

The Image of Mother in Sharp Objects

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Abstract: This study examines the mother's role in the family-social-network as a central axis with the father's role in the family-building process. The study hypothesizes that the psychological transformation of the mother's personality as an image is due to a past horrific experience passed through, which brings about her wickedness in terms of mistreating her children. Gillian Flynn's Novel (*Sharp Objects*) is the selected data, analyzed under the analytical framework of Post-Traumatic Stress Disorder [PTSD] theory. This theory is a wide field of research that copes with the psychological and physiological influences of traumatic experiences on individuals. Due to specific traumatic events, trauma refers to an understanding that impacts a person's ability to manage, such as wars, accidents, sexual abuse, violence, disasters, and any event that affects a person's life. One of the various effects of such traumatic events is the significant and long-lasting psychological and physical effects, including post-traumatic stress disorder (PTSD). The image can be seen in terms of the division of labour as a gendered-stereotypes that each family member plays. The father's responsibility is stereotypically equal to providing for family needs through work. Otherwise, the mother's role is similar to that of the family care provider. Three novels by Gillian Flynn are *Sharp Objects*, *Dark Places*, and *Gone Girl*. The three novels focus on psychological illness and feature women as the main characters. The three novels share a similar propensity for mood-setting and plot twists. Additionally, Flynn's three novels share a similar writing style in that they all focus on family issues.

Keywords: Mother, psychological transformation, trauma, children, family

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1. Introduction

Family relationships are the closest group of people. A father, mother, and child make up the entire family. The mother is compared to the queen running the home, the father is compared to the head of the family, and the child completes family life. This ideology has developed due to the long-standing patriarchal culture present in society. However, this position has undergone several changes with the development of civilization and human thought. Such bisexual couples, also known as same-sex couples in some nations, can wed. Couples who identify as bisexual have the option of adopting or using IVF. Today's society has seen several other instances where single parents have played a part. A person who cares for and raises a child alone, unaided by their partner, is known as a single parent. Divorce, or a person's decision to not get married but still want to raise children, can be the cause of being a single parent, among other reasons (Langland, 1987, p.381-394).

With the expansion of the world, the perception of the family has undergone significant change. The image can be seen in the gender roles each family member plays. The father's responsibility was equated with providing for the family's needs through work. On the other hand, the mother's role is identical to that of the family caregiver, including cooking, watching over children, and gardening. The interference of patriarchal ideology led to the development of the mother's role. The patriarchal ideology controls mothers' roles to keep them on their ideological course, which has led to the

evolution of patriarchal motherhood. Although children have a responsibility to learn from and obey both of their parents, the family has unintentionally given parents and children a second stigma by treating them like savings for future investment. This idea of investing in children is difficult to see and evaluate, but it does occur accidentally and is accepted as usual. These roles, however, have changed and are no longer associated with the previous idea. Some families have adopted new gender roles. Women can perform the duties and functions performed by men, and vice versa, as part of the three-wave change movement led by feminist activists. This movement's outcomes also significantly impacted the patriarchal ideology-based family structure (Langland, 1987, p.381-394).

Gillian Flynn has authored three literary works: *Sharp Objects*, *Dark Places*, and *Gone Girl*. The primary thematic focus of the three novels centres around the exploration of psychological afflictions, with an emphasis on female protagonists. The three novels exhibit a comparable inclination towards establishing a particular atmosphere and incorporating unexpected developments in the storyline. Moreover, Flynn's trio of novels show a consistent writing style characterized by their thematic exploration of familial matters. The three novels also exemplify the concept of femininity in women. Although Flynn explicitly states that she does not identify as a feminist, her literary works reflect a commitment to advocating for women's liberation from unjust societal norms and constraints. The novel *Sharp Objects* narrates the tale of an affluent family residing in Wind Gap, adhering to a conventional Victorian way of life while concealing malevolent truths pertaining to peculiar suburban homicides. To reconnect with her mother, the central character, Camille Preaker, deliberately avoids encountering Adora Crellin and Amma Crellin, her previously unknown half-sister, upon returning to her hometown of Wind Gap. Flynn's debut work introduces a fresh perspective to the detective thriller genre, characterized by its conventional narrative structure and gripping plot twists. Flynn's contributions to the psychological thriller genre raised a sense of originality and innovation (Rich, 1976, p.114). Therefore, it can be posited that the aforementioned theory about post-traumatic stress disorder (PTSD) delineates a psychological condition that may manifest in individuals who have undergone a distressing incident, such as a catastrophic occurrence, severe mishap, act of terrorism, armed conflict, or sexual assault.

1.1 The Problem Statement

The variation of human social behaviour shows different crisis levels due to bad past experiences.

1.2 Questions of the Study

1. Are the motives of murder worthy to be considered seriously?
2. What are the criteria used to evaluate the characters' motives?
3. What are the misbehaviours that appear in a person who is affected by (PTSD)?
4. Can a traumatized person survive a horrible experience and change it into something positive?

1.3 Methodology

The study follows the textual analysis of the traumatic impact in relation to violent behaviour. Through thematic analysis, the study links the selected works with the theory of Post-Traumatic Stress Disorder (PTSD). It is built on analyzing the various themes of homicide and victimization. Through the APA writing style, the selected novels have been discussed chronologically.

2.1 Sharp Objects

The novel "*Sharp Objects*" was authored by Gillian Flynn, an American writer, and was initially released in 2006 by Shaye Areheart Books. Broadway Books subsequently reprinted it. During the period when Flynn authored *Sharp Objects*, she held a position as a correspondent for Entertainment Weekly. She dedicated her nights and weekends, allocating a few hours at a time to the writing process. Flynn encountered difficulties maintaining the book's "moist" and gothic tone during the

writing process, as she aimed to avoid an excessively cheerful or upbeat tone, as described by EW. According to Stephan (2013), The critical responses were predominantly positive, with *Sharp Objects* receiving a favourable review from Kirkus Reviews. The study characterizes the Novel as being highly impactful and genuinely unsettling. The book received a positive review from the Star-Herald, which commended its gradual revelations (Abby, 2013).

The matriarch of Wind Gap's most prosperous family is Adora Crellin. The darker aspects of Adora's past and present are concealed by the persona she has carefully crafted as a Southern belle. Adora, whom an abusive mother raised, became pregnant when she was just a teenager, chose to keep Camille, and later married Alan Crellin despite the social stigmas of the time. Adora has a degree of scandal immunity due to her position as the proprietor of the enormous hog farm that provides the majority of the town's income. At the beginning of the novel, Adora is a nervous, traumatized woman who is desperate for control; her habit of pulling out her eyelashes reveals a masochistic and destructive nature. She considers Camille's return to Wind Gap shocking and not particularly joyful, and she scorns Camille's reporting on the killings of Ann and Natalie as gory and cannibalistic. Because of the grief and trauma they both experience as a result of the passing of Marian, Adora's second daughter, who passed away when Camille was still a child, they have a contentious and hostile relationship (Qodriyah, Rohmah, Sugiyani, 2017, p.78-85).

As the animosity between Adora and Camille intensifies, with Adora threatening to hurt Camille physically while also yearning to treat her wounds and provide her with medications, Camille realizes that her mother has been sickening Marian and is also doing the same to her half-sister Amma. Camille believes Adora was also responsible for Ann and Natalie's deaths because she was privately tutoring both girls. When Adora is found guilty of all three murders, Camille feels vindicated. However, she is later horrified when she learns that Amma, not Adora, was responsible for Ann and Natalie's deaths (Qodriyah, Rohmah, Sugiyani, 2017, p.78-85).

In the novel *'Sharp Objects'*, the protagonist confronts a psychological conflict by killing her second daughter, Marian. In this instance, Adora abstained from employing her superego and instead relied solely on her id to fulfil her desire.

I've decided today to stop caring for Camille and focus on Marian. Camille has never become a good patient—being sick only makes her angry and spiteful. She doesn't like me to touch her. I've never heard of such a thing. She has Joya's spite. I hate her. Marian is such a doll when she's ill. She dotes on me terribly and wants me with her all the time. I love wiping away her tears.

The primary caregiver, typically the mother, frequently resorts to inducing illness in her child to garner attention for herself. The individual exhibits symptoms consistent with Munchausen syndrome, a condition characterized by self-induced Disease for the purpose of garnering attention. The individual possesses a MacBook Pro (MBP) and intentionally causes harm to their child to demonstrate their nurturing and compassionate maternal qualities. The Brothers Grimm, as exemplified by the above statement, serves as a prime illustration of the intended point. Similar to the actions that an evil fairy monarch might undertake, "I am taken aback by your need for familiarity with the subject matter" (Chapter 15, p.300).

Adora's Id overruled her when she started caring for Marian and abandoned Camille, as evidenced by the quotation above. It is challenging to comprehend Adora's wish in this case. She knew we would be fine if Marian were not ill, but she still wanted Marian to be a good patient. MBP (Munchausen by Proxy) struck Adora. People with this type of disorder often make an effort to appear distressed to attract attention. In this book, Adora injures her kids. in an effort to attract others' attention. She aspires to behave as a model mother by taking good care of her kids. This is akin to a syndrome in terms of medical science, and Marian's nurse was very perplexed by this situation. Id and ego did not

flow in the same direction. Adora was too passionate and got pleasure in caring for Marian. She did not try to prevent her desire to do it (Polledri, 1996, p.551-562).

Adora, the town's ideal woman, is afflicted with Munchausen Syndrome by Proxy, which is an intriguing observation. Adora is, as her name suggests, "the schmoozer in the family" (Flynn, 2007, p.70). Residents of the town regard her as a sympathetic grieving mother who is continually willing to place herself in danger despite her grief over the loss of a child. Camille bitterly declares that Adora cannot tolerate "the cruelty of human beings" (Flynn, 2007, p. 88). Adora is unable to take "the cruelty of human beings," according to Flynn. She is admired for her feminine elegance and her tendency to feel compassion for the bereaved. Social reinforcement of female empathy is at the heart of Munchausen Syndrome by Proxy. According to Scheper-Huches (2002, p.155), this disorder is a "social-psychiatric illness of mothers" who use their children to obtain attention as heroic mothers. Like most patients with Munchausen Syndrome by Proxy, Adora's mannerisms demonstrate her need for public awareness. When Camille was a child, Adora would take her outside, where "she'd parade me into town, smiling or teasing me, tickling me as she spoke with people on the sidewalks" (Flynn, 2007, p.123).

Upon their arrival at home, Camille experienced a sense of bewilderment and guilt, prompting her to retreat to her quarters to discern any indications of her transgressions that may have caused displeasure in the other individual (Flynn, 2007, p. 123). Adora's active concern regarding the illness of her second daughter, Marian, who tragically succumbed at the tender age of ten, seems to have played a role in establishing her image as an exemplary maternal figure. The manifestations of Munchausen Syndrome by Proxy are evident in Adora's manner of caring for her daughters. The individual's behaviour demonstrates a compulsive inclination to foster illness and dependence in her children. The nurse responsible for Marian's hospitalization care subsequently validates the hypothesis, identifying it as Munchausen by Proxy (MBP). This condition involves deliberately inducing illness in one's child to demonstrate excessive maternal devotion and care. According to Flynn (2007), the primary caregiver, typically the mother, frequently induces illness in her child to seek attention for herself (p. 293). According to Flynn (2007), the nurse's report indicates that Marian displays indications of illness after solitary interactions with her mother.

Conversely, Adora can only direct her attention towards her daughter during periods of illness. According to the nurse's report (Flynn, 2007, p. 292), evidence suggests that she exhibits a penchant for self-punishment even during periods of positive affect. Her ability to establish a connection with her children is primarily limited to instances involving their illnesses.

Adora must keep her children dependent on her to maintain her reputation as a caring mother. The medical professional caring for Marian describes Adora as "an angel" and believes she is the ideal mother for every child (Flynn, 2007, p. 310). As it turns out, however, the mother who exploits her children to obtain the social accolade of "a kind, doting mommy" (Flynn, 2007, p. 293) hides behind the guise of a caring caregiver. Intriguingly, the nurse's observation and diagnosis are depicted as the result of "some childless, jealous nurse's pettiness" (Flynn, 2007, p. 294) because, as Motz has stated, the notion that a mother would intentionally make her children ill is impossible and a prime example of "thinking the unthinkable" (2009b, p. 206-207). In Adora's interactions with her daughters, one can observe what Weldon calls "perverse mothering." Her drugging of her daughters Marian and, later, Amma to death demonstrates her perversion. She is emotionally unresponsive to Camille, her eldest daughter, due to Camille's persistent refusal to take her medication. According to Camille, Adora despised little girls who resisted her peculiar mothering style (Flynn, 2007, p. 284). Police discover a variety of illegal drugs in Adora's room, including "eight vials of anti-malarial pills... that had been discontinued due to their tendency to induce fever and blurred vision," "three dozen anti-seizure tablets, the misuse of which can cause dizziness and nausea," "three bottles of ipecac syrup, used to

induce vomiting," etc. As the story's conclusion makes clear, Adora, who previously used medications to make Marian unwell and dependent on her care, continues to do so with her third daughter, Amma.

I am a cutter, you see—also a snipper, a slicer, a carver, a jabber. I am a very special case. I have a purpose. My skin, you see, screams. It's covered with words—cook, cupcake, kitty, curls as if a knife-wielding first-grader learned to write on my flesh. I sometimes, but only sometimes, laugh. (*Sharp Objects*, p.55)

Adora's thirteen-year-old daughter is Amma Crellin. Camille's half-sister, albeit Camille, is unfamiliar with her and initially fails to recognize her. Amma leads a double life, masquerading as Adora's little doll at home while out with her pals. At home, she dresses like a young child and frequently plays with a large, complex dollhouse (a scaled-down replica of the Crellin Mansion). While Camille dislikes or even despises Adora, Amma loves her mother. She rebels against Adora by attending sex and drug-fueled parties, but she also longs to be like and close to her so much so that she will take the blue medicine Adora used to give her, which makes her sick because her mother is most affectionate when nursing her: "I wear this for Adora. when I'm home, I'm her little doll!" (*Sharp Objects*, p.67).

One can observe instances of what Welldon refers to as "perverse mothering" in Adora's interactions with her daughters. Her abuse of her daughters, Marian and later Amma, by drugging them to death reveals her perversion. She is emotionally non-responsive to Camille, her eldest daughter, primarily because Camille has consistently resisted taking her medication. Camille said, "Adora hated little girls who didn't capitulate to her peculiar strain of mothering" (Flynn, 2007, p. 284).

Sharp Objects by Gillian Flynn depicts female perversions such as infant murder, mother mutilation, and self-harm. Murphy equates Camille's investigation into the Wind Gap child murders to "a wounded psyche's attempts to process unresolved trauma" (2018b, p. 185) in a review of the HBO adaptation of the book. "As is evident, I have trimmed. Camille explains to the reader that she is "also a snipper, a slicer, a carver, and a jabber" (Flynn, 2007, p. 76). Self-cutting is considered an aberration in which the individual expresses anxiety by assaulting the body. Motz asserts that physical self-harm, such as self-cutting, is commonly perceived as the "female expression of anger" (2008, p. 139). Women who feel victimized typically express their anger through self-hatred and self-punishment, whereas men who feel victimized frequently express anger through a desire to harm others. "They turn anger inwards" (Motz, 2008, p. 139) when anger or memories of abuse threaten to overwhelm them and undermine their conciliatory stance toward aggressors.

According to Rameshwari (2006), who writes on pages (46-47), "rejection of a loved one, others' refusal to validate feelings, or lies and insults by trusted others" can all trigger the act of self-harm in some people. The individual's low self-esteem and emotional vulnerability exacerbate the feeling of emotional abandonment. After the passing of her sister, Camille develops the obsessive behaviour of writing words on her skin. Her mother's abandonment and her sister's mysterious death have traumatized her. It is possible to interpret her self-harm as a response to her sister's prolonged suffering, frequent hospitalizations, and eventual passing. The pain she causes herself also diverges from the abandonment she feels in her mother's presence.

As previously stated, Adora's approach to parenting demonstrates a pathological inclination to establish a connection with her children by means of their illness, providing them with a range of creams and vitamins. According to Camille, Adora possesses a strong desire or appetite for children. According to Flynn (2007), the author describes the action as the female protagonist swiftly descending upon her targets. According to Jackie, as cited by Flynn (2007), she characterizes Adora as someone who consumes others and warns that resisting her influence would result in even more adverse consequences (p. 261). The primary source of hostility towards Camille stems from her refusal to comply with the toxic caregiving provided by the individual. In her early childhood, the protagonist dismisses her mother's assortment of oils and potions, perceiving it as the final instance in

which she receives undivided maternal attention (Flynn, 2007, p. 74). Subsequently, she directs her complete focus towards Marian. Adora documented in her diary her decision to discontinue her care for Camille and instead focus her attention on Marian. According to Flynn (2007, p. 309), Camille's tendency to become angry and vindictive when she is ill has consistently hindered her ability to be a cooperative patient. How Adora interacts with Camille serves as an indication of her emotional sentiments towards her mother, Joya. According to Flynn (2007, p. 309), the protagonist attributes Camille's rebellious behaviour to her mother's emotional inflexibility and what she labels "Joya's animosity." The mother subjects her daughter to emotional and verbal abuse to alleviate her anxieties. Camille is a persistent symbol of her mother's lack of care and attention.

Adora allows Camille to enter her room after she ultimately submits to her mother's toxic care and shares with her her own traumatic experiences with her mother: "When a child knows that young that her mother doesn't care for her, bad things happen" (Flynn, 2007, p. Chodorow's assertion that "women's mothering is reproduced across generations" (1978, p. 3) provides the most straightforward explanation for the circumstances of Adora and Camille's childhoods. According to Welldon's theory, women who have been abused by an "aggressive mother" often identify with her poor conduct and may use their children (1992, p. 69).

The themes in *Sharp Objects* can be related to specific categories. Since she is inspired by and stands for male-dominated sexism and 51feminist efforts toward freedom, Camille Preaker exhibits distinctive feminist features. Camille associates overcoming trauma with a masochistic view of violence, which is funny because aggression is typically seen as a feminine trait. As a woman, Camille would like to live an everyday life despite her PTSD without conforming to societal expectations. It's called social therapy since she's trying to fit in with regular people. Because of her position as a powerful woman, she fights for her independence. Again, violence is a need for Flynn, not a symbol of masculinity in the patriarchal sense. Female amorality and violence are not exclusively masculine traits, as Tom Foreman argues in his article Themes Related to Gender and Gender-Based Violence (2015). They are people, and it is essential to treat them as such (Foreman, 2015, p. 157).

The matriarch of Wind Gap's richest family is Adora Crellin. The darker aspects of Adora's past and present are concealed by the persona she has carefully constructed as a Southern belle. Adora, whom an abusive mother raised, became pregnant when she was just a teenager, chose to keep Camille, and later married Alan Crellin despite the social stigmas of the time. Adora has a degree of scandal immunity due to her position as the proprietor of the enormous hog farm that provides the majority of the town's income. At the beginning of the book, Adora is a nervous, traumatized woman who is desperate for control; her habit of pulling out her eyelashes reveals a masochistic and destructive nature. She considers Camille's return to Wind Gap shocking and not particularly joyful, and she scorns Camille's reporting on the killings of Ann and Natalie as gory and cannibalistic. Because of the grief and trauma they both experience as a result of the passing of Marian, Adora's second daughter, who passed away when Camille was still a child, they have a contentious and hostile relationship (Qodriyah, Rohmah, Sugiyani, 2017, p.78-85).

As the animosity between Adora and Camille intensifies, with Adora threatening to hurt Camille physically while also yearning to treat her wounds and provide her with medications, Camille realizes that her mother has been sickening Marian and is also doing the same to her half-sister Amma. Camille believes Adora was also responsible for Ann and Natalie's deaths because she was privately tutoring both girls. When Adora is found guilty of all three murders, Camille feels vindicated. However, she is later horrified when she learns that Amma, not Adora, was responsible for Ann and Natalie's deaths (Qodriyah, Rohmah, Sugiyani, 2017, p.78-85). In the novel '*Sharp Objects*', she faces psychological conflict by killing her second daughter Marian. In this case, Adora didn't use her superego, but she uses her id to get her wish.

I've decided today to stop caring for Camille and focus on Marian. Camille has never become a good patient—being sick only makes her angry and spiteful. She doesn't like me to touch her. I've never heard of such a thing. She has Joya's spite. I hate her. Marian is such a doll when she's ill. She dotes on me terribly and wants me with her all the time. I love wiping away her tears.

"Munchausen by Proxy. The caregiver, usually the mother, almost always makes her child ill to get attention for herself. You got Munchausen, you make yourself sick to get attention. You got MBP, you make your child sick to show what a kind, doting mommy you are. Brothers Grimm. Like something a wicked fairy queen would do. I'm surprised you haven't heard of it." (chapter 15, p.300).

Adora's id overruled her when she started caring for Marian and abandoned Camille, as evidenced by the quotation above. It is challenging to comprehend Adora's wish in this case. She knew we would be fine if Marian were not ill, but she still wanted Marian to be a good patient. MBP (Munchausen by Proxy) struck Adora. People with this type of disorder often make an effort to appear distressed to attract attention. In this book, Adora injures her kids. in an effort to attract others' attention. She aspires to behave as a model mother by taking good care of her kids. This is akin to a syndrome in terms of medical science, and Marian's nurse was very perplexed by this situation. Id and ego did not flow in the same direction. Adora was to passionate and got pleasure in caring for Marian. She didn't try to prevent her desire to do it (Polledri, 1996, p.551-562).

The observation of Adora, who is regarded as the epitome of femininity in the town, exhibiting symptoms consistent with Munchausen Syndrome by Proxy, is a thought-provoking phenomenon. According to Flynn (2007), Adora is referred to as "the schmoozer in the family," which is consistent with the implications of her name (p. 70). The townspeople perceive her as a compassionate mother who is grieving the loss of her child and consistently demonstrates a willingness to expose herself to danger. According to Flynn (2007), Camille expresses a bitter sentiment that Adora is incapable of enduring "the inhumanity exhibited by individuals" (p. 88). She is highly regarded for her refined feminine elegance and inclination to empathize with individuals experiencing sorrow. The fundamental aspect of Munchausen Syndrome by Proxy revolves around the societal reinforcement of feminine compassion. Scheper-Hughes (2002, p. 155) characterizes this condition as a "social-psychiatric malady affecting mothers," wherein they exploit their children to garner attention and establish themselves as exemplary maternal figures. Like those commonly observed in individuals diagnosed with Munchausen Syndrome by Proxy, Adora's manners display a performative nature that indicates her desire for public recognition and attention. During Camille's childhood, Adora would accompany her outdoors, leading her into town with a cheerful demeanour. Adora would converse with individuals on the sidewalks, expressing affection towards Camille by playfully teasing and tickling her (Flynn, 2007, p. 123).

Camille would feel bewildered and guilty as she went to her room after they returned home, "searching for clues to what I'd done to displease her" (Flynn, 2007, p. 123). Adora's anxious involvement with the illness of her second daughter Marian, who passed away at the age of only ten, appears to have contributed to her reputation as a model mother. The signs of Munchausen Syndrome by Proxy can be seen in Adora's treatment of her daughters. Her actions reveal a compulsive need to care for her kids, making them ill and reliant. The nurse looking after Marian while in the hospital later confirms this theory: "Munchausen by Proxy. "You got MBP, and you make your child sick to show what a kind, doting mother you are. The caregiver, usually the mother, almost always the mother, makes her child ill to get attention for herself" (Flynn, 2007, p. 293). Marian exhibits "signs of illness after spending time alone with the mother," the nurse notes in her report (Flynn, 2007, p. 291). In contrast, Adora can only pay attention to her daughter when she is ill. She even tends to "punish her" when she is feeling good, according to the nurse's report (Flynn, 2007, p. 292). She seems to be able to connect with her kids only through their illnesses.

To uphold her image as a compassionate maternal figure, Adora must ensure that her children remain dependent on her. According to Flynn (2007), the medical professional responsible for Marian's care characterizes Adora as "an angel" and holds the belief that she embodies the epitome of motherhood for all children (p. 310). However, subsequent revelations indicate that the mother who consumes her offspring to obtain the societal recognition of being a nurturing and affectionate parent (Flynn, 2007, p. 293) conceals her true nature beneath the guise of affectionate caregiving. The portrayal of the nurse's observation and diagnosis as being influenced by personal biases, as described by Flynn (2007), raises an intriguing point. Motz (2009b) argues that the notion of a mother intentionally causing harm to her children is not only implausible but also represents a case of contemplating an unthinkable act. Instances of what Welldon (2002) refers to as "perverse mothering" can be observed in the interactions between Adora and her daughters. Subjecting her daughters, Marian and Amma, to fatal drugging exposes her deviant tendencies. The lack of emotional responsiveness towards Camille, the eldest daughter, is primarily attributed to her consistent resistance to her prescribed medication. Per Flynn's (2007) account, Camille asserts that Adora harboured a strong aversion towards young girls who failed to conform to her distinctive approach to motherhood (p. 284). During the investigation, law enforcement authorities uncovered a range of illicit substances within Adora's living quarters. These substances included eight vials of anti-malarial medication that had been discontinued due to their propensity to elicit fever and impaired visual perception.

Additionally, three dozen tablets intended for treating seizures were found, which, when misused, can result in sensations of lightheadedness and nausea. Furthermore, three bottles of ipecac syrup, commonly employed to induce vomiting, were also discovered (Flynn, 2007, pp. 308-309). In the narrative, it is evident that Adora, who had previously employed drugs to induce illness in her daughter Marian, persists in utilizing them with her third daughter, Amma.

2.2 The Role of Mother in *Sharp Objects*

Monstrosity can be attributed to women due to its potential to disrupt the patriarchal ideological framework and established societal order (Prabasmoro, 2007). The concept of patriarchy posits that women have the potential to pose a challenge to the perpetuation of patriarchal ideology. This phenomenon becomes apparent when women occupy positions or roles that are higher in rank or encompass a broader scope than those held by men. To uphold patriarchal values within society, a mechanism of marginalization is employed whereby women perceived as posing a challenge are stigmatized as monstrous. The objective of this endeavour is to present an unfavourable portrayal of women. This image has the potential to contribute to the evaluation of women as repulsive entities.

The novel *Sharp Objects* does not explicitly portray Adora's characterization as an evil figure. Adora is characterized as possessing a refined and aristocratic feminine disposition. Hence, Adora's portrayal as an evil character remains inconspicuous, evading suspicion from her immediate surroundings as a perpetrator of the murder. As elucidated in the preceding paragraph about the concept of female horror, the character of Adora is constructed as an exemplar of the ideal maternal figure. Adora's exceptional qualities render her a woman who is consistently expected to exhibit exemplary maternal behaviour in all aspects.

Adora, portrayed as a maternal character, embodies a near-perfect mother figure within her given context. Adora's exemplary motherhood is evident in her profound affection for her child and her compassionate regard for others. Camille's daughter did not experience the same level of benevolence in Adora's approach to child-rearing. Adora appeared to be oblivious to Camille's presence. Camille's spirits were dampened by this, causing her to perceive Adora's benevolence solely about her cherished offspring—Camille endeavours to capture Adora's attention to reciprocate her affection. One of the responsibilities undertaken by the mother of Camille is the monitoring and maintenance of her health. Adora demonstrates a heightened level of attentiveness towards her children concerning their health. According to Flynn (2006), the author recalls a childhood experience

wherein they refused to take prescribed tablets and medications, resulting in losing someone. According to the statement, Camille possesses firsthand knowledge of Adora's consistent administration of drugs to her.

Nevertheless, Camille experienced a sense of unease. However, Adora maintains that Camille merely exhibits obstinate behaviour and resists Adora's desires. Adora's motivation to supply these medications stemmed from her attentiveness towards her children's well-being.

One of the nurses also regarded Adora's behaviour of excessively expressing her affection as a parent as unnatural. The nurse had been observing Adora's conduct throughout Marian's medical intervention. The nurse said that Adora displayed an unconventional form of affection towards Marian. The mother exhibits a lack of interest in Marian during times of good health and appears to engage in punitive behaviour towards her. The mother exclusively attends to the child's needs by providing physical comfort and attention solely during illness or distress. A group of nurses, who have opted not to disclose their identities due to political considerations, firmly believe that removing the child and her sister from their residence requires additional monitoring. According to Flynn (2006), the author's name is Beverly Van Lumm.

The portrayal of Adora as an idealized mother figure can be seen as a manifestation of horror. Adora's alteration in demeanour, which underlies her benevolence, has yielded an ambiguous evaluation suggesting that the role of a nurturing mother is a societal expectation placed upon all women. The act of administering drugs to Marian Adora, resulting in her gradual demise, depicts Adora as a malevolent maternal figure. Adora's conduct was likewise influenced by the societal expectations surrounding idealized motherhood, which exerted significant pressure upon her. The characterization attributed to Adora's role is perceived as a means of subverting traditional gender norms. Women who assume maternal parts are perceived as adhering to the principles and ideology of a patriarchal society. Women must think and fulfill maternal responsibilities proficiently and receive an appropriate education. Nevertheless, the depiction of horror in the Novel *Sharp Objects* is effectively concealed by Adora's seemingly virtuous demeanour, thereby effectively camouflaging the true nature of these characters.

3.1 Results and Discussions.

Reactions are evident throughout the events of the Novel. The research proposes psychological and social methods as a way to treat mothers affected with psychological disorders since their villainess does exist due to their personality disorder, so the diagnosis of this research is to find ways to make the image of wicked mothers accepted in society.

3.2 Conclusion

In the Adora family, patriarchal ideologies about motherhood are passed down from generation to generation. For the community, women must be pious and have perfect appearances. As a female author, Flynn demonstrates the persistence of patriarchy's motherhood ideology in her work *Sharp Objects*.

Adora's portrayal of motherhood makes it abundantly clear that women carry out this responsibility alone, free from the interference of men. According to the patriarchal ideology of motherhood, women are expected to be capable of fulfilling all kinds of role demands in the home, particularly those related to motherhood.

A women's monstrosity has been created due to the representation of women as having high demands to perform the role of mother perfectly. Mothers who do not adhere to the patriarchal ideology's strict guidelines for gender roles in motherhood will be judged as monstrously flawed

females. The character of the mother is associated with the female monstrosity in the book *Sharp Objects*.

Adora is portrayed as a model mother who was born and raised. Adora lives a life of privilege, and because of this, society looks to her as the ideal example of what a family should be. As a result, the Adora character must act as a perfect mother and is created as a monstrosity to maintain the patriarchal ideology.

The packaging of the character Adora portrayed as an angelic mother from her environmental assessment, makes the representation of the monstrous feminine in the book *Sharp Objects* different.

We can say, There are two significant portrayals of female characters in Gillian Flynn's work *Sharp Objects* the feral mother and the lost/deceased girl. These two portraits of Flynn's heroines highlight the connection between feminist crime and transgression on the one hand and the tragic pasts of broken characters and families on the other. The current study is similar to the above analysis but explores the psychologically aggressive behaviour of females concerning trauma.

The shock made the role of the mother a victim and a killer and discussed the presence of females in the number, importance and agency. Instead of following the patriarchal expectations that confirm that women's personalities must be virtuous, and the wicked soils whose complexity and brutal actions extend beyond the boundaries of the Gothic traditions they derive from.

The current study showed the effect of anxiety and trauma on the characters, which led to killing and harming other characters. Hence, analyzing these events and their psychological and social impact depends on the theory of post-traumatic stress disorder (PTSD).

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