closeness and harmony, like the German philosopher said, including shelter, education, training, cultures, norms, values, and building up the individual to struggle for

fulfilling the requirements of a family in reverse and for its survival. The main factors that expand a family are marriage and birth. In recent times, family is becoming the least of concern and is seen to go through disintegration.

Dr Murray Bowen's theory, "*Family System Theory*," has thrown valuable light on the phenomenon, "Family". The theory, otherwise known as "The Bowen Theory", has clinically analyzed the interactions of family members that can profoundly influence a person's psychological and physical health. It has provided an overview of the family, the "emotional unit" that configures a person to be a person before commencing as a social being. He demonstrated by his theory that a person does not function only as a single being but by the influences of others and also with whom they had interconnections, previously linked in the family as it had been mentioned,

"Family System Theory is based on the assumptions that the human is a product of evolution and that human behaviour is significantly regulated by the same natural processes regulate the behaviour of all other living things" (Kerr and Bowen, 16)

The theory was nurtured without involving other theories; rather, it had been built with the inclusion of life sciences.

Dr Bowen was an American psychiatrist and researcher who developed the theory during his research study, from 1954 to 1959, where he observed young adults diagnosed with schizophrenia at the National Institute of Mental Health. His observations included schizophrenia compared to normal families, which helped form the base of the theory (Bowen, 1978).

Bowen had termed eight interlocking concepts in the theory-*Triangles*: it is the molecule

of the relationship system. Triangle is formed when a two-person relationship is unstable. The involvement of a third being relieves and also creates anxiety, so the tension circles around and locks the system. *Differentiation of Self*: When an individual depends on others for approval. *Nuclear Family Emotional System*: it mentions about four layers where problems may arise- Marital conflict, Dysfunction in one spouse, Impairment of one or more children, Emotional distance. *Family Projection Process*: The transference of emotional problems from a parent to a child. *Multigenerational Transmission Process*: In a family, two or three generations live. There is considerable influence as the bonds in an extended family transmit values, expectations, myths, secrets, and unresolved issues from one generation to the next. *Emotional Cutoff*: People seek emotional cutoff from families to resolve issues; on the other hand, they try to replace the missing relationship. *Sibling Position*: Siblings have particular roles to be played in a family. *Societal Emotional Process*: It is the social and environmental problems that lead to stress and affects emotionally ("The Bowen Center")

However, for broader inspection over the central characters and their families, I thought of coming-of-age stories. This paper aims to illustrate the disintegration that occurs in the families leading to the departures of the female protagonists focusing on three contemporary Bildungsromans *Annie John* (1985) by Jamaica Kincaid, *Purple Hibiscus* (2003), by Chimamanda Ngozi Adichie and *The House on Mango Street* (1991) by Sandra Cisneros. The paper has been alternately ordered depending on the setting of the families such as mother-daughter, parents and children and family extensions including neighbourhood, not according to the succession of the publishing dates of the books.

There are some purposes for choosing these three texts. Firstly, all three texts are

magnificent literary pieces of the authors and are greatly acclaimed.

Secondly, the authors are female; they are famous and award-winning authors. The prestigious awards that the authors received, Jamaica Kincaid, the Antiguan-American novelist, got American Academy of Arts and Letters in 2004, Chimamanda Ngozi Adichie, the Nigerian-American novelist, won MacArthur Fellowship in 2008 and International Nonino Prize in 2009, and Sandra Cisneros, the Mexican-American writer, received American Book Award in 1985 and MacArthur Genius Grant in 1995.

Thirdly the authors come from third world countries, Nigeria, Antigua and Mexico. In addition, the novels are the authors' debut novels, their novels circle around female protagonists, and the stories are semi-autobiographical.

Jamaica Kincaid's origin is in Antigua, and her name was Elaine Potter Richardson. She had great intimacy with her mother until her brothers' birth and later was ill-treated. In her stories, the theme of loss and betrayal is noticeable that she suffered in her life as BBC World Service Trust mentions: "The relationship with her mother features as a recurring theme in her work". Chimamanda Ngozi Adichie said in an interview, "That book for me (*Purple Hibiscus*) is about nostalgia, a kind of romanticized remembering. I wrote it when I was in college in Connecticut; I was very homesick, it was the middle of a Connecticut winter, and I just started writing because I just wanted to remember home" ("Writing *Purple Hibiscus*: A Talk with Chimamanda Ngozi Adichie" 03:15–05:21). Sandra Cisneros' *The House on Mango Street* though, "draws on autobiographical elements in her novella (from her childhood when living in Mango Street), does not stand for an autobiography, but it rather represents a collage of events, characters, and places that independently from one another constitute vignettes" (Nikodinoska). The authors have revised

their childhood, family and home while writing the books.

The theory of Bowen can be applied to the texts in different layers according to the concepts of the theory; the concepts that are applicable to the texts are only brought in, such as Triangle, Differentiation of Self, Family Projection Process, Multigenerational Transmission Process, Societal Emotional Process, Emotional distance and Cutoff. With the aid of Murray Bowen's "Family System Theory", I would like to exhibit how the loss of affection, subjugation and spatial crisis affects the protagonists and hinders individual desires and needs, leading to the breakdown of family and kinship ties in the three contemporary bildungsromans as the protagonists leave.

The dissertation will focus on the following research questions: Why are the families facing an imbalance, and what are the possible causes? What are the thoughts and moods that are shattering/ shrinking the family structure? Why are there gaps between the characters leading to emotional distance and cutoff? How does the application of the theory imply the departures of the protagonists?

Though the books are of different writers and have different stories, the commonalities significantly contributed to the research paper, such as internal family problems, parental connection with kids and maturation of the protagonists. The paper will follow the order- *Annie John*, *Purple Hibiscus* and *The House on Mango Street*, along with their theoretical analysis. The chapters are titled under the name of the books.

Annie John is about a teenage girl who had a great bonding with her mother that gradually shattered when she learned that she had to be an individual being other than living with her mother; she must pursue her independence. The thought of separation caused bitterness in her mind for her

mother, and she thought her to be a villain. The first chapter of the paper will theoretically analyze the shift in the bonding that took place between mother and daughter.

Purple Hibiscus presents us with a greyscale story, where the narrator, Kambili, was under a dark shade, and as the incidents unfold, she was found in the light shade, and she breathed in an air of solace. Kambili grew up under strict Catholic regulations controlled by her father. She adored her father, Eugene and never wanted to upset him from her side, though some of her episodes with the father went terrible. The switch in attitude, from mildness to violence of Eugene, is often noticed depending on inside and outside of the house. Most often the violence occurred in the house for which Mama, Beatrice, had numerous abortions. Aunt Ifeoma came to their relief by helping them gain inner peace. Finally, the family found comfort through fragmentation. In chapter two, the deterioration of the family in search of relief will be analyzed.

The House on Mango Street is told in short episodes, which depicts Esperanza's friends or neighbours, especially girls and women's lifestyles, along with her thoughts and experiences. She had friends, but as time passed, they got separated, and her friend Sally betrayed her, leaving her to get sexually assaulted. Her observations expressed the male domination happening around her, and this generated a thought of escaping Mango Street in her mind. The third chapter will analyze Esperanza and her exemption.

Literature Review

For my research, I have surveyed the available critical literature on the following topics: family, bildungsroman, mother-daughter bonding, patriarchy, domination, female domestication, postcolonialism, female empowerment and freedom. The literature review will provide reviews on the following- the Bowen theory, Bildungsroman, Annie John, Purple Hibiscus, and The House on Mango Street orderly.

Murray Bowen's most notable point of his theory is 'Differentiation of Self' that extends out the other points of the Bowen theory. Carmen Knudson-Martin, in her review "The Female Voice: Applications to Bowen's Family Systems Theory" (1994), projects that the "universal theory" had missed "female experiences" and mainly denoted the fundamental points "self" and "anxiety" of the Bowen theory and proposed to integrate the theory in a form regardless of traditional biases towards women. (3-8)

Judy Haefner has given a positive review of the theory in the article "An Application of Bowen Family Systems Theory" (2014), portraying the significance of the Bowen theory in a family as she demonstrated it through a white family that eventually brought out the flaws in the family, the parents were indifferent to their relationship that troubled the mind of their son (837-839). She mentioned Bowen's therapeutic notion to encourage family members, in sessions, to converse "through 'I' questions/statements that do not attack or defend other family members" that would cause the speakers to remain sincere to their expressions (839).

Differentiation of Self has been broadly discussed relating to different cultures, and cross-cultural psychology, other than the Western culture and observations were demonstrated with examples by Erdem and Safi in their 2018 article "The Cultural Lens Approach to Bowen Family Systems Theory: Contributions of Family Change Theory." It was brought into question that whether the theory is only for Western culture/white people, in the meantime exploring the 'self' related studies to contrast with 'differentiation' such as individualism-collectivism, self-construal and its four types. It contradicts Family change theory (FCT), and they brought in a proposition to integrate them into the differentiation of self. The cultural significance of BFST has shown miscellaneous results such as "high fusion and high DoS could coexist in the same cultural context", questioning the validity of BFST (4).

"Bildungsroman in Contemporary Black Women's Fiction" by Cecelia V. Carey explores the modern bildungsroman in analyzing contemporary black women novelists and delineating the facts about an African-American girl under the genre, coming-of-age. It is a necessity for the protagonists to pass over the boundaries and stand out for identity. The contradictions between male and coloured female protagonists had been drawn in the introduction that "male-authored texts/focus on his education, marriage, and material future, whereas the young black female protagonist is faced with choosing how she is going to survive the colonization of her body, mind, and soul"(7). "An adolescent girl of colour" would collect "the fragments of her girlhood left over from a childhood dominated by racist and sexist ideologies" (8)

Maroula Joannou's "The Female Bildungsroman in the Twentieth Century" has drawn up the matter that how bildungsroman had its polarities in regards to gender, that male-centred stories had a satisfactory ending according to the will of the male protagonist while the fictions on female,

ended in "romance and marriage" (9). She conveys that in the twentieth century, the works of literature represented "modern women protagonists who refused to be constrained by marriage and motherhood" (10), and these alterations in the "female Bildungsroman depended on the success of Victorian and Edwardian novelists" (10).

Louis F. Caton's paper, "Romantic Struggles: The Bildungsroman and Mother-Daughter Bonding in Jamaica Kincaid's *Annie John*," discusses the mythical and romantic understanding of mother-daughter relationships along with the individual growth of Annie. It refers to Jane Flax's symbiotic bond, according to which Annie's departure would have been simple rather than "hate" and intolerance to her mother.

"Putting up Resistance: Mother-daughter Relationships in *Annie John* and *Nervous Conditions*" (1998), this piece of writing by Verna Ena George focuses on the bonding of mother and daughter that shifts from close contact to emotional distance due to the misunderstanding of the changes that has to be brought in for the daughter to attain her distinct self from the mother and live independently. The imposition of the mother over the daughter to become an individual from herself occurred suddenly; this led Annie to act adversely and caused bitterness in her mind against her mother, which used to be a warm feeling and a place of comfort for her. The emotional fluctuations of intense love and hate for her mother caused her to remain sensitive to the idea of self-identity.

Eugene Achike's infallibility has been extensively remarked in Cheryl Stobe's 2010 essay, "Dethroning the Infallible Father: Religion, Patriarchy And Politics In Chimamanda Ngozi Adichie's *Purple Hibiscus*." " Eugene had established himself as a renowned person owning a factory and printing press. He lived in a "delusion of infallibility" (6) as his authority was "socially

approved" (6), and no one questioned it. His absolute control over "the institutions of the family, the church, education and the state" (9) reflects "the unchecked use of patriarchal power"(7).

Lily Mabura's work on Purple Hibiscus, titled "Breaking Gods: An African Postcolonial Gothic Reading of Chimamanda Ngozi Adichie's "Purple Hibiscus" and "Half of a Yellow Sun" " extracts the Postcolonial Gothic fiction features in the book. Her explicit exhibition in different layers such as art, language, religion, romance unfolds the features of Gothic fiction underlying 'trauma,' for instance, the house of the Achike family had been pointed as a Gothic place, consisting of darkness, whispers, and hushes; though adequate in space but a dreadful premonition resided there making the members to "suffocate." Eugene Achike had compressed the atmosphere into strings of distress and anxiety that he whipped over the children with suppression causing them to remain silent and the wife with violence leading to abortions in some situations. Beatrice, unable to bear the outrage, poisoned her husband, Eugene. Eugene conveyed the Igbo culture as immoral, where the language was mostly used to detest, and its religion was 'satanic' due to 'Godlessness' for which he even abandoned his father. Kambili's secretive attraction towards "Gothic lover," Father Amadi, "who is disapproved of by the father figure" (15), represented "Gothic romance."

Shalini Nadaswaran's article "Rethinking Family Relationships In Third- Generation Nigerian Women's Fiction" presents the third generation Nigerian writers boldness to break the traditional 'construction of women in Nigerian literature'(2) by questioning the "myths" that had been imposed and induced into the mindset of the women by the strict patriarchal society (9) and demonstrating the emergence of "empowered women" through "female metamorphosis" leading to adverse effect "Power from oppressor to subject" (6). Chimamanda Ngozi Adichie's Purple Hibiscus is also included here, notifying the supremacy of the father that causes the daughter,

Kambili not only to remain “silent and anxious”, that is subjugated, but also to “admire” him; and bound in the “complexity” to “please” him. Kambili’s empowering transformation occurred, through her aunt, Ifeoma and her cousin, Amaka, which led her to “challenge” her father’s “power” and grasp his “weaknesses”. Kambili’s mother’s constant silence showed her conformity to the abuses due to the psychological induction that had been “internalized”. But finally she woke up to “reality” and poisoned her husband.

Kelly Wissman's depiction of societal constrictions in "Writing Will Keep You Free": Allusions to and Recreations of the Fairy Tale Heroine in *The House on Mango Street*" over women in *Mango Street* is contrasted to fairy tales, portraying the sufferings and isolation that occurred. She has extensively discussed the aspects of male dominance in the society that Esperanza lived, under the subtitles "Being beautiful, Being chosen and Getting rich." She neatly places the fairy tale of Cinderella, having pointed out that the magical high heel did not lead Esperanza and friends to an extravagant party meeting up with prince charms; instead, they were exposed "to male control and desire" (6)

Reuben Sanchez elaborates in his writing piece, "Remembering Always to Come Back: The Child's Wished-For Escape and the Adult's Self-Empowered Return in Sandra Cisneros's *House on Mango Street*" (1995), on the matter of home and homelessness delineating myths and realities that childhood and adolescence encounter respectively. He explores the departure of Esperanza upon the events that surfaced in front of her on several occasions, and after she relieved herself by 'escaping' the Mango Street, she "must return for others"(6). She would escape "the patriarchal Genesis myth" (15) that her childhood nurtured by becoming "a writer and writing about her past (16)" which would be a literal shift to her past instead of figurative appearance and a firm stand against the traditional male-oriented society.

"Ethnicizing Women's Domestic Entrapment In Sandra Cisneros's *Antibildungsroman* *The House On Mango Street*" (2017) paper of Lilijana Burcar presents the "marginalization and social exclusion" of women in *Mango Street*. Signifying the matter of traditional female bildungsroman and capitalism, she brings in the fact that the domesticity of women has been promoted by the traditional bildungsroman and capitalism's division of labour which Esperanza contradicted, as she comprehended that "women's domestic imprisonment results in their "psychological and physical death" (Gomes Gonzales 2014). Esperanza's mother wanted to practice her expertise, but her desire of drawing is trapped in between "a needle and thread" (Cisneros, 71). Esperanza wanted to unleash the chains of patriarchy that "domesticated women" (10). In the paper "Crossing the Borders of Genre: Revisions of the "Bildungsroman" in Sandra Cisneros's "The House on Mango Street" and Jamaica Kincaid's "Annie John," Maria Karafilis reports regarding the Bildungsroman genre for the critics' urgency to comprehend "that many contemporary women writers of color, such as Sandra Cisneros and Jamaica Kincaid, have shifted focus and posited that the value system to be adopted by the protagonist is not the dominant Anglo or Anglo- American society but something quite different" (4). She pointed Annie John as an anti-bildungsroman rather than The House on Mango Street, because the former "novel opens with images of death instead of birth and closes with an image of evacuation and loss instead of the expected fulfillment, harmony, and absorption into a larger social body attains harmony and a greater appreciation and understanding of her surrounding society: the Chicano" (4, 5) Karafilis claimed *Annie John* as a negative example of cross-breeding because Annie did not conform herself to it which may result in self-destruction which is vice-versa for Esperanza (4, 5).

Chapter 1: *Annie John*

“How terrible it must be for all the people who had no one to love them so and no one whom they loved so, I thought.” (Kincaid, 21)

Jamaica Kincaid's *Annie John* is a journey where we are introduced with an affectionate attachment. Mother-daughter bonding, in the beginning part of the book, is full of innocence and fondness. The aforementioned line captured a thought by Annie when she was admiringly seeing her mother laughing. To Annie, her mother was everything that she could think of. She could never think of getting separated from her; anxiety concerning the departure of her mother or her death frightened her a lot. She cried when she got to know that her father had no one from his family of origin to love him. His parents left for South America when he was little with his grandmother and never returned. His grandmother took great care of him in every way she could and also slept in the same bed as a mother does to her child, even after he grew up and he was an adult, until one day when he found her dead sleeping by him. Annie felt very sorry for him and also feared losing her mother. She sensed at that very young age that "no matter how much my own mother loved him, it could never be the same," for which she thought if she could give him a mother that might have soothed him (George, 3).

Annie's childhood portrays the close contact that she had with her mother, and she always remained by her side. The way Annie adored and admired her mother, detailing her mother's specifics, her daily life, and the lovely moments they shared readily manifested her passion for her mother's love and attention.

"When my eyes rested on my father, I didn't think very much of the way he looked. But

when my eyes rested on my mother, I found her beautiful. Her head looked as if it should be on a sixpence. What a beautiful long neck, and long plaited hair, which she pinned up around the crown of her head because when her hair hung down, it made her too hot. Her nose was the shape of a flower on the brink of opening. Her mouth, moving up and down as she ate and talked at the same time, was such a beautiful mouth I could have looked at it forever if I had to and not mind. Her lips were wide and almost thin, and when she said certain words I could see small parts of big white teeth—so big, and pearly, like some nice buttons on one of my dresses (Kincaid, 18)."

Annie's mother rested her past and treasured Annie's childhood in the 'trunk' that she had since she left her father's house to an uncertain destination, finally uniting with Alexander. They could communicate "without using the cultural system of language" (Caton, 8) in silence. Annie's mother cherished the moments of her pregnancy by reserving her unborn child's necessities and every time with the same delight she used to convey those emotions to Annie. The innocent frame of mind broke during Senior Annie's birthday when Annie had chosen a piece of cloth for both herself and the mother,

“(A) piece of cloth—a yellow background, with figures of men, dressed in a long-ago fashion, seated at pianos that they were playing, and all around them musical notes flying off into the air. I immediately said how much I loved this piece of cloth and how nice I thought it would look on us both, but my mother replied, “Oh, no. You are getting too old for that. It’s time you had your own clothes. You just cannot go around the rest of your life looking like a little me.” To say that I felt the earth swept away from under me would not be going too far. It wasn’t just what she said, it was the way she said it. No accompanying

little laugh. No bending over and kissing my little wet forehead (for suddenly I turned hot, then cold, and all my pores must have opened up, for fluids just flowed out of me).
(Kincaid, 23)

The words of her mother to wear separate dresses of different clothes made Annie upset because before that, "Annie seems not to know where her body begins and her mother's ends, as is symbolized by mother and daughter wearing dresses cut from the same cloth" (Caton, 5).

Analysis

Triangle

The story holds a triad of father-mother-daughter relationships. In the beginning part of the book, the twosome relationship of mother-daughter was close and comfortable while the father was in a less comfortable position, and 'the emotional forces within the triangle' (Bowen, p226-227) shifted often. Annie's mother had a positive bend towards the outsider, Alexander, while Annie had it less in comparison. The mother held relationships on both sides with the father and the daughter, and shifts occurred without any thought process.

According to Bowen's theory, two people's relationship is not stable. Due to the rise of tension in the system between Annie and her mother, Annie was upset; she became the outsider, whereas it was usually her father, Alexander, who was passive. Alexander and his wife were generally in a comfortable position. Unlike the mother, the father could not hold up emotional contact on both sides; he mainly remained on the mother's side while a gap was found on Annie's side, for which the tension between Annie and her mother did not take a neutral turn.

An illustration can be brought in when Annie was removed from the position of prefect as

a punishment for writing "The Great Man Can No Longer Just Get Up and Go" (Kincaid 61) under the "picture of Columbus sitting there all locked up in his chains"(Kincaid 61), she thought of some comfort from her mother. But her parents "were already deep in conversation," and she felt disgusted seeing her mother laughing with her father (Kincaid, 65). She could not tolerate their closeness.

Differentiation of self

Annie seemed to be in the "moderate range of differentiation." She was obsessed with death since she was unknown to "what someone looked like dead," which eventually struck in her mind about the death of her mother. She often visited the funerals of unknown people without the permission of her parents and did not feel guilty about it. She made excuses for her dealings in a strategic way that worked often. The keen observations of her were found usually related to her mother and sometimes about the surroundings, including Gwen and The Red Girl, with whom her relationship was unharmed to some extent. These two separate beings in her life relieved her ad interim after her rift with the mother, but they dropped out.

On the scale of differentiation, Annie can be placed between 40-50 that demonstrates her as a "typical feeling person" who is responsive to "emotional harmony or disharmony" (Bowen, 187). She seemed both dependent and independent of approvals throughout the story and remained a bright student obtaining praises, "favored by my classmates inside and outside the classroom, so was I favored by my teachers—though only inside the classroom, for I had become notorious to them for doing forbidden things" (Kincaid, 40); and also complains of being defiant as she urged for the love of her mother and tried to retrieve old emotions, but her mother declined and reproached it. Annie's mother tried to build up the nature of differentiation in her by doing her

work alongside, visiting markets, choosing good items, and spending time with each other.

Senior Annie wanted to emphasize the matter of self distinction over Annie in a broader way without moderate improvisation. Her abruptness caused a malfunction in the emotional knot, which Annie could not get a grasp of, and Senior Annie did not give a thought to it and its consequences. So Annie searched for the sympathy of "love," but she got weary upon losing Gwen and the Red Girl as well.

Senior Annie had a high differentiation of self, so whenever any tension arose, she handled it fine. Annie got this psychological drive from her mother.

Emotional distance

Annie could not think of her mother to be away from her. She distanced herself from her mother on several occasions, getting annoyed with her mother's behavior but still, in her mind, she cared for her and could not "bear to show my mother in a bad light before people who hardly knew her. But the real truth was that I couldn't bear to have anyone see how deep in disfavor I was with my mother. (Kincaid, 37)

Their relationship was going through a slyness as it had a difference in view, so much hatred engulfed it that when they were on their own, they would disgust each other, but in front of others, they would be in their old days' version. Annie wished for her mother's death which always haunted her in her childhood days.

" I had never loved anyone so or hated anyone so. But to say hate—what did I mean by that? Before, if I hated someone, I simply wished the person dead. But I couldn't wish my mother dead. If my mother died, what would become of me?" (Kincaid, 68)

Family Projection Process

Annie had an independent nature which is a reflection of her mother. Her curiosity regarding dead people came from her mother, who had excellent knowledge about this; she knew how to perform the rituals of a dead person, such as bathing, dressing, and then laying the body in a coffin (Kincaid, 8).

Annie's spirit of moving away from the house seemed to be generated from her mother, who also dared to leave her family behind with a trunk, and in the same way, Annie wanted to have a trunk which she asked her father to make for her.

Multigenerational transmission process

The knowledge of nature, spirituality, and death is evident in Senior Annie. She prepared an ambience of earthliness when she and Annie bathed together. When Annie fell ill for a long time, a spirituality transcended over her. We can observe spirituality also in her grandmother, who understood Annie and tried to comfort her as Annie mentioned, "I would lie on my side, curled up like a little comma, and Ma Chess would lie next to me, curled up like a bigger comma, into which I fit (Kincaid, 94). Ma Chess, with her mystic capability, tried to grasp the illness of Annie.

Societal emotional process

The environment of her school relaxed her emotions with her mother when the girls used to listen to her stories "with their mouths open," or the essays she wrote, the way the girls gazed at her she would feel proud, schoolmates would "vie for my friendship, or at least for more than just a passing acquaintanceship. Both my classmates and my teachers noticed how quick I was at learning things. I was soon given responsibility for overseeing the class in the teacher's absence (Kincaid, 40). It was at school that she befriended Gwen and loved her.

She found an adverse reflection of herself and her mother in the Red Girl and Red girl's mother. Her mother did not force her for anything, let her do whatever she wished. The Red girl would not take a shower often, even for weeks, for which there was a natural aura that Annie would find intriguing and the disorganized lifestyle of the girl influenced her to get close to the girl.

Cutoff

For Senior Annie, renouncing parental families in due course brought her to a compatible relationship with Alexander, her husband. Her husband had affairs with other women before their marriage. These women would often cross her, creating a disturbance to her. She handled the stress briefly and smoothly, and no harm seemed to surface in their companionship.

On the other hand, the tension that generated between the mother and daughter, Annie wanted to reduce it but faced inconvenience. Before the cutoff, emotional distance occurred. She tried to substitute her mother with other girls such as Gwen and then the Red girl.

It is rather opposite to the words of Bowen's saying, "cutting-off from "bad" parental families and finding "good" substitute families" (Bowen, 1978) as in the case of Annie, her parents were caring towards her. Neither they had any bad practices, nor did they do such to Annie. She wanted to relieve herself from the tension and to process her own maturity.

Annie's first substitution was Gwen, within whom she found love, and they became 'inseparable.' She converted her feelings for Gwen to her mother. Her "much-hated body was now a plus," she shone "at games and was named captain of a volleyball team" (Kincaid, 40). At times Gwen and Annie would make out as Annie would "kiss her on the neck, sending her into a fit of shivers, as if someone had exposed her to a cold draft when she had a fever" (Kincaid 41). The thought of separation from her mother was then replaced with Gwen. She thought of growing up

quickly so that they could have their own space, and she also designed the house, to which Gwen agreed.

The transition from childhood to teenage that her mother tried to draw upon her pushed her to behave unrulily. The isolation affected her mentally, and she tried to find a substitute to restore the same relation with Gwen, which was initially an intimate one, but gradually her fascination towards Gwen subsided upon finding The Red Girl, with whom the intensity took another form but ultimately it also diminished.

When Senior Annie found Annie talking with some boys, the mother called Annie a 'slut,' which struck her hard, reduced her health to mental trauma, and paralyzed her for three months, in a succession of "failing to achieve closeness" from her mother. But her healing process was maintained by her grandmother, Ma Chess, who did it just like her mother in her childhood days.

Chapter 2: *Purple Hibiscus*

Chimamanda Ngozi Adichie's Purple Hibiscus follows the trail of Chinua Achebe's Things Fall Apart as the book begins with the words, "Things started to fall apart at home when my brother, Jaja, did not go to communion and Papa flung his heavy missal across the room and broke the figurines on the étagère" (Adichie, 6). Purple Hibiscus takes us to a realm of a shady house where things are gloomy and dark, no talk, no laughter, though the living beings who reside in a constraint, unable to resist the "domination". Eventually, the dark shade subsided with the demise of the wizard (abuser), and a light aura flourished with the emergence of boldness that shattered the walls of captivity.

Purple Hibiscus, a rare species, bloomed under the shade of Ifeoma analogously Kambili and Jaja regained their spirits in the cordial ambience of Auntie Ifeoma. These two children grew under strict supervision, rarely spoke and barely moved to any place without their father's scheduled time. Kambili and Jaja, the two children of Eugene Achike, survived their earthly position out of their mother's womb "miraculously." Under the tyranny of the father, the mother had numerous abortions, and no other child could see the light of the day. Eugene did not even let his children meet their grandfather until the meeting of a council held, in favour of the grandfather, to allow the grandchildren to visit their grandfather once in a while. Lily Maruba has signified the story as a Gothic fiction upon finding its certain features in Purple Hibiscus, "This circumvented Igboland setting in modern-day Nigeria resounds with the Gothic subtexts of invasion and trauma, which confine the novel's characters to this particular region of country" (5).

Ifeoma was just the opposite of her brother, Eugene. Her house did not have extensive parts

to make it look like a palace, but it had that much comfort since she made her "house a home". She inculcated a sense of individuality in her children, empowering them to be free-spirited and bold. She broke the conformity and rigidness of her brother's family by bringing the two children to her household space, letting them interact with her children and allowing them to get close to their grandfather, which was forbidden by their father. She had even suggested to Mama Beatrice to give up the marital life. But she was afraid to leave the house and the children.

Analysis

Triangle

Kambili, being an introverted girl, her observations provided a vivid narration of the contrasting aspects of the two families. The tension in her family rose whenever they broke their father's rules. Kambili and her brother, Jaja, were so afraid of their father that they were often found to talk through their eyes. Their harmonious relationship was often stabilized by the mother, Beatrice. The triangle in the family was generally stable among Kambili, Jaja and Beatrice and other triangles mostly held tensions because of the father, Eugene and rarely at peace, such as when they would drink, or play chess or sit for food at the table together.

Whenever the tension arose between Eugene and Beatrice, the stressful mind of Beatrice took a turn to etagere and would spend "her days polishing her etagere, symbolically attempting to live in an idealized world while avoiding the reality around her " (Nadaswaran, 7). A triangle had been formed; rather than the third one to be a person, it is an object.

While in Aunt Ifeoma's house, there were multiples of triangles that were usually calm and often shifted due to their open interaction and close bondings. If there were any little tension

between siblings, Ifeoma would stabilize it.

The tension in the twosome relation of Kambili and Amaka was seemed to settle by Aunt Ifeoma at Ifeoma's place. As often Kambili seemed to be reserved and unknown to household chores or any kind of work other than study, Amaka taunted her. For instance, when Ifeoma asked Kambili to prepare Orah leaves, she replied her inaptitude, and Ifeoma approached Amaka, to which Amaka burst out, (saying)

“Because rich people do not prepare orah in their houses? Won’t she participate in eating the orah soup?”

Aunty Ifeoma’s eyes hardened—she was not looking at Amaka, she was looking at me. “O ginidi, Kambili, have you no mouth? Talk back to her!”

“You don’t have to shout, Amaka,” I said, finally. “I don’t know how to do the orah leaves, but you can show me.” (Adichie, 114)

Ifeoma's emphasis on Kambili helped the latter in the acquisition of conversing.

Differentiation of self

Eugene Achike had differentiation of self who can be placed in between 40-50 of the scale. He had established himself as a rich person having his own factory and newspaper printing press where he condemned the government for illicit activities. His personality had been shaped by the missionary school of the colonizers and adopted the ideology of the colonizers who taught him about God, sin and disciplined life. He listened to Father Benedicts' suggestions leaving his father behind as he was "Godless." He used religion as an excuse for his domination and to support

his position in life. Everything he did was for the sake of God, as he always mentioned.

Beatrice, the mother of the two children, was always calm and " throughout most of the text, is physically and emotionally blind towards the abuse of her husband" (Nadaswaran, 7). She was the one in the family who "literally absorbed system anxiety" (PopPsych), and ultimately, her outburst of anxiety took place when she woke to reality and poisoned her husband. The physical illness led her to an unsound mind.

Kambili and Jaja were often found to be silent, even when they were in Aunt Ifeoma's house. They are in the lower part of the scale of differentiation, around 20-35. It was ingrained in their mind to wait for approval, to remain constrained and anxious all the time and had no freedom of speech. They had been brought up in a secluded environment. They did not have friends to talk around. Once a friend of Kambili told her to stay and talk to her classmates after school rather than running away; that would help others to get friendly with her. But she had no other way than hurrying because her father was very punctual, and the driver waited "at the school gates right after the bells rang"(Adichie, 36). On occasion, the driver complained to her father for a delay of a few minutes," Papa slapped my left and right cheeks at the same time, so his huge palms left parallel marks on my face and ringing in my ears for days" (Adichie, 36). Unlike Amaka, her cousin, whose friends visited her and spent their time together. When Amaka's friends visited her, Kambili observed them, wearing glossy lipsticks and having short hair like Amaka, also wearing tight trousers, which she had never seen before as it was forbidden at her house. She thought of "Amaka's lipstick, wondering what it felt like to run colour over your lips" (Adichie, 61)

Amaka often taunted her, but mostly she remained silent, or Ifeoma would reciprocate on behalf of Kambili. As she lacked the confidence to do something on her own, it is often found in

the story that Kambili said, "I wished" it happened this way or that. She yearned for the praise of her father, for which in some places it has been mentioned, "I wished I had said that before." She could never utter a word without any self-resistance. She was surprised to find Amaka asking her father,

"Did you hear about Aokpe, Uncle Eugene?" "It's a tiny village in Benue. The Blessed Virgin is appearing there." I wondered how Amaka did it, how she opened her mouth and had words flow easily out" (Adichie, 67).

Kambili felt the inability in her as it occurred to her "He (Obiora) was a bold, male version of what I could never have been at fourteen, what I still was not" (Adichie, 92). And Jaja felt the same that he could not look after her mother like Obiora did to his mother, Ifeoma, even though he was the elder.

Aunt Ifeoma had given an open sphere to her children; they were not only frank in words, independent but also discussed and suggested their mother leave her job for a better life and opportunity that awaited her in America.

When Kambili's cousins first visited them, suddenly the quiet house was knocked with "laughter, throaty, cackling sounds," which never occurred in their house before. Kambili was surprised to find Amaka to be walking and talking "even faster and with more purpose than Aunt Ifeoma did." Upon asking to watch CNN, Kambili declined the matter with an excuse. Though they had many facilities in the house, but could not use those due to the strictly regulated life; as Kambili mentioned, "Papa did not pencil in TV time on our schedules" (Adichie, 54). Kambili and Jaja's scheduled life barely permitted them to spend time with each other, so it was a relief when

they visited Abba for Christmas, there they had no routine, and they could talk "more and sat alone in our rooms less, because Papa was too busy" (Adichie, 41).

Upgradation in the scale of differentiation took place in Kambili and Jaja, after several visits to Aunt Ifeoma's place, in association with her children. They started working alongside them, leaving behind "Papa's schedule" such as helping out in the household chores, working in the kitchen, washing dishes or wiping the car, or cutting off dried leaves or even 'tapping feet to the beat of an Igbo song". Ifeoma introduced Father Amadi to Kambili, being concerned that Kambili "could not hold a conversation with even the children upstairs" (Adichie 182). Kambili's interaction with Father Amadi expanded her exposure to the outer world. He made her play in the field. She learned to laugh with Father Amadi, which sounded weird to her the first time. An unknown feeling knocked her, and it was dragging Kambili towards Father Amadi. She scribbled absentmindedly "on a sheet of paper, stick figures, and "Father Amadi" written over and over again" (Adichie, 136). She ripped up page after page, writing his name and on different sets she imagined him. In time, she fell in love with Father Amadi, but Father Amadi did not respond to it.

A notable change is observed when, in the field of her school, Kambili "joined the group of girls on the volleyball field" without caring what others were saying behind her; only the words of Father Amadi ran down her mind, "You have good legs for running", imagining his "clay-coloured face" (Adichie, 137).

Multigenerational transmission process

There were unresolved issues that can be noticed between Eugene and Papa-Nnukwu that also had an impact on the relationship between the grandfather and grandchildren.

"For Papa-Nnukwu, the colonization of Nigeria is an evil force to be feared, something that has enslaved the Igbo people and destroyed the traditions and religion he cares for dearly and remains leading his life in service of. However, for Eugene, a product of an English education and Western-influenced upbringing, colonialism is to be thanked for his access to higher education and finding of Christianity. Eugene was schooled by missionaries and studied wholly in English, and so he switches between Igbo and English when he desires. The wisdom he has brought back to Nigeria from this Western education has been informed by the same forces and oppression that colonized his country. He chooses to abandon the traditions of his ancestors, and no longer respects them, and chooses to speak primarily in English when in public, and live a primarily Westernized lifestyle" ("An Introduction to *Purple Hibiscus* – Why Is It a Book That Matters?").

Eugene is found to be detached from his father and considered his father as a "heathen" because Papa-Nnukwu followed the ways of his ancestors and Igbo traditions. Eugene neither did allow his father to stay at his place, nor he permitted his children to visit their grandfather until a meeting was held, and then he allotted a specific time for Kambili and Jaja to visit Papa-Nnukwu.

Kambili and Jaja had been taught that "it was sinful to look upon another person's nakedness" (Adichie, 79). When Kambili came into Amaka's interaction on her first visit, she looked otherwise when Amaka was changing her dress and revised the aforementioned quoted words in her mind. Kambili dared to look at his bare body without the thought of "sin" because an impulse kindled in her, and also Father Amadi sought her attention,

"Father Amadi took his tank top off and dropped it on my lap before joining the boys on the football field. With his upper body bare, his shoulders were a broad square. I did not

look down at his tank top on my lap as I inched my hand ever so slowly toward it. My eyes were on the football field, on Father Amadi's running legs" (Adichie, 119).

Family projection process

Beatrice had a poorly differentiated self. She never raised a word against her husband; though her sister in law had tried to evoke her mind to consciousness, she denied it.

Eugene and Beatrice's low differentiated selves turned their children into poorly differentiated selves. Jaja and Kambili could not strike anything other than Papa's routine. They mostly awaited their father's approval, tried to meet expectations and did not react to any inconvenience, even when their father caused their misery. Jaja's right-hand little finger was broken by their father at the age of ten for missing "questions on his catechism test and was not named the best in his First Holy Communion class" (Adichie, 98).

Kambili felt lost when she could not meet up the expectations of her father. It disturbed her mind intensely when she could not attain the first position in the class.

Societal emotional process

Eugene had a great establishment in the society because of having his own factory, church and printing press. He had an abundance of wealth with which he supported other families, paid charities and funded schools. His sister, Ifeoma, said to Beatrice, upon their visit to Abba about Eugene's safety that "everybody in Abba, will tell Eugene only what he wants to hear. Do our people not have sense? Will you pinch the finger of the hand that feeds you?" (Adichie, 65)

Eugene maintained strict discipline for himself and authority at home so that no one could point any fault and flaw at him, which would reduce their status in society, even though he lost his status for his small family. He listened to the suggestions of Father Benedict only. He could not tolerate it when Kambili took medicine for menstrual cramps, breaking fast before Mass.

For Kambili, her father's approval mattered most; she could not care about what people would say around her and did not even have time in her schedule. When one of her classmates asked her to stay behind after the end of school, she could not stay because her father's schedule did not mention it.

Emotional distance

Ifeoma nurtured the reserved and tormented children with soothe that allowed Jaja and Kambili to break free from their inner selves that were hiding under the strictures of their father and conformity of their mother. Kambili and Jaja perceived the difference between the families, which propelled their change in attitudes. Ifeoma broadened their minds which resulted in the emotional distance to their parents as they realized their parents' deficiency and, to some extent, negligence of their individuality and identity, suppressing their freedom. Jaja's disobedience to their father was evident when he refused to go to the church on Palm Sunday and Kambili's acceptance of keeping the sketch of Papa-Nnukwu from Amaka.

Father Amadi's concerning words for Kambili resonated an intense emotion that stood against her father. Father Amadi came to the rescue of Kambili and Jaja as he said that he would talk to Father Benedict, who could convince their father to send them to boarding school away from home. He stood in opposition to Eugene and became the champion of Kambili.

Cutoff

To Kambili and Jaja, their father was a God-like figure whose words were supreme and whatever he did was for their betterment. After finding a healthy environment at Ifeoma's place that enabled them to reveal themselves in spirit and strength, they got into a conflict with their father. They dared to rebel against him. They embraced peace and happiness in the shelter of Ifeoma, where they also found Papa-Nnukwu. They observed his "Godlessness," that their father often remarked, and they figured nothing different in his prayer. Without concerning the death of his father, Eugene came to take away his children from the shelter that was shared with "a heathen." Though he paid for the funeral, which was an act of arrogance, he did not cry for the loss. He burned the feet of his children in hot water to clean their sins, but he could not get away with one shot of their rebellious act, and another surfaced. Amaka drew a painting of their grandfather, which she handed to Kambili secretly. When it got revealed he tore it into pieces, Kambili ran for the fragments as if to rescue Papa-Nnukwu rather than the drawing while shattering herself under the "metal buckles" of Eugene's slippers (Adichie, 140).

Shalini Nadaswaran's words can be quoted that Kambili "emotionally sever her ties from her mother's physical and emotional baggage, to work towards her own empowerment," and this also reflected on the emotional cutoff that took place between Kambili and her mother (10). Kambili could not tolerate that her mother did not oppose the mistreats that her father did; instead, she (Beatrice) complied with her husband (Eugene), which made Kambili feel offended. At the hospital, this realization caused her to hold back herself from getting close to her mother (10).

The rebellious acts of not telling their father about sharing the same roof with Papa-Nnukwu or about the picture of their grandfather is the emotional distance that was forming. They

were drifting apart from him, and a trace can be found in the following lines.

A cutoff in the relation of the father and the children can be drawn when they left their father even when they knew he was in a miserable state, losing his editor, Ade Coker and his printing press. They emphasized and insisted more on the farewell of Ifeoma, who was moving to America, though Kambili seemed a bit low for moving away from her father. The boldness was evident in Jaja's voice as he said to his father audaciously,

“We are going to Nsukka today, not tomorrow. If Kevin will not take us, we will still go. We will walk if we have to” (Adichie,170).

By parting away mentally from their "family of origin", they "substituted" it with Ifeoma and her children, but their departure was creating an emptiness within Kambili and Jaja; they could not bear the thought of Ifeoma leaving without seeing them, so they ran to their home to see them for the last moment and bid farewell. After the death of their father, Jaja's agitated mind blurted out the words while Kambili was still longing for the love of her father,

“Of course God does. Look what He did to his faithful servant Job, even to His own son. But have you ever wondered why? Why did He have to murder his own son so we would be saved? Why didn't He just go ahead and save us?” (Adichie, 188)

Other than the children, Beatrice had not only shattered her companionship but also cut off her husband's existence in the world. Her anxiety could no longer be restored by the *étagère* as those were broken to pieces. The tension stored inside her and the level of her endurance broke the moment she had an abortion that nearly took her to death. She poisoned her husband, and his demise led to her instability.

A contrast in figures can also be drawn, Eugene against Father Amadi and Beatrice against Ifeoma. Eugene's caring for children was tinted with tyranny; he monitored their every movement "to keep his violent outbursts from leaking out" (Mabura, 15). While Father Amadi's caring with no flaunts and his "unpriestly" nature charmed them.

Chapter 3: *The House on Mango Street*

By reading this book of Sandra Cisneros, I felt like I had gotten into an ongoing conversation, and I had been included to participate in it; I was experiencing how the women were being mistreated around me. The small vignettes of the book have compiled stories of different people in the neighbourhood of Esperanza. Her observations exhibit the distresses and confinements of the women around her that made her concerned about her identity, her space and the eventual future awaiting her. She is found to be preoccupied with her identity, "Esperanza", in the chapter "My Name", and this chapter provides a hint and can be cited as a base of the preceding chapters. As her name emphasized "hope," most of the characters survived on it.

Analysis

Triangle

"By the time we got to Mango Street, we were six—Mama, Papa, Carlos, Kiki, my sister Nenny and me" (Cisneros, 11).

Esperanza and her family of origin often shifted their home, and every time they had moved, the family was getting bigger. There were multiple triangles in the family. Her parents told them that they would have an organized house with no troubles of "running water and pipes that worked. And inside, it would have real stairs, not hallway stairs, but stairs inside like the houses on TV. And we'd have a basement and at least three washrooms so when we took a bath we wouldn't have to tell everybody" (Cisneros, 11).

But the house on Mango street broke the dream of their desired house. So an unstated tension resided in Esperanza regarding the status that the house portrayed because beforehand,

when Esperanza had to point out her former house, which was worse, to a nun, she did not feel bad then in the hope of having a 'real house' later. The new house was better than the previous but they had no personal space as "Everybody has to share a bedroom— Mama and Papa, Carlos and Kiki, me and Nenny" (Cisneros 12). In between this, the tension of Esperanza was often subsided by the warmth of her mother's skin and her hair "that smells like bread" (Cisneros 13).

The dyad relationship between Esperanza and Nenny had an edge from Esperanza's side. She took Nenny for granted and a responsibility to carry out. She stated,

"Nenny is too young to be my friend. She's just my sister and that was not my fault. You don't pick your sisters, you just get them and sometimes they come like Nenny."

"Someday I will have a best friend all my own" (Cisneros, 14)

The sisters' relationship was momentarily stabilized when they befriended Rachel and Lucy.

The triangles had their norms inside and outside the house as her brothers formed a triangle with her inside the house, but "outside they can't be seen talking to girls." Outside the house, a triad relationship of Esperanza formed with Lucy and Rachel and the relationship soothed with a bicycle. And it sometimes took turns to foursome with Nenny.

Differentiation of self

Esperanza Cordero had a higher differentiated self. She moved around with her friends, mostly calm and friendly. She seemed to get along well with her friends and was rarely found to be caught up in any kind of conflict. She was independent of anyone's approval.

"I continue because it's obvious I'm the only one who can speak with any authority"

(Cisneros, 42)

She had been brought up as a differentiated self. Her parents had let them have their sphere. She was the eldest daughter of the family, and at times, she knew the responsibilities that were to be done by her. When her grandfather died, Esperanza being the oldest, her father told her first, "and now it is my turn to tell the others. I will have to explain why we can't play. I will have to tell them to be quiet today"(Cisneros, 47) She got the intensity of the situation and acted accordingly. She was thinking in her mind about her father's death, so she grabbed her father by the arms and consoled him. She was allowed to go to work that would help her in differentiation and earn herself for the school fee, as the Catholic school payment was high. Their father did not want them to get admitted to a public school that had a bad reputation.

Her mother, who wanted to flourish her skills, blurted out amicably to Esperanza that she wanted to become somebody. She could handle things inside the house, but the outer world was unknown to her because "she doesn't know which subway train to take to get downtown." She had a desire of singing, drawing, going to the ballet, seeing a drama, but all had rested inside the four walls. She inspired her daughter to be confident and told Esperanza to "go to school" and "Study hard." (Cisneros, 71)

Family projection Process

Esperanza's disrupted mind often knocked her about the strictures that locked her great-grandmother and her mother inside the four walls. It was the wild nature of her great-grandmother that she wanted to obtain rather than her conformity and of her mother's confinement and all the other women's imprisonment.

Emotional Distance

Esperanza and her family of origin did not have much interaction. She was usually found outdoors. Her differentiated self undermined familial contact. Esperanza could not get intimate with her family, as her individual thoughts and desires, searching for a space. She could not get out of the thought of having a good house.

“I'll own my own house, but I won't forget who I am or where I came from. (Cisneros, 69)”

In the mango street area, she grew up, and we are presented with her transformation from young to adulthood. The insecurity that gradually struck her regarding her identity, body and freedom made her reserved and aloof.

"Her observations about the economic stresses of her neighbourhood, tensions between people of different ethnic backgrounds, the efficacy of belief systems, and the limited roles apparently available to her provides Cisneros the means to connect the several ways in which Esperanza becomes aware of herself as an adolescent, as a member of an oppressed group, as a female, and as an artist" (Marek, 8)

Multigenerational transmission process

"Esperanza", the name would have a resounding effect on her, like her grandmother, who had the same name. Everyone emphasized the transmission of her grandmother's fate to her.

It was my great-grandmother's name, and now it is mine. She was a horsewoman too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like

their women strong (Cisneros, 15).

Her great-grandmother had a wild nature, who rode horses and never wanted to marry but could not resist as Esperanza's "great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. And the story goes, she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window" (Cisneros, 15)

Throughout the generations, "values, expectations, myths, secrets, and unresolved issues" regarding the women in her society were happening the same. Girls and women remained tied under the captivity of men as Kelly Wissman had remarkably pointed out in her essay "Writing will keep you free" about the societal boundaries that had been drawn over the women of Mango Street, saying that this book "reverberates not only with images of women acquiescing to or suffering in their social worlds but also of vibrant women imagining and inventing alternative psychic and physical spaces" (18).

From her great-grandmother to Esperanza, the expectation towards women was to remain beautiful, obedient, silent and responsible and persist marital constraints. For instance, taking care of the babies, like Rosa Vargosa, had too many kids, and even if she got tired, she had to handle them while her husband just left without paying a dollar.

Alicia had to make a lunchbox for her father after her mother died, but she wanted to study good and hard. She was the first to study at a university and "studies all night" because she did

not want to spend her whole life in a factory or behind a rolling pin (Cisneros, 29).

Societal emotional process

“Many chapters in the novel narrate incidents in the lives of others and constitute some of the "experiences" that shape Esperanza and her maturation” (Karafilis, 5)

It can be considerably noticed throughout the book that how the lives of the women had been weaved under the same suppression, depression, trauma, and distress, and in between was Esperanza to observe and encounter the incidents that would disturb, attack and wound her. Her fate did not relax her either, and like other women, she also had to taste the gruesome experience of sexual assaults, strange hands over her body, "sour mouth" pressed on hers, "dirty fingernails against my skin", and no one came to rescue her. All these happenings agitated her mind.

Society had denoted Esperanza as "ugly" and Nenny as "pretty", for which Nenny could choose her husband and do things as she wished but Esperanza not Cisneros, 70).

The feeling of entrapment under racism, the male gaze, father's obligations, husband's enforcement, marital restraints and responsibilities regarding children with an inhumane husband/absent husband compelled Esperanza to escape Mango Street.

Cutoff

Esperanza wanted to withdraw from society due to the oppressive surrounding she lived in. Her family could not give her the house that she dreamt of, not the security she needed, not the identity she thought, and all of these contemplated her to move away.

Esperanza, in her gradual distancing from her family, looked for a substitute, an intimate friend who would understand her words without her saying anything. But she was not able to attain these wishes that led her to be emotionally distant and cut off.

Esperanza befriended Sally, who was beautiful and was brave to wear black, and she was very passionate about Sally as she said, "all you wanted, Sally, was to love and to love and to love and to love, and no one could call that crazy"(Cisneros 67). But the betrayal of Sally spelt the end of friendship when Sally did not save Esperanza from getting raped, and later on, moving away with her husband made her more emotionally distant from the area she lived in. Her descriptions of other women's captivity of different sorts with different reasons knocked her mind.

Kelly Wissman noted the "societal constructs of women's sexuality" through the girls wearing high-heels. Upon finding the male gaze weird and dangerous, their innocent excitement got ruined, and they hid their "high-heels" and never asked for it.

Esperanza's innocence was taking a turn. On the first day of her job, she met an old man who told her that it was his birthday and if she would like to give him a kiss for that. She thought she could "because he was so old and just as I was about to put my lips on his cheek, he grabs my face with both hands and kisses me hard on the mouth and doesn't let go" (Cisneros, 46).

“No, this isn't my house I say and shake my head as if shaking could undo the year I've

lived here. I don't belong. I don't ever want to come from here. You have a home, Alicia, and one day you'll go there, to a town you remember, but me I never had a house, not even a photograph ... only one I dream of" (Cisneros, 82).

The sense of possessing her own house propelled her to reject the patriarchal home (Sanchez, 14) and "shed the constraints of femininity and the shackles of patriarchy" (Burcar, 10), which can be only done if she "leave the ethnicized ghetto" (Burcar, 10).

The necessity of establishing her identity motivated her to "destroy the male myth/ "by become a writer and writing about her past" (Sanchez, 15)

CONCLUSION

The Bowen theory, which was introduced in the 20th century, gone through contradictions because of its cross-cultural and feminist critics views questioning its effectiveness. I have emphasized this because there is extensive use of the term "family", but rarely papers are found to be tracing family along with its own titled theory. Moreover, it was exciting for me to apply it not only to third world fiction but also to examine female protagonists' upbringing.

By implementing Murray Bowen's "Family System Theory" on the three contemporary Bildungsromans, I have demonstrated the internal frictions in the family that modified and transformed the family structures from coherence to incoherence along with the protagonists' maturation to move away. The Bildungsroman feature of the books helps in analyzing the disintegration of the emotional unit. It came to my realization that the protagonists of the novels have received formal school, which is indifferent to the characteristics of traditional female bildungsroman.

Upon the indulgence of the theory, the research questions have found the lead.

Annie always wanted to remain by her mother' side, under her mother's warm affection and love. She could not bear the thought of separation that her mother considered a necessity for Annie's independence. As a result of her immaturity to the acceptance of the fact, she walked out.

Kambili and Jaja grew up in a highly controlled environment. They became aware of the idiosyncrasy of their father when they got connected to Ifeoma. They understood the abnormalities in their family in contrast to Aunt Ifeoma's home. They reproached the supremacy and broke the conformity.

Esperanza had a dream of living in a large house that broke to pieces when her parents could not afford one. The patriarchal system and women's confinement at different layers of the society shaped her mind to quit the society and live on her own.

"Bildungsroman" or coming-of-age features of the stories portrayed the central characters' physical and mental transformation, giving a thorough insight into their lives which helped me in analyzing the emotional influences and changes that occurred as a result of the circumstances and impelled their decisions. They lacked maturity and confidence in their early stages and attained those in gradual magnitudes. The influences of the family members, the environment of the family and the surroundings intrigued their activities and formulated their minds to leave.

The stories can be classified under the class division of societal structure. Esperanza was from the lower class, Annie John, middle class and Kambili from the higher class of family. It could be found that though Kambili was from an enriched family, she was not given the spare to differentiate herself inside her family, which the other characters found.

Annie and Esperanza had a higher differentiated self. From an early age, there were fewer boundaries in their lives. They could move around with their friends, sit and talk. Annie was mostly with her mother at an early age and later formed friends. Esperanza seemed to remain outdoors, mostly with her friends roaming around in the neighbourhood in between school and home. In contrast, Kambili had a totally different environment than the two others. Her strict father always restricted her from any kind of freedom. Her father tied her to his schedule, which was broken by her Aunt Ifeoma.

In all the books, the characters had a good relationship with their mothers, which eventually

got loose. Annie had the closest relation, whereas Kambili had it least.

The third world writers have delineated the audacious acts of their female protagonists to leave behind the boundaries upon the families' stature to relieve their lives on their own, and it depicts the modern nature of society where women are breaking themselves free from the norms to remain bound.

Annie John and Esperanza got away and cut off not only physically but also mentally from their families while Kambili was holding onto the family but mentally detached though she really wanted to hold onto her brother after her father's demise. Though she differentiated herself, the subdued effect still haunted them.

A similarity can be drawn between Annie John and The House on Mango Street on the departure of the protagonists. It is apparently the characters' differentiation of self that helped them to triumph over their thought of family matters and moving away. Annie John and Esperanza are higher in the scale of differentiation than Kambili. The former had the capability to part away physically and mentally, withdrawing their emotions, but Kambili could not drain out emotions, so she drew in mentally and remained physically attached. The liberty, as said by Erdem and Safi, "in urbanized, industrialized, and/or high-income societies, the child has a psychological utility/ a child is more likely to be accepted and encouraged" (6) that was supposed to be given spare to Kambili did not throw a shadow until her aunt came to rescue.

"What can you do to promote world peace? Go home and love your family." —Mother Teresa, humanitarian. (Sinrich)

The words of Mother Teresa have an obvious meaning that it is the family which can

restore all the peace by resolving all tensions that an individual holds. If the family of origin embraces serenity, so will the preceding families, and eventually, all the relations in society will get in order.

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