



Narrating the Psychological Experiences of Reminiscence, Matrimonial Relationships, Identity and Human Search for Belonging in Avni Doshi's 'The First House'



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Abstract

Avni Doshi's *The First House* (2026) presents a familiar psychosomatic examination of memory, marital fragmentation, identity and the human pursuit for belonging. The novel follows an unidentified protagonist whose life is irreversibly changed when her husband unpredictably proclaims his desire for divorce. Doshi portrays the complex process of reconsidering the past to comprehend the fractures within marriage and the self. The novel depicts reminiscence as fluid, discerning and emotionally stimulating. It reveals how personal histories are continually reassembled in response to present disasters. This study examines how Doshi intertwines experiences of reminiscence with the undercurrents of conjugal relationships. It proves that marriage functions as both a space of familiarity and a site of emotional estrangement. The protagonist's reflections uncover the inconsistencies embedded in domestic life, where love, sacrifice, dependence and disloyalty harmonize. As the marriage liquefies, the narrative shifts from the failure of a relationship to a reflective inquiry into identity. The protagonist's struggle to redefine herself beyond the roles of wife and mother emphasizes the psychological penalties of separation and the obligation of self-reconstruction. The title itself indicates that personal revitalization begins with reclaiming one's sense of self.

The prime objective of this research is to analyze the protagonist's developing relationships with family, children, ethnic memory, mythos and place. Doshi employs metaphors such as fortunetelling, goddesses, nature and

recurrent myths to exemplify the protagonist's quest for emotional permanence and existential meaning in the midst of personal disturbance. The study argues that novel surpasses the conservative description of marital collapse by presenting a nuanced account of female awareness, psychological alteration, and resilience. Doshi highlights the complex relationship between nostalgia, identity formation and emotional belonging in modern women's fiction.

Key Concepts

Avni Doshi, *The First House*, Reminiscence, Marital Relationships, Identity, Belonging

Introduction

Avni Doshi (b.1982) is an American writer and novelist of Indian origin. She is one of the foremost contemporary voices in Indian English literature. Doshi is known for her emotional aspects such as memory, identity, family relationships and belonging. She was born in New Jersey, USA, to Indian immigrant parents and is currently settled in Dubai. She spent some part of her childhood in Pune, India, where her maternal family lived. She completed her graduation in History from Bernard College, New York and her post-graduation in History from University College,



London. Her major works are: 'Girl in White Cotton' (2019), 'Burnt Sugar' (2020) and 'The First House' (2026). She is the recipient of several prestigious awards such as: 'Tiber Jones South Asia Prize' (2013), 'Charles Pick Fellowship' (2020) and 'Women's Prize for Fiction' for 'Burnt Sugar', translated into more than 25 languages. The readers can witness major themes through her fiction such as: memory and reminiscence, mother-daughter relations, marriage and domestic life, identity and belonging, psychosomatic disturbance, female prejudice, selfhood, social dislocation and family undercurrents.

Avni Doshi's writing style is acknowledged by its emotional depth, lyrical accuracy and investigation of the complexities of human relations. Her novels focus on the inward lives of women and examine how memory, identity, family and emotional disturbance shape personal experience. Doshi employs disjointed chronicles, meditative echoes and symbolic images to create emotionally layered fiction. She mainly emphasizes on psychological practicality. She explores the thoughts, emotions, anxieties and contradictions of her characters with remarkable understanding. She intertwines memories, dreams and present experiences in a skillful manner. She portrays memory as unpredictable, independent and emotionally prejudiced, showing how recollections shape identity and personal relations. Her novels focus women's experiences and exhibits issues such as: marriage and domestic life, parenthood, female identity, emotional labour, personal independence and male-controlled expectations. Doshi employs symbols drawn from everyday life, mythology, architecture, nature and domestic spaces. She uses concise sentences and imagery to convey multifaceted emotions. Love, bitterness, blameworthiness, longing, friendliness and disloyalty often exist which creates multi-dimensional representations of family and marriage. Doshi examines how identity is shaped by memory, family history, culture, gender and personal choices. Her novels conclude with emotional uncertainty and encourages the readers to reflect on the complications of human experience.

Literature Review

Literature review is the significant attribute that scrutinizes the earlier researcher's interpretations on the theoretical subject. The present study focuses on the significant thematic concept such as reminiscence, matrimonial relationships, identity, belonging through Avni Doshi's 'The First House'. In support of this, the researcher has attempted to depict the viewpoints of several academicians and research scholars. The essential confirmations are validated as per the requirement of the occurrences. Avni Doshi reveals nuanced exploration of memory, identity, family relationships and female prejudice. Existing critical reviews identify the novel as a continuation of Doshi's literary engagement with marriage, emotional trauma, selfhood and the reconstruction of identity through memory. Critics argue that her narratives reject chronological storytelling and instead employ fragmented recollections that mirror the unpredictability of human realization. Such narrative experimentation validates that memory is not merely a recollection of past events but an active force in shaping personal identity and emotional reality. In this novel, the protagonist reconstructs her life through remembrance following the failure of her marriage. Researchers have interpreted the novel through psychoanalytic, feminist, and trauma theories. They argue that Doshi discloses the difficulties of familial understanding while challenging flawless concepts of motherhood. These studies establish Doshi as a writer deeply interested in the emotional ambiguities of domestic life. The focus shifts from maternal relationships to the institution of marriage and the emotional consequences of separation. Scholars observe that her female protagonists negotiate patriarchal opportunities, domestic responsibilities and emotional dependence while seeking autonomy and self-definition. Doshi presents women as psychologically complex individuals whose identities progress through anguish, confrontation and self-reflection. Here unnamed protagonist reconsiders her roles as wife, mother, and individual after the dissolution of her marriage. Recent reviews explores marital dissolution, female realization and personal renovation. The novel opens with the husband's unpredicted demand for divorce and develops into a meditative examination of sensitive loss, identity and renewal. The novel deals with marriage, identity formation, psychological transformation, interconnected experiences of reminiscence, matrimonial relationships and belonging as a unified analytical framework. The present study fills the gap by examining how the novel integrates female self-discovery. It demonstrates that reminiscence functions not merely as a narrative device but as a transformative process through which the protagonist renovates her identity and exchanges emotional belonging.



Research Problem

Avni Doshi's 'The First House' (2026) is a noteworthy contribution to contemporary Indian English fiction. It offers psychological description of memory, marriage, identity and belonging. The research examines how reminiscence functions as a chronicle and psychological progression in shaping the protagonist's understanding of matrimonial relationships, identity and belonging. The novel portrays memory as an active force that rebuilds personal individuality and influences emotional rejoinders to loss, separation and self-discovery. The novel addresses the emotional complexities of marriage and the challenges of female selfhood. But there is limited scholarly analysis of how the protagonist conveys masculine prospects, domestic responsibilities and personal sovereignty following the interruption of her marriage. The themes of belonging, displacement and emotional flexibility also remain underexplored in existing criticism. Consequently, the main research problem of this study is to explore how Avni Doshi employs reminiscence as a narrative stratagem to discover matrimonial relationships, identity realization and the search for belonging in 'The First House'. The study seeks to understand how memory, personal relationships and cultural expectations interact to shape the protagonist's journey toward self-realization and emotional restitution. Present research raises following questions:

- a. How does Avni Doshi employ reminiscence as a narrative procedure?
- b. How are matrimonial relations signified and what elements subsidize to their emotional complications?
- c. In what ways does the protagonist rebuild her identity through memory and survived experience?
- d. How does the novel expose the concept of belonging in relation to family, marriage and selfhood?
- e. How do feminist and psychoanalytic perceptions develop the understanding of the novel's treatment of memory, identity and relationships?

Theoretical Framework

A theoretical framework provides the theoretical foundation for analyzing the selected text by employing established theories to interpret its themes, characters, and narrative strategies. Avni Doshi's 'The First House' (2026) explores personal memory, marriage, domestic relationships, gender, identity, selfhood and belonging through the lived experiences of its unnamed female protagonist. This study consists of several theoretical frameworks such as feminism, psychoanalytic theory, memory studies and identity and belonging theory. These approaches will help us to understand how Doshi constructs female subjectivity and emotional transformation. Feminism examines the representation of women, gender relations and patriarchal structures in literature. Here the protagonist confronts the emotional consequences of marital breakdown and questions traditional roles assigned to women as wives and mothers. The novel portrays marriage is a site where intimacy, dependence, sacrifice, and power coexist. Psychoanalytic theory explores the unconscious mind, memory, trauma, repression and identity formation. Doshi's narrative unfolds through memories and reveals emotional conflicts. Memory studies makes us familiar with the role of remembrance in literary narratives. In 'The First House', recollections are fragmented, emotionally charged, and often intertwined with present experiences. The protagonist revisits significant moments from her marriage and personal life. Identity theory explains identity as a dynamic process influenced by personal experiences, social interactions and cultural contexts. The protagonist's sense of self undergoes continual transformation after the collapse of her marriage. She gradually moves beyond externally imposed identities to rediscover her individuality. Theory of belonging argues that belonging is continually negotiated through relationships, cultural contexts, emotional attachment and lived experiences. Here belonging extends beyond physical spaces to include: family relationships, marriage, home, cultural memory, emotional security and personal identity.

Research Methodology

Research methodology refers to the methodical procedures and theoretical approaches adopted to consider a research problem. The research comprises with qualitative, descriptive, contextual, analytical and interpretative methodologies. The researcher has used primary and secondary sources for the better interpretation of the text. He also prefers close reading of the texts with respect to the concerned research.



Objectives of the Research

The research methodology is designed to achieve the following objectives:

1. To examine how Avni Doshi's 'The First House' narrates the interconnected experiences of reminiscence, matrimonial relationships, identity and belonging
2. To examine the role of reminiscence as a narrative technique and psychological process in shaping the protagonist's understanding of her past and present.
3. To analyze the representation of matrimonial relationships with respect to love, conflict, emotional alienation, intimacy, separation and the complexities of marriage.
4. To explore the construction of identity and investigate how the protagonist negotiates selfhood through memory, lived experiences and changing personal relationships.
5. To examine the concept of belonging in relation to family, home, culture, emotional connection and personal identity.

Discussion

Avni Doshi's 'The First House' (2026) opens new opportunities for research through its exploration of reminiscence, marriage, identity and belonging. The relevance of this study lies in its examination of nostalgia as a narrative and psychological process. The novel exhibits that memory is not merely a recollection of past events but a energetic force that shapes individual identity, emotional rejoinders and interpersonal relationships. The study offers visions into the relationship between memory and selfhood and conjugal relationships in modern fiction. The novel presents marriage as a complex institution characterized by intimacy, emotional dependence, conflict, defenselessness and transformation. The research studies how marital relationships influence personal identity and emotional well-being. The study examines the protagonist's struggle to redefine herself beyond the socially prescribed roles of wife and mother. By exploring female agency, sovereignty, resilience and self-discovery, the research highlights the changing depiction of women. It probes into the interconnected themes of identity and belonging. The study reveals how the protagonist negotiates emotional attachment, family relationships, cultural expectations and personal freedom. The study claims that belonging is achieved through self-awareness, emotional growth and acceptance of one's progressing identity. 'The First House' explores the intersections of memory, gender, identity and domestic relationships. The study is significant because it:

- a. Scrutinizes a recently published novel of Avni Doshi's 'The First House' that has received inadequate academic attention.
- b. Discovers the consistent themes of nostalgia, marriage and domestic relationships, identity, gender studies and belonging.
- c. Applies interdisciplinary critical approaches, including feminist, psychoanalytic and memory studies.
- d. Augments understanding of female prejudice, emotional resilience and identity formation.

Avni Doshi's 'The First House' is a sensitive, introspective and fragmented novel. It discovers the complications of marriage, memory, identity and the search for belonging. The novel inspects how an individual's sense of self is transmuted by emotional confusion, personal loss and the process of memorizing. Doshi outlines marital collapse, nature of love, separation and self-discovery. It focuses on an unnamed female protagonist, whose apparently steady life is disturbed when her husband surprisingly tells her that he wants a divorce. This exposure becomes the catalyst for a journey of emotional and psychological meditation. By seeing breakdown of her marriage, she begins to revisit memories of her childhood, family, marriage, motherhood and personal ambitions. These recollections are presented in a non-linear and fragmented manner. Here memory is shown as subjective and deeply influenced by present emotions. The protagonist reflects on the gradual weakening of her relationship with her husband. Their marriage has become marked by emotional distance, silence and implicit displeasures instead of affinity and friendship. Doshi portrays marriage as a multifaceted organization where familiarity exists with misconstruction, dependence, bitterness and susceptibility. The novel explores the subtle psychological processes that contribute to emotional hostility. The protagonist's reflections extend beyond her marital relationship to embrace her identity as a woman, wife, mother and individual. She begins to interrogate the social roles and expectations that have shaped her life, recognizing how much of her identity has been defined through relationships with others. As she opposes the possibility of living autonomously, she embarks on a gradual process of redefining herself beyond the conformist boundaries of domestic life. The protagonist's recollections



move easily between different periods of her life, revealing the interlinkages of past and present. Childhood experiences, family relationships, cultural civilizations and significant personal encounters help her to know sense of self. Doshi presents nostalgia as an active process of renovating personal identity.

Throughout the novel, Doshi integrates mythos, fortune-telling, imaginings, natural imagery and figurative themes to extend the psychological landscape of the narrative. She gives the metaphoric references of goddesses, forests, rivers, houses, and seasons for transformation, revitalization and emotional pliability. These symbols reinforce the protagonist's psychological transformation while connecting personal experiences with wider cultural and philosophical questions. The image of 'the first house' symbolizes origins, selfhood, and the possibility of rebuilding one's identity after emotional commotion. The theme of belonging is woven throughout the narrative. Initially, the protagonist connects belonging with marriage, family and domestic steadiness. After breaking her relationship, she gradually comprehends that belonging can't depend exclusively upon external relationships. The novel suggests that sincere belonging emerges through self-acceptance, emotional morality and the understanding of past experiences with present realities. Doshi's narrative mirrors the workings of human consciousness, where memories arise erratically and emotions shape perception. This allows readers to experience the protagonist's psychological transformation alongside her. Finally, the protagonist has not resolved every emotional conflict or recovered every certainty. Instead, she reaches a deeper understanding of herself and accepts the uncertainties that accompany change. The ending suggests that identity is not a fixed terminus but a continuing process of growth and self-discovery. Her journey reflects resilience rather than victory. It emphasizes that healing comes through challenging the past rather than escaping it. Thus the novel is a convincing investigation of reminiscence, matrimonial relationships, identity and belonging.

Reminiscence as a Chronicle and Psychosomatic Restoration

'The First House' portrays reminiscence as both a narrative technique and a psychological process. The protagonist's memories are not arranged in disjointed ways that reflects the random nature of human awareness. Past experiences continually intrude the present and shows that memory is forceful. Through recollection, the protagonist revisits moments from childhood, marriage, maternity and family life in order to appreciate the emotional situations that have shaped her identity. These memories are discriminating and fervently charged and clarify that remembrance is predisposed by present experiences and personal interpretation. Doshi suggests that individuals continually renovate the past in order to make sense of the present. This interpretation supports with theories of memory that regard reminiscence as a revelatory act. Memory becomes a medium through which the protagonist challenges emotional pain, identifies hidden conflicts, and progressively moves toward psychological healing. The protagonist's scrappy memories reveal unconscious sensitive struggles that continue to influence her present behaviour. Past experiences remain emotionally active, shaping discernments of love, trust, attachment and loss. Doshi determines how suppressed emotions gradually surface through recollection. The process of evoking forgotten or neglected experiences allows the protagonist to oppose unresolved emotional conflicts. Here memory functions as recollection as well as therapeutic reconstruction. This psychological measurement augments the novel by signifying that healing involves assimilating past experiences into an intelligible appreciation of the self. Julian Barnes asserts about memory as the basis of personal identity, 'Memory is identity.' (Nothing to Be Frightened Of) Penelope Lively discuss how the protagonist renovates herself through recollection, 'We all need a past, that's where our sense of uniqueness comes from.'

Matrimonial Associations: Affection, Struggle and Responsive Estrangement

Doshi describes marriage and domestic relationships in the novel. He represents it as an intricate affiliation characterized by familiarity, warmth, misapprehension, stillness, emotional dependency and gradual separation. Charlotte Bronte reveals mutual freedom between life partners, 'To be together is... as free as in solitude.' (Jane Eyre) The husband's unanticipated demand for divorce becomes the turning point of the narrative. The novel explores the emotional processes that have contributed to the breakdown of the relationship. Communication failures, unexpressed expectations, accumulated disappointments and changing personal individualities gradually corrode marital tenderness. Doshi never blames both the protagonist and her husband and judge them for their irrational behaviour and inappropriate decision of taking divorce. He never makes them accountable for the breakdown of the marriage. Instead, the novel



accentuates the elusive emotional consultations that define long-term relationships. Marriage is represented as a vibrant institution requiring frequent adaptation. The discussion of matrimonial relationships also reveals the incapable demonstrative labour recurrently assumed by women. Jane Austen depicts expressive morality within intimate relationships,

‘My feelings will not be suppressed.’ (Pride and Prejudice)

The protagonist's responsibilities within the family shape her identity to such an extent that the suspension of the marriage induces her to review her entire sense of self. Doshi exposes the mentality and obstruction of the protagonist after her marital breakdown in her own words,

‘I don’t want to be married anymore.’

She reveals her loneliness and failed understanding in relationships,

‘We were alone, always alone.’

Identity Formation and the Rebuilding of Self

Throughout her married life, the protagonist outlines herself through communally recognized roles such as wife, mother and caregiver. The downfall of these relationships forces her to interrogate who she is independent of these identities. Doshi portrays identity as liquefied, developing and continually reassembled through experience. Personal catastrophes become opportunities for self-examination rather than merely sources of suffering. The protagonist gradually distinguishes that reliable identity cannot depend completely upon external endorsement or social expectations. Stuart Hall proclaims that distinctiveness is formed and closely related with the protagonists evolving sense of self,

‘Identity is a production.’ (Cultural Identity and Diaspora)

The novel validates that selfhood appears through introspection, recognition of helplessness and inclination to reinterpret past experiences. Doshi presents identity as the source of continuous intercession and negotiation throughout the life. Milan Kundera portrays memory is essential to identity development,

Remembering our past... may be the necessary obligation for maintaining... the completeness of the self.’ (Identity)

Belonging Beyond Domestic Universe

The concept of belonging extends beyond physical residence or marital status. Initially, the protagonist connections belonging with home, marriage, family and domestic steadiness. However, the dissolution of these familiar structures forces her to reexamine what it truly means to belong. Throughout the narrative, belonging evolves into an internal emotional condition.

Milan Kundera reflects the paradox of passionate distance despite physical closeness,

‘You can suffer homesickness in the presence of the beloved.’ (Identity)

Emotional refuge gradually emerges from self-acceptance, freedom and understanding with one's past. Doshi explores belonging through cultural memory, family history, mythos and personal relations. These dimensions prove that belonging is multidimensional, involving responsive, cultural and existential experiences. Emily Bronte expresses emotive belonging and deep human association and protagonists search for belonging,

‘Whatever our souls are made of, his and mine are the same.’
(Wuthering Heights)

Feministic Perspectives

From a feminist perspective, the novel challenges traditional assumptions regarding women's roles within marriage and family. The protagonist's emotional journey exemplifies the tensions between individual aspirations and patriarchal expectations. Simone de Beauvoir asserts how gender roles shape the protagonist's identity and relationships, ‘One is not born but rather becomes, a woman.’ (The Second Sex)

Doshi avoids representing her protagonist either as a victim or as an idealized heroine. Instead, she presents a psychologically truthful woman negotiating competing errands, emotional needs and personal desires. She declares her female independence and spirit of self- discovery,

‘I do want liberation.’



The novel critiques societal expectations that define women's identities primarily through marriage and caregiving while underlining female autonomy and self-realization. The protagonist's eventual movement toward independence validates that personal liberation begins with recognizing one's own individuality. Virginia Woolf emphasizes on women's independence and their autonomy after the collapse of the marriage,

‘A woman must have money and a room of her own.’ (A Room of One's Own)

Pedagogical Implications

Pedagogical implications refer to the educational value and practical applications of a literary text in teaching and learning. Avni Doshi's *The First House* offers significant opportunities for the study of contemporary Indian English literature, feminist criticism, psychological fiction, memory studies and narrative techniques. Its exploration of reminiscence, matrimonial relationships, identity and belonging enables students to engage critically with literary texts while developing analytical, interpretative and reflective skills. The study promotes critical thinking and value based education. It encourages students to examine complex human relationships, emotional conflicts, and psychological experiences. The research demonstrates how contemporary writers move beyond conventional storytelling to address issues such as memory, gender, identity, emotional well-being, and personal transformation. It helps to develop feminist literary awareness through the concepts: women's identity, marriage and domestic relations, patriarchal expectations, female autonomy, self-realization etc. It introduces memory studies so that learners can learn that memory is selective, subjective and emotionally influenced. The present research encourages discussions about emotional resilience, identity formation, personal loss, and psychological healing. Students can gain knowledge and experience in integrating theoretical frameworks with close textual analysis, thereby strengthening academic research and scholarly writing.

Results and Findings

The critical study of Avni Doshi's 'The First House' reveals the thematic concerns such as reminiscence, matrimonial relationships, identity, and belonging. The results and findings of the study are as under:

- a. Reminiscence acts as an account and emotional instrument. The protagonist's memories are fragmented and non-linear and reflects the fluid nature of human consciousness.
- b. Marriage is shown as a complex demonstrative organization. It is a multifaceted relationship characterized by love, intimacy, dependence, misunderstanding, silence, conflict and emotional alienation.
- c. Emotional separation leads to self-reflection. The breakdown of the protagonist's marriage serves as the catalyst for meditation.
- d. Identity is active and continuously restored. The protagonist gradually moves beyond socially assigned roles such as wife and mother to discover a more authentic sense of self.
- e. Belonging extends beyond physical home. True belonging emerges through self-acceptance, emotional resilience, and meaningful relationships.
- f. Feminist consciousness shapes the narrative. The protagonist's journey reflects increasing autonomy, agency and resistance to restrictive gender expectations while maintaining psychological complexity.
- g. Psychological realism portrays the protagonist's inner conflicts with sensitivity and nuance.
- h. Fragmented narrative mirrors human memory. Flashbacks, interior monologues and reflective passages demonstrate that human experiences are remembered selectively.
- i. Memory and Identity are inseparable. Protagonist's recollections influence present decisions, emotional responses and perceptions of relationships.

Scope for Further Research

The research concentrates on psychological experiences of recollection, matrimonial relations, identity and human search for belonging in Avni Doshi's *The First House*. The present research can be studied through several literary lenses.

- a. Negotiating Patriarchy, Marriage, Female Individuality and Sovereignty in Avni Doshi's 'The First House'



- b. Feminist Perspectives on Women's Subjectivity, Emotional Flexibility, Marriage and Selfhood in Avni Doshi's 'The First House'
- c. Psychological Memory, Disturbance, Emotional Healing and Psychological Reconstruction in Avni Doshi's 'The First House'
- d. Family, Marriage, Separation, Emotional Conflict in Avni Doshi's 'The First House'
- e. Home, Emotional Uniqueness, Belonging and Self-Discovery in Avni Doshi's 'The First House'
- f. Loss, Yearning and Identity in Avni Doshi's 'The First House'
- g. Gender, Culture, Emotional Individuality and Contemporary Womanhood in Avni Doshi's 'The First House'
- h. Reminiscence, Marriage and the Reconstruction of Self in Avni Doshi's 'The First House'

Limitations of the Study

The study is basically confined to Avni Doshi's 'The First House'. It is qualitative and interpretative in nature. Findings are based on textual and theoretical interpretation. The research discusses psychological experiences of reminiscence, marital relationships, identity and human search for belonging of respective text. In addition to this, other aspects such as ecosystem, mythos, prediction, language, class, religion and political or economic issues are also discussed. The analysis is done based on feminism, psychoanalytic theory, memory studies and identity theory. The research has emphasized on close reading and textual analysis of the novel. The study concentrates on the literary representation of memory, marriage, identity and belonging within the novel.

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Conflict of Interest

The author hereby declares that there is no financial, academic or professional conflict of interest that could have influenced the research interpretation or publication of this research paper.

Conclusion

Avni Doshi's 'The First House' (2026) offers a philosophical investigation of memory, marriage, identity and the human search for belonging. It examines the sophisticated relationship between the past and the present. The novel shows how personal memories shape emotional experiences and influence the continuous reconstruction of the self. Doshi presents a realistic representation of the convolutions of human relationships and the emotional concerns of personal transformation. The present research states that reminiscence, matrimonial relationships, identity and belonging are interrelated dimensions of human experience. Through the protagonist's journey, Avni Doshi illustrates that memory becomes a transformative force capable of reshaping personal identity, redefining relationships and nurturing emotional healing. The novel eventually confirms that personal growth emerges through confronting the past, accepting emotional susceptibility and embracing the ongoing process of self-discovery. Thus Avni Doshi reveals the involvedness of female prejudice and the transformative power of self-reflection.

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