

CHAPTER III

RESULT AND DISCUSSION

3.1 Intrinsic Analysis

With regard to the character and characterization, this thesis focuses on the main female character in the novel, Rosaleen. The writer would like to discuss Rosaleen's personality development through her personality and the setting.

3.1.1 Character and Characterization

In Anne Enright's *The Green Road*, several main characters play many roles. The writer will focus on one of the main female characters, Rosaleen Madigan, as the mother of the Madigan family, who has four children scattered in various places. Rosaleen is going through a phase of waves and changes in her life. Below is a discussion of Rosaleen's personality obtained from analyzes of the novel, both directly and indirectly.

2.1.2.2 Direct characterization of Rosaleen:

The direct characterization of Rosaleen analyze through the direct quotation described in the novel to show the personality trait of Rosaleen.

3.1.1.1.1 Dominant and Expectant Nature

Rosaleen is portrayed as a woman who expects much from others while contributing little herself. Rosaleen's power lies in her expectations; she does not need to act because her belief that her children should revolve around her is enough to shape their guilt and behavior. "Rosaleen, always demanding, has become monstrously manipulative and self-pitying in old age, 'a woman who did nothing

and expected everything. She sat in this house, year after year, and she expected.” (Enright, 2015: 192)

The portrayal of Rosaleen as “always demanding” and “a woman who did nothing and expected everything” reveals her deep-rooted sense of control and entitlement within the family. Rather than staying actively involved in her children’s lives, she expects their attention and emotional effort while offering little in return. Her approach is less about direct authority and more about emotional manipulation using self-pity as a tool to keep herself at the center of their world.

3.1.1.1.2 Fear of Losing Control and Mental Stability

Her anxiety about losing her composure in public reflects her internal struggle: “ Rosaleen was terrified of losing her mind, of saying things or snapping in public, if she hit at a stranger, if she said something rude or obscene, that would be unbearable. ” (Enright, 2015: 203)

Anne Enright portrays Rosaleen’s growing anxiety as a sign of her slipping control over herself and her surroundings. As she ages, Rosaleen becomes increasingly aware of her fading influence within the family, and this awareness feeds her fear of losing composure in public. Her worry about "snapping in public" or misbehaving points not just to mental instability, but to a deep fear of humiliation. It is a revealing shift from a woman who once held power in her household to someone who feels exposed and uncertain, quietly battling to hold on to her identity.

3.1.1.1.3 Resentment Towards Being Upstaged

Rosaleen's discomfort with being overshadowed is evident: "This is far too good for me." Enright writes, wickedly, that Rosaleen "hated being upstaged by her clothes."(Enright, 2015:179)

The quote "This is far too good for me" shows how Rosaleen expresses discomfort not just with material things but with anything that threatens to outshine her. It seems modest on the surface, but it subtly reveals her need to remain central, emotionally and visually. Enright then sharpens the insight by adding, almost mockingly, that Rosaleen "hated being upstaged by her clothes." This line is both ironic and telling Rosaleen's unease is not with vanity, but with losing control of attention. Her discomfort is not vanity-based but stems from a fear of being ignored. Rosaleen's response indicates how tightly she holds on to her position as the emotional centre of the family. Her reaction to being "upstaged" shows how even small shifts in focus away from her unsettle her fragile sense of authority and identity.

2.1.2.3 Indirect Characterization of Rosaleen Madigan:

Indirect characterization is revealed through a character's actions, thoughts, speech, and interactions. Several instances in the novel illustrate Rosaleen's character indirectly:

3.1.1.2.1 Feelings of Abandonment and Isolation

Rosaleen's feelings of abandonment and isolation emerge as a central aspect of her characterization, particularly in the way she perceives her emotional and

physical distance from her children. Her inner thoughts reflect a sense of abandonment and marginalization within her own family, illustrating the psychological impact of maternal alienation. Rosaleen's sense of being left behind by her children is conveyed through her thoughts: "These people, who spent their entire time leaving her. Not ringing, not writing. They told her nothing, spent their lives getting out of there. Get out and keep going! that was the cry." (Enright, 2015: 209). In this passage, Rosaleen expresses a deep sense of abandonment as she reflects on her children's emotional and physical absence, "not ringing, not writing," highlighting her feelings of being forgotten and left behind. The recurring theme of their continual desertion, along with her inherent imperative, "Get out and keep going," pointedly emphasizes her feeling of rejection and lack of warmth. The long-standing resentment serves to illustrate the degree of her isolation and emotional detachment from her family, thus augmenting the broader context of her psychological withdrawal.

3.1.1.2.2 Manipulative and Self-Pitying Behaviour

Rosaleen's characterization is marked by a performative sense of self-pity, which she strategically uses to gain sympathy and influence her children's behaviour. Thus, her subtle yet persistent control over the family dynamic. Her manipulative tendencies are highlighted through the conversation between Rosaleen and her children, Dan in the novel:

Rosaleen: 'I don't know why everyone is getting at me, the ungrateful children I reared.' (Tears coated her eyeballs; she blinked them back.)

Dan : 'Oh, darling,' (in a voice that was almost bored). 'Rise above.'

Rosaleen: 'I gave you everything.' 'And there is no end to it, I can see no

end to it all.’ (Rosaleen was on her dignity, face averted.)
 ‘Whatever I did, whatever it was, it was not enough.’(the tears
 spilt over now). (Enright, 2015: 186)

The conversation shows that Rosaleen gave her children everything, and of course, they have disappointed her. Rosaleen casts herself as a selfless mother, burdened by ungrateful children. She sees her sacrifices as unquestionable, and in return, she expects loyalty and appreciation. When that is not given, she does not hold back from expressing her disappointment. This is not just sadness; it is a quiet strategy. By reminding her children of all she has done and how they have let her down, Rosaleen uses guilt to maintain emotional control. It is subtle, yet deeply effective, her way of staying at the centre of their lives without ever having to ask directly.

3.1.1.2.3 Emotional Outburst Reflecting Inner Turmoil

Her sudden outburst during a family gathering signifies her emotional strain. Rosaleen Madigan’s internal transformation is evident through her emotional development. Initially dominant and controlling, Rosaleen gradually adopts a more reflective stance, recognizing her limits and finding peace in accepting her altered position within the family:

“She spread her arms wide and flung her face up, she shouted ‘Hah!’ and ‘Don’t mind me,’ never mind that old women were not given to shouting. Rosaleen did not know if she still could, or if your voice went slack like the rest of you, when you got old. ‘Oh, don’t mind me!’ she said. She roared it. She stuck her fists down straight by her sides.”(Enright, 2015:199)

This quotation illustrates her evolution from rigidity toward introspection and emotional acceptance."She spread her arms wide and flung her face up, she shouted ‘Hah!’ and ‘Don’t mind me”, shows an unusual surge of emotion from her, which may be a form of frustration, loneliness, or a feeling of being ignored. The words

“Don’t mind me!” sarcastically imply that she feels unnoticed or unimportant by those around her. “Never mind that old women were not given to shouting...” Rosaleen is aware that socially, older women are expected to be quiet, calm, and unemotional. There is a subtle social critique of the stereotype of older women. “...or if your voice went slack like the rest of you...” This sentence implies a sense of doubt in her physical and mental strength as she ages. It also shows a sense of loss of control and power as a result of age. The extreme physical actions of reaching out, shouting, and clenching her fists indicate inner conflict and despair. These are non-verbal manifestations of the emotional pain she feels due to her strained relationship with her children.

3.1.2 Setting

The setting is where the story takes place, the time of the story, and the atmosphere in the story. Setting can also explain the psychology of the character. In the study, the writer focuses on the setting of place, the setting of atmosphere, and the setting of psychology.

3.1.2.1 Setting of Place

The setting of the place that relates to the study is the Irish Countryside, the family house, and the green road.

3.1.2.1.1 The Irish Countryside (Ardeevin, County Clare)

The County Clare countryside is not only a backdrop but also a reflection of Rosaleen Madigan’s mental state, defined by solitude, clinging to traditions, and opposition to change. The stationary nature of the rural area stands in marked

contrast to the active lives of her children and works to underscore Rosaleen's feelings of desertion and efforts to maintain some sense of control. Enright vividly captures this setting:

“You could tell Rosaleen about disease, war and mudslides and she would look faintly puzzled, because there were, clearly, much more interesting things happening in the County Clare. Even though nothing happened – she saw to that too. Nothing was discussed. The news was boring or it was alarming, facts were always irrelevant, politics rude.” (Enright, 2015: 163)

The quote reflects the rural setting of County Clare, Ireland an environment that closely mirrors Rosaleen's personality. County Clare is portrayed as isolated, quiet, and stagnant, a place where “nothing happened she saw to that too.” This suggests that Rosaleen herself helps preserve this stillness, deliberately keeping the world around her closed off and unchanging. It reveals her rigid, controlling nature and her tendency to avoid conflict or disruption. She constructs a small, contained world in which anything beyond her immediate experience is dismissed “facts were always irrelevant, politics rude.” The complexities of the outside world, war, disasters, and politics don't fit into her worldview. Even when confronted with such realities, she responds with mild confusion, appearing “faintly puzzled.” This setting, then, isn't just a backdrop; it is a reflection of Rosaleen's inward-looking and emotionally guarded character.

3.1.2.1.3 The Family House

The Madigan family house is located in Ardeevin, a name derived from a gate in the County Clare countryside. At the beginning of the novel, it is mentioned that “The Madigans lived in a house that had a little river in the garden and its own

name on the gate: ARDEEVIN.’’ The Madigan family home, Ardeevin, symbolizes both stability and the heavy burden of familial expectations. Rosaleen’s identity is deeply connected to this house, making her eventual decision to sell it a significant turning point in her psychological and emotional development. The emotional resonance of the home is articulated through Dan's reflection: “The house held memory and meaning that his heart could not. The house was full of detail, interest, love” (Enright, 2015: 234). This line emphasizes the emotional importance of the Madigan House not only to Rosaleen but also to the entire Madigan family.

3.1.2.1.4 The Green Road

The Green Road, from which the novel takes its title, is simultaneously a literal path and a symbolic representation of Rosaleen’s journey toward self-awareness and introspection. Rosaleen’s solitary walk along this road during a personal crisis symbolizes her departure from a rigid and controlling personality towards a more reflective and open self. Enright reinforces the significance of this setting:

“The road was green with grass in the middle of it, the rocks poked up through the earth at odd intervals, and the land fell away in places to reveal the sea” (Enright, 2015: 290). “She walked the Green Road... the Atlantic surging up the distant cliffs in a tranced, silent plume of spray” (Enright, 2015: 15).

The recurring imagery underscores the road’s metaphorical importance as a place of contemplation, transformation, and personal growth for Rosaleen. A rural road in Ireland surrounded by wilderness, grass, and rocks, and leading to the Atlantic Ocean. This setting is not just a physical location, but also a symbol of Rosaleen's life, isolated, silent, and full of memories. The road is where she walks alone,

reflecting her inner journey and isolation from her family. The image of the quiet and untouched nature emphasizes Rosaleen's inner state of solitude and her deep connection to her homeland which is slowly being abandoned by her children.

3.1.2.2 Setting of Atmosphere

The setting of the atmosphere related to this study is the emotional atmosphere in the Madigan household and the tension between her children.

3.1.2.2.1 Emotional Atmosphere in the Madigan Household

The Madigan household is characterized by emotional volatility and unspoken tensions. Rosaleen's unpredictable behavior, including her tendency to withdraw emotionally, creates an environment of uncertainty and strain.

Enright draws the situation in the novel: "She was a woman who did nothing and expected everything." (Enright, 2015: 269). The quotation implies the passive-aggressive dynamics that pervade the household, contributing to Rosaleen's complex relationships with her children.

3.1.2.2.2 Tension Between Her Children

The divergent paths taken by Rosaleen's children, Dan's emigration, Emmet's humanitarian work, Constance's domestic life, and Hanna's struggles, highlight the fragmentation within the family. Their reunion brings underlying conflicts to the surface, forcing Rosaleen to confront the consequences of her past actions.

The quotation from the novel: "She gave her children everything, and of course they have disappointed her, and she is content to tell them so" (Enright,

2015: 270). The text from the novel above reflects Rosaleen's deep-seated disappointment and the emotional distance between her and her children.

3.1.2.3 Setting of Psychology

The setting of Rosaleen's psychology that the writer focuses on is emotional withdrawal and familial disconnection, feelings of abandonment and isolation, and anxiety and fear of losing control, and disconnection from her environment.

3.1.2.3.1 Emotional Withdrawal and Familial Disconnection

Rosaleen's tendency to emotionally withdraw manifests in her retreat to bed following distressing news, symbolizing her inability to confront familial changes directly. This behaviour creates a chasm between her and her children, fostering a sense of detachment within the family.

"She had been waiting, all her life, for something that never happened, and she could not bear the suspense any longer." (Enright, 2015: 191) This quotation captures Rosaleen's ongoing state of expectation coupled with recurring disappointment, emphasizing her emotional detachment from the realities faced by her family.

This withdrawal "She had taken to the bed. She had been there for two weeks, nearly. She had not dressed herself..." (Enright, 2015: 8) reflects her inability to cope with changes within her family dynamics, leading to a physical and emotional absence that affects her relationships with her children.

3.1.2.3.2 Feelings of Abandonment and Isolation

The geographical and emotional distances separating Rosaleen from her children intensify her experience of abandonment. As her children move to distant locations, Rosaleen increasingly confronts loneliness and feels neglected.

Enright vividly describes Rosaleen's thoughts: "These people, who spent their entire time leaving her. They spent their lives getting out of there" (Enright, 2015: 191). Through this passage, Enright highlights how Rosaleen interprets her children's departures as continuous acts of rejection, thus deepening her sense of isolation.

3.1.2.3.3 Anxiety and Fear of Losing Control

Rosaleen's anxieties become especially apparent through her fear of cognitive decline and loss of authority within the family. Her worries about aging and losing control become evident through her hesitance to communicate openly about her decision to sell the family home.

This internal feeling of Rosaleen is clearly illustrated: "She is terrified of losing her mind, of saying things or snapping in public, if she said something rude that would be unbearable" (Enright, 2015: 185). The quote reveals Rosaleen's internal struggle to preserve composure in the face of her fears about mental deterioration and loss of social dignity.

3.1.2.3.4 Disconnection from Her Environment

Rosaleen's alienation also manifests in her relationship with her physical surroundings. She increasingly finds her once-familiar home strange and unsettling, mirroring her internal sense of confusion and diminished belonging.

Enright portrays this in the novel, “Rosaleen was living in the wrong house, with the wrong colours on the walls, and no telling any more what the right colour might be, even though she had chosen them herself and liked them and lived with them for years” (Enright, 2015: 165). This description underscores Rosaleen's growing estrangement from her home, symbolizing a deeper existential anxiety about her place in the world.

Rosaleen's traits and depiction significantly impact her personal growth. Her assertive, anticipatory demeanour, ability to manipulate emotions, and sarcastic inflexion initially characterize her as domineering and emotionally reliant on her family. These characteristics, stemming from her fear of being left alone and desire for emotional stability, influence her interactions with her children and her environment. As the story progresses, her character transforms in reaction to changing environments and identities: transitioning from the matriarch in the family residence in County Clare to a more solitary, reflective woman facing her constraints. This change, characterized by increased self-awareness and emotional distancing, demonstrates how her portrayal (how others perceive her and her actions) contributes to her personality growth, slowly evolving from inflexibility and dominance to contemplation and eventual acceptance. Therefore, Rosaleen's character growth is intertwined with, and indeed influenced by, the way she is portrayed in the novel, making her a multi-faceted, changing individual whose inner and outer experiences significantly connect.

The setting of place, the setting of atmosphere, and the setting of psychology greatly influence her character growth. The physical setting, especially the County

Clare countryside in Ireland and the family residence, act as both a source of solace and a confinement for Rosaleen. The Green Road, both a tangible route and a metaphorical voyage, signifies her desire for security and power, despite her children drifting away. At the same time, the mood in the Madigan home is intense, characterized by quiet, stress, and unresolved issues among her children. This emotional setting strengthens Rosaleen's sense of isolation and intensifies her emotional reliance, leading to her controlling and clingy behavior.

Most importantly, the psychological setting of Rosaleen's inner realm is characterized by emotional detachment, anxiety, and a fear of losing control. Cut off and resistant to change, Rosaleen gradually distances herself from her surroundings and her family, but this detachment also turns into an opportunity for growth. As time passes, these interconnected environments drive her towards self-reflection. She starts to embrace her boundaries and her children's independence, transforming from a strict, emotionally unstable person into someone more contemplative and accepting. Consequently, the multi-dimensional environments in the novel not only envelop Rosaleen, but they significantly impact her emotional journey and personality development.

3.2 Extrinsic Analysis in Anne Enright's *The Green Road*

With regard to the changes in personality and the factors that influence personality development, this thesis focuses on the main female character in the novel, Rosaleen. This part of the analysis focuses on how Rosaleen's personality changes over time, not just from within but also in response to the world around her. As the story unfolds, she moves from being rigid and controlling to becoming

more introspective, flexible, and eventually more accepting of her circumstances and relationships. These changes are shaped by changes in her environment, her shifting role within the family, her deep internal motivations, and the way she comes to see herself. Her acknowledgement of her seclusion and restrictions in later life mirrors the personality development process outlined in Hurlock's theory, which emphasizes the influence of life experiences and social changes on personality formation.

This section presents the changes in Rosaleen's personality and the factors that influence Rosaleen's personality development.

3.2.1 The Changes in Rosaleen's Personality

The changes in Rosaleen's personality are from rigidity to self introspection, from being full of control to being more flexible and reflective, and from being emotional to being accepting.

3.2.1.1 From Rigidity to Self-Introspection

Rosaleen shows rigidity early in the narrative in the form of inflexibility and a need to control her children. Hurlock defines rigidity as a tendency within an individual to resist change for fear, emotional discomfort, or a strong need for order. Rigidity in the form Rosaleen exhibits stems from her desire to maintain control over her family by preserving their unity and obedience. The paragraph that demonstrates this phenomenon reads, "Rosaleen's silence had a way of filling up the house, like a flood. Everything they did was shaped around her moods." (Enright, 2015: 46)

Rosaleen is forced to confront her loneliness once her children have gone, and this brings about a period of introspection. Rosaleen begins to question her decisions, her role as a mother, and the influence of her dominance on the lives of her children.

The quotation from the novel, "She observed them, as if they were receding from her presence, though they remained near her, leading their own independent lives." (Enright, 2015: 275) "She had raised them to leave her, but never to be so far away." (Enright, 2015: 159). The sentence highlights Rosaleen's realization and sense of loss that her own rigidity had driven her children away from her, physically and emotionally. She starts to look within herself, acknowledging her shortcomings as a mother.

As her children return home for Christmas, Rosaleen has become a more introspective individual, embodying the concept of introspection, a term Hurlock uses to signal a positive personality change brought about by personal growth. Rather than trying to dominate her children's lives, she sits back and watches them from the sidelines, pondering the relationships that have lost their vitality over the years. Rosaleen's inner transformation is reflected in her emotional processing; she no longer asserts dominance, but instead has a more profound and peaceful understanding of her place.

3.2.1.2 From Being Full of Control to Being More Flexible and Reflective

As a controlling mother, Rosaleen's need to control her children is driven by a fear of separation and the need to remain involved in their lives. Her

interference in their behavior is a sign of deep emotional concern characteristic of maternal sentiments. The sentence, "She controlled everything, through her moods and silence, shaping the family's life without ever needing to say a word." (Enright, 2015: 46). This portrays her rigidity and denial of the possible consequences that come with losing control. As her children mature and move out of the house, Rosaleen must confront her isolation and diminishing relevance in their lives. It makes Rosaleen increasingly move away from autocratic control towards a reflective phase, realizing that her authoritarian nature has estranged her from her children.

By the time her children return home for Christmas, Rosaleen's personality has become more flexible. She no longer tries to control them but rather watches their independence and accepts their lives outside of her control. Hurlock calls this a healthy personality change, in which people learn to be more flexible and emotionally intelligent. In the end, Rosaleen's self-reflection opens her eyes to her children's independence and the emotional gap between them.

"She sat in silence, seeing them walk further away from her, but this time not even trying to cling. She understood now that they were their people, and she was merely a part of their story." (Enright, 2015: 275), It shows Rosaleen's acceptance of her children's independence demonstrates her growth and maturity. She has evolved from a state of attempting to control their lives to appreciating and respecting their choices and lifestyles. These changes indicate Rosaleen's emotional growth and her increasing flexibility in human relationships.

3.2.1.3 From Being Emotional to Being Accepting

Rosaleen's mindset significantly affects her personality. She tends to react with exaggerated emotions, using feelings as a means to control her children. Her theatrics, mood swings, and silence reveal her deep-seated insecurity and fear of losing dominance in her house. Instead of creating intimacy, her emotional responses dictate her relationship with her children, ultimately pushing them away. The following quote reveals this concept.

“The silence of Rosaleen transcended mere quietness; it was imbued with a profound history of disillusionment and pain, functioning as an instrument through which she achieved her objectives without the necessity of verbal communication.” (Enright, 2015:46)

Rosaleen has undergone significant emotional development as her children return home for Christmas vacation. She is less judgmental of their independence and no longer projects emotional expectations onto them. This growth is most pronounced in her increased capacity to observe her children without attempting to manipulate their actions. “She observed them, aware that they had matured and left her behind. It pained her, yet there was some peace of mind that came with knowing this.” (Enright, 2015: 275), the change in Rosaleen's attitude toward accepting her children's independence marks a significant change. Instead of reacting emotionally, she is aware that her role as a mother has evolved. While she still plays the role of their mother, Rosaleen understands that her interaction with them must change as they grow up. This acceptance illustrates how personality can be positively shaped by emotional adjustment and greater self-awareness.

3.2.2 The Factors that Influence Rosaleen's Personality Development

In the novel, the factors that influence Rosaleen's personality development are represented in four: changes in the environment, changes in role, strong motivation, and self-concept.

3.2.2.1 Changes in Environment

Rosaleen's surroundings are defined by the strict control a mother has over her children. Living in Ireland's secluded countryside, she forms a family in which her emotional presence is dominant. Her sense of power over her family stems from this rural, insular milieu, where her authority is uncontested. "The house was quiet, but her presence loomed over everything. It was her domain, and she controlled every inch of it." (Enright,2015:46)

The house, which represents Rosaleen's authority, depicts her desire to rule her surroundings and keep order in her family life. This control originates from her emotional desire for stability in an isolated environment. Rosaleen's surroundings altered dramatically once her children left home. A once-busy family becomes vacant, forcing him to face his loneliness and lack of control. Changes in her environment prompt Rosaleen's internal introspection, as she becomes aware of how her controlling personality has moulded her relationships. The silent home represents his loss of control and the necessity to adjust to his new, autonomous life.

"The silence in the house was deafening. She had never prepared herself for the emptiness they left behind." (Enright,2015: 159). The quotation proves that the

changes in the environment around Rosaleen, especially the house that became quiet after her children left, this factor becomes important in the development of Rosaleen's personality. The "deafening" silence implies the emotional emptiness and alienation experienced by Rosaleen. Because of that, Rosaleen's life becomes empty, triggering feelings of loss and loneliness. This change has a big impact on her personality. Her personality becomes more sensitive, and emotional, but also reflective. This process shows the process of Rosaleen's development towards the search for meaning and role in her life.

3.2.2.2 Changes in Role

Rosaleen's change in role as a widow after her husband died required her to become an independent woman, which influenced her character development. During this period, Rosaleen experienced an identity adjustment to her role as a mother. Not only that, he also faced loneliness, which became a significant transformation in this phase of his life. "When he died, it was like the sky had fallen in. For years, he didn't know what to do with himself."(Enright, 2015: 89). This line proves the sadness of losing your beloved husband forever. For several years, Rosaleen seemed unaware of her identity, her new role as a parent, and her dual roles as mother and father to her children, due to her husband's departure. However, over time, Rosaleen began to organize her own life.

"She knew that she was on her own now, and in that, there was a strange kind of freedom."(Enright, 2015: 177). This quotation shows the significant change in the role that Rosaleen experienced. Change from a wife who is dependent on her

marriage to a strong and more independent woman by learning to enjoy new freedoms as a widow.

3.2.2.3 Strong Motivation

Rosaleen is driven by a desire to be in control of her family relationships. This need for control is driven by a need for emotional safety and a fear of abandonment. Hurlock describes that strong motivations, which can be desires or fears, can have a powerful impact on an individual's personality. Rosaleen's actions are guided by her need to be intimate with her children, even if holding onto this intimacy requires emotional manipulation. In the novel, Enright writes, "Rosaleen had always felt the hub of the family. Everything revolved around her, and she could not understand why her children would want something different" (Enright, 2015: 53). The quotation says that Rosaleen's refusal to support her children's independence reflects her desire for control and harmony in the family. This deep desire influences her actions, making her emotionally needy and resistant to change. Her actions are driven by a desire to maintain the family structure as it was before.

3.2.2.4 Self-Concept

Rosaleen's self-concept is closely tied to her position as the emotional centre of her family. She considers herself not just a mother but also sees herself as essential to her children's lives. This conviction compels her to stay at the centre of their world, shaping her need for control and emotional requests. Enright expresses this sentiment by saying, "Rosaleen had always thought of herself as the heart of the family. Everything revolved around her, and she could not fathom why her children would want anything different." (Enright, 2015: 45).

This quotation shows how intimately her self-perception is connected to impacting her children's lives. For Rosaleen, feeling needed is not merely soothing; it is essential. Her sense of self leads her to cling tightly, even though it creates stress and emotional strain within the family.

3.3 The Relation Between Rosaleen's Characterization and Personality Development

The connection between Rosaleen's characterization and her personality development in *The Green Road* by Anne Enright is profoundly linked and crucial for understanding her evolution throughout the story. Rosaleen is first depicted as assertive, emotionally controlling, and highly reliant on her children's focus, qualities influenced by her fear of being left alone and her desire to remain central to their lives. Her ironic tone and controlling attitude emphasize a woman holding onto the past and resisting transformation. This depiction not only shapes how other characters view her but also reveals her emotional sensitivity and mental delicacy.

As the story progresses, Rosaleen's portrayal develops in tandem with her character. The decline of control over her family and the growing distance from her children compel her to confront emotional truths she can no longer ignore. These challenges force her to shift from rigidity to reflection, from control to a reluctant acceptance. Her journey is shaped by shifts in her surroundings, social roles, and her evolving self-image. What starts as a depiction of a domineering matriarch slowly transforms into a more reflective, perhaps remorseful woman, indicating that characterization is fluid; it evolves with her inner growth.

Ultimately, Enright employs Rosaleen's characterization not just to outline her relationships but also to map her psychological and emotional growth, demonstrating how identity is shaped by both others' perceptions and one's self-view.