Chapter-5

Awareness in Celebrating the Humanity

The analysis here deals with the journey of Lessing’s heroines, Mary, Anna and Martha from the world of illusion to the world of reality portrayed in the three novels mentioned in the previous part respectively. It delivers the fact that towards the end of her protagonists’ life, they have a possibility to realize the fact that tranquility can be attained from within and not from the social order out of their own experiences. Hence the study illustrates the truth that Lessing’s heroines like herself are converted from selfish individuals to broad minded personalities after getting practice in various aspects. It also depicts the fact that they meet the disaster at the end of their life because of dreadful circumstances which they created on their own.

To start with, it is noteworthy to point out that, her first novel The Grass is Singing, opens with a news paragraph that announces the murder of Lessing’s protagonist Mary by her black servant, Moses. With a powerful indictment of race relations in the apartheid days in Southern Africa, the novel initiated with the report of this white woman’s murder in the Ngesi bush. There was, however, conspiratorial silence among the whites in that farming district about discussing the murder of Mary Turner because the Turners were disliked and hated by all the white settlers in the district. They did not socialize with others and kept themselves remote as they were the “poor whites” struggling for years on their land. The newspaper report of a white woman having been murdered on her farm by her native houseboy was considered as a plain newspaper report and was soon forgotten by the white farming community because of their apathy to the Turners. The murderer, a native young man, Moses, surrendered himself to the police and
it was the end of the on-and-shut case because the white people had the thought that the native used to steal, murder or rape. Hence the study starts with the description of Mary’s death by her black servant even though she had the awareness of celebrating him out of her sexual longings unknowingly.

The most unusual aspect of the novel is not only the murder of Mary, but also the neighbors’ attitude to it. The Turners’ impoverished life-style and Mary’s death had severely threatened the white solidarity, a quality carefully cherished in the colonial society of Africa. The Turners were disliked from the beginning by their farming neighbors because they were so reclusive. For instance, the frontier traditions of hospitality were ignored, and Mary did not respond to Mrs. Slatter, her nearest white neighbor in a friendly manner. Moreover the Turners lived in extremely primitive conditions, which was a source of irritation to the scattered white community in South Africa.

The study also discusses on the view that the unusual love relationship between Mary a white woman and Moses her black servant raised a lot of questioning, particularly when Moses out of jealousy murdered her master. Lessing presents this relationship as having significant in social and political implication because racial segregation did not permit the closeness of white and black let alone a love relationship. The relationship was unusual because their only normal relationship was that of master/servant and anything out of that was an abnormal. This was why Moses was not allowed to stay near Mary’s dead body in the car. Lessing describes this as, “And then there was another problem: they could not put Moses the murderer into the same car with her; one could not put a black man close to a white woman, even though she was dead, and murdered by him.”
(GS, 24). Thus the white community thought that Mary’s image still had to be protected right to the grave. It was in this relationship that Lessing’s authorial ideology was emphasized.

However, the opposite attitudes towards the murder between the whole white community was represented by Charlie Slatter, a successful farmer, and Tony Marston, a newcomer from England. They both gave the reader some clues about the murder as well as on another theme of the novel, like Mary’s mechanisms of sexual suppression and the return of her desires. It was through Tony Marston that the reader came to know about the characters of Dick and Mary and the causes leading to Mary’s tragedy. Tony was a young man from England who had been preparing to assume management of the Turner’s farm hired by Charlie Slatter and was still very much an outsider in his adopted country. Thus Lessing used him to express an alternative view of the colonial myth. He was not a liberal in the sense that he was committed to an ideology different from that of the white colonialists; rather, he was still uncommitted to the assumptions and mores of settler life. Tony was aware that the motives for the murder were complicated by Mary’s emotional involvement with her black servant. He also came to know that the white civilization as represented by Charlie Slatter and the sergeant would never admit that a white person, and most particularly, a white woman, could have a human relationship, whether for good or for evil, with a black person.

For Mary’s death, Tony posed questions which the white community insistently ignored. He also assumed that it was necessary to understand the background, the circumstances and the character of Mary to know the truth behind the murder. He had taken effort to give more reasons for the murder. He explained that Moses had killed Mary
because he was victimized by her and he was also brushed aside by both Slatter and Denham who told him that it was in the nature of the natives to steal. Along with this mode of Tony’s questions, Lessing begins a chronological account of Mary’s life from her childhood to her death, focusing on her sexual aversion and the disintegration resulting from her sexual repression. Thus, the colonial background of the novel through which Lessing exposes injustices and exploitations of the white settlers perpetrated against the native and the land converges with the vivid depiction of Mary’s psychological repression.

Considering from Lessing’s specific descriptions of Mary’s psychological conditions in the novel, the reader might easily regard it as the history of Mary’s sexual repression. Born in a poor and unhappy family where her mother always criticized her drunken father, she developed her distaste for men and sex. Without noticing her unconscious horror of sex, she had lived a content single life until 30. However, leading an asexual life could not reach the common expectation of the society; Mary’s original image of herself was destined to be broken. Thus, the study aims not only to apply the psychoanalytic theory to probe the causes and the effects of Mary’s sexual repression, but also to analyze how and with what form the sexual repression returns. Judith Gardiner in the article, “On Female Identity and Writing by Women” utters that

Women in the twentieth-century literature are sexually active, and they do not feel guilty because of it. At best offers them temporary warmth and sensual exhilaration, but it can also confuse the protagonist and alienate her from herself (189-190).

First, Mary’s attraction and irritation of Moses illustrated the return of her repressed desires. Moses’ appearance marked a turning point in her struggle in denial of
sexuality. The study in the previous chapters mentioned that Mary raged at Moses and whipped him when he defied her at the farm. Later she felt both fear and satisfaction in his deeds. In other words, when Mary was more rigid and aggressive against the native, the more her sexual longings returned. Therefore, when Moses was hired as her houseboy, she could not treat him as she had done to the other boys. On the contrary, she was attracted towards Moses who represented the masculine power that could allow him to dominate her physically. Lessing describes that Mary likes to,

sit quite still, watching him work. The powerful, broad-built body fascinated her. She had given him white shorts and shirts to wear in the house that had been used by her former servants. They were too small for him; as he swept or scrubbed or bent to the stove, his muscles bulged and filled out the thin material of the sleeves until it seemed they would split. He appeared even taller and broader than he was because of the littleness of the house. (GS, 142)

Thus gradually, Moses became invested with the power of his unconscious force which Mary attempted to repress. Lessing also noted that, “She was arrested by the sight of the native under the trees a few yards off. He was rubbing his thick neck with soap, and the lather was strikingly white against the black skin” (GS, 143). Suddenly, she felt as if she had put her hand on a snake. Mentioning the native as a snake, Mary was indirectly forced to confront her truly inner self that was her racial conflict against the native but also she felt her inability to stand with it which made her more charmed by Moses. She not only lost her self-control at the sight of his half-naked body but also retrospect to “that thick black neck with the lather frothing whitely on it, the powerful back stooping over the
bucket, feeling it like a goad to her” (GS, 144). Thus the reader might assume that she was actually fascinated by the masculinity and sex appeal of Moses, and her attraction to the native could be taken as the rising consciousness of her sexual longings.

However, it is also discussed that Mary could not truly face her own sexual urges with the influence of her childhood experiences. In this case, she denied admitting her sexual interest in the native and intended to repress her feelings. But it was hard to hide the sexual desires any longer. The return of the repressed desire took forms of her irrational reactions towards the native, such as unreasonable anger, slipping words and exhausting nightmares keep appearing in her life. For example, stirred by the sight of native, Mary translated her disgrace at having been attracted by Moses into resentment and tried to punish him. Lessing says that,

She [Mary] was furious that perhaps he believed she was there on purpose; this thought, of course, was not conscious; it would be too much presumption, such unspeakable cheek for him to imagine such a thing, that she would not allow it to enter her mind; but the attitude of his still body as he watched her across the bushes between them, the expression on his face, filled her with anger. She felt the impulse that had once made her bring down the lash across his face. (GS, 143)

Hence the returning desire advanced into her mind, driving her efforts to ignore Moses’ sexual attraction to her into frenzy of emotion. She started to lose her composure with him and unexpected words suddenly come out of her mouth. “Scrub this floor.” (GS, 144). As a result, she was shocked when she heard her own voice, for she had not known what she was going to speak. The more Mary made efforts to repress the sexual implication of the
encounter, the less she was able to control her own actions. The return of the repressed sexual longings made her totally lost her balance. Afterwards, she could not help feeling nervous and agitated at Moses’ presence. Lessing points out that, “Every movement he made irritated her. She sat tensed, wound up, her hands clenched. When he went out, she relaxed a little, as if a pressure had been taken off her” (GS, 145). Mary also was unable to think about anything but the knowledge of that man alone in the house with her.

It is worth mentioning that Mary’s denial of sexuality by means of projecting her sexual longings onto the native indeed assisted the return of her repressed instincts. By means of Mary’s projection and obsession with him, Moses was invested with increasing strength to assert himself. He was encouraged to command Mary fatherly and complained of her ill treatment. His assertion of himself not only offered her for the first time an opportunity to act out a female role that was to weep helplessly in front of him and depend on him completely but also made her incapable of repressing her sexual longings which was dominated by a strong male. Drawn by a dark attraction into a complete resignation of her will, she felt helpless in his power. Besides, she was forced into contact with him and never ceased to be aware of him. By losing her dominance, a new relationship developed between them and at the same time she sensed that there was something dangerous in the relation between them which was something she could not define. In other words, this new relation marked the time of her repressed drives to return and thus Moses successfully forced her to face her sexuality.

In addition to this, Mary’s hysteria also stood for the return of the repressed materials. According to Sigmund Freud, all the sexual experiences taking place after puberty may precipitate the outbreak of hysteria since they arouse. He describes in his An
Outline of Psycho-analysis translated by James Strachey as, “the memory-trace of these traumas in childhood” (166). With his statement in mind, the present chapter could also suggest Mary’s encounter with Moses and her attraction to him which made her to remember what she avoided recalling. The psychic struggle between her longings for sexuality and her effort to repress these sexual desires finally led to her madness. In other words, the return of the repressed won over her rational intention to take control of them. For this reason, Mary drifted towards insanity. She became sometimes in a trance and sometimes hysterical, since there was no relation between her manner and what she was saying. Lessing describes this as,

She [Mary] would suddenly break into one of Dick’s slow, patient explanations about a plow or a sick ox, with an irrelevant remark about the food…or about the heat at the time of the year. I do like it when the rains come… Failing to stop the return of her sexual longings, she gives up resisting them and acts as complete nervous breakdown.

(www.bookrags.com/The Grass is Singing)

In the existing work, the strengthened human bonds between Mary and Moses which ends in Mary’s death are vividly portrayed. To take into account it describes that Mary felt as if she was battling between two contending forces in her life that was her husband Dick who was hardly there for her and the native Moses who was always present in the house. Moses was calm and indifferent against her as if she did not exist, and Dick who was constantly complaining about her bad management and for constantly nagging Moses. According to him good and efficient houseboys were difficult to find and he did not want to let go of Moses, who had served notice and wanted to leave at the end of the
week. Seeing her husband’s displeasure, Mary pleaded with Moses; and she appealed to him to rethink his decision and he decided to stay back. She said at last, wild and panic: “You mustn’t go!” And she wept on, repeating over and over “again, ‘You must stay! You must stay!’ (GS, 151). And all the time she was filled with shame and mortification because he was seeing her cry. Thus she was intrigued by her attitude to the native but was somewhat relieved when Moses did not leave. This gave way to an easy familiarity between the houseboy and the mistress, which Mary felt uneasy. Moses closeness to her in the house, gave Mary nightmares. He looked after her, made her to eat and drink, and gently pushed her on to the bed when she looked worn out and tense. She felt helpless. On the other hand, Moses made it plain to her that he had chosen to stay back only because “Madame” had asked him to, and also added that “I stay to help Madame. If Madame cross, I go.” (GS, 153)

This is the establishment of a “personal” relationship between the two. He started taking more care about her especially on her health. For example, Moses brought her eggs, jams and toast along with flowers when Mary asked only for tea, insisting that she must eat as she had no breakfast that morning. He also forced her quietly that, “Madame ate no breakfast, she must eat” (GS, 154). This revealed the fact that he had an interest in waiting for a word of approval and pleasure from her in what ever he did, and Mary, despite her loathing and fear for the natives, was irresistibly drawn to this muscular, powerfully built boy. It is noteworthy to know that Moses had been brought up by Christian missionaries and he was inquisitive by nature. Unlike the other natives, he called Mary “Madame” and not “Missus”. He spoke in English and kept asking her questions. Dick also thought that Moses knew too much and so he asked Mary whether
Moses had not been rude with her. Mary denied it, but she was annoyed when he called her “Madame”.

When Dick fell ill again, Moses offered to take care of him while Mary had a restful night. But this terrified her and she had horrible, frightening dreams about the powerful and obscene native making love to her. He was worried more about her than about the ailing Dick, and she hallucinated that he was waiting for her in the shadows after her husband’s death. She actually had a vivid dream about it and she struggled in her mind to separate the dream from the reality. Mary was obsessed with Moses and she could not muster courage to do so. She was fast healing towards a nervous breakdown, and she knew it, that it was only a matter of time before she completely disintegrated.

Moreover, Mary became totally obsessed with Moses towards the end. For instance, in a visit to Turners, Charlie noticed that she was flirtatious and coquettish with Moses as well as she was comfortable with him. And Tony also witnessed Moses dressing her. He watched:

she [Mary] stood up and held out her arms while the native slipped her dress over them from behind. … Moses was buttoning up the dress; she was looking in the mirror… when he had finished the buttoning, he stood back, and watched the woman brushing her hair. ‘Thank you, Moses, she said in a high commanding voice… ‘You had better go now. It is time for the boss to come. (GS, 185)

Thus the native came out of the room. When he saw the white man standing there, staring at him incredulously and hesitated for a moment and then came straight on, passing him on silent feet, but with a malevolent glare. The malevolence was so strong, that Tony was
momentarily afraid. When the native had gone, Tony sat down on a chair, mopped his face which was streaming with the heat, and shook his head to clear it. This revealed the truth that the behaviors of the black man seemed aberrant and shocking to the white man because of the liberty given by Mary who forgot the society’s prescription. But he found her suffering from mental cleavage and the facts that she tried to rebel against the social dominant ideology that made her sexually repressed. To add with, her friends’ discussion about her abnormal sexuality had haunted her since she overheard it. That was why she repeated the phrase while Tony inquired why Moses dressed her up: “she said I was not like that, not like that, not like that.” (GS, 187)

In the end of the novel, *The Grass is Singing* the repressed returned completely while Mary finally had an epiphany and accepted her inner self. She had realized her inability to react as a master towards her black servant and she behaved simply as if she lived in a world of her own. But at last accepted her helplessness and started finding fault with her own attitude. For instance, she burst into tears moaning to Tony as,

I don’t know why I didn’t. I don’t know why I came. But things are different. Very different… I don’t understand. Why is all this happening? I didn’t mean it to happen. But he won’t go away, he won’t go away… Why did you come here? It was all right before you came… He won’t go away.  

(GS, 187)

Thus she betrayed Moses in front of Tony as she was tormented by fears and doubts. But on the day before she died, her mind became clarified. She realized that an evil existed for a long time:
For the evil was a thing she could feel: had she not lived with it for many years? How many? Long before she had ever come to the farm!... step by step, she had come to this, a woman without will, sitting on an old ruined sofa that smelled of dirt, waiting for the night come that would finish her. she knew that, But why? Against what had she sinned? (GS, 195)

Thus the conflict between her judgment on herself, and her feeling of innocence, of having been propelled by something she did not understand, cracked the wholeness of her vision. Wondering what she had done, she was still expecting that the young man, Tony, could compensate for her weakness or for her fault of repressing her sexuality. Finally, devoured by the unknown dark forces she repressed all her life, and she realized that “there was no salvation unless she would have to go through with it” (GS, 200). Her dependence upon the overseer was just a “weak reliance on a human being who should not be expected to take the responsibility for her.” (GS, 201)

Accordingly Mary reached an understanding of her mistake and weakness that she always transferred the responsibility of her own problem to others, relying on outside help to save her from her denial of sexuality. Searching through her past, she found that she had not only turned towards Dick to save her by marrying him but also depended on Moses to prove her sexuality. Even now, she believed that Tony could save her from Moses’ powerful dominance. This was why she told Tony, “I have been ill for years... Inside, somewhere. Inside. Not ill, you understand. Everything wrong, somewhere.” (GS, 201). Her illness showed her inability to face her sexuality, the core of her existence, from her childhood to the end.
In the final pages of the novel, *The Grass is Singing*, Moses, a symbol of vital instincts, became omnipresent. He seemed to wait everywhere to take revenge. Making no effort to escape from Moses, Mary accepted her inevitable death as well as the return of the destructive sexual desires. Realizing that her sterility was derived from her denial of, she succumbed to Moses, to her sexuality and to the darkness. The purpose of the analysis is to critically examine Mary who attained peace within herself on her last day at the farm. But she somehow had a feeling that this was the last day in her life as well. Lessing also points out that,

And she felt as if she must weep. She could feel the tears running down her cheeks, which stung rawly, and she put up her fingers to touch the skin. The contact of rough finger with roughened flesh restored her to herself. She continued to cry, but hopelessly for herself, though still from a forgiving distance. (GS, 191)

Mary had a feeling that Moses was waiting somewhere around the house and in the bush for her. She suffered and groaned under the strain; she stepped out of the house in the dark and, sure enough. Mosses leaped at her from behind the bushes. As Mary opened her mouth to explain her side of the case to him, Moses put his big black hand on his mouth to silence her and then stabbed her which made Mary to fall on the ground.

When the native policemen arrived on the scene, they did not have to search for the murderer as Moses walked up to them and said: “Here I am” (GS, 12). He was promptly wore the handcuffs as it was a native tradition to face the punishment. He said that, “I have done wrong, and I know it, therefore let me be punished.” (GS, 12). Moses was marched off to the police station to await his predetermined fate. His face was blank
and he allowed himself to be directed without any movement of his own. It was raining and Moses could have easily crossed over to the Portuguese territory to evade arrest. But he chose to stay back because he had taken his revenge on the white man (Tony Marston, and not Dick Turner) for separating him from his woman. Thus Moses became a symbolic of the native who had taken revenge on the white man for all the insults, humiliations and atrocities perpetrated for centuries on his race.

In this novel The Grass is Singing Charlie Slatter, the spokesman of the white civilization in South Africa, represented a major mode of survival. He survived on the racial as well as material level by exploiting the labor of the blacks on his farm for more than twenty years. His aversion towards the native had increased when he noticed Moses was very reluctant while serving him. It caused him to grind his teeth and asked several questions like, “Why do you keep him? Why don’t you get rid of him? Why do you let him speak to you like that?” (GS, 178). But Mary did not reply and she had turned her head, and looked over her shoulder at the doorway where Moses stood; that caused Charlie to shout out suddenly at the native: “Get away from there. Get on with your work.”(GS, 178). This showed that Mary was sexually attracted to Moses and was almost unthinkable, and certainly unspeakable. He had therefore hardly any contacts with the natives expect in the form of master-servant relationship. His relationship with the blacks was characterized by a feeling of contempt, and domination. He refused to accept the blacks as human.

Accordingly the racial attitude of Charlie was reflected in the various unwritten laws of colonialism in Africa and the laws regarding black –white contact were so rigid. Thus the black became the “constant, the invariable, the epitome of crime and violence.”
(GS, 29) With the whites having behind them the police, the courts, the jails, all that the natives could do was to be patient. Even the black policemen were not permitted to touch a white man in pursuit of their duties. Charlie Slatter along with the sergeant also tried to wipe Mary’s case out of history so as to cleanse the settlers’ imaginations and memories. He believed that if there was dark past, then there was a black future for the colonizer in South Africa.

Accordingly the relationship between Mary and Moses became distorted by the sexual battles. She was not the one who had the strength to challenge the code and values of her racist society. Consequently the formal pattern of black and white, servant and mistress had been broken by the personal relationship. As a man, Moses exuded a subtle sexual power that Mary searched for unconsciously, but as a black, he must be controlled and subordinated to her will. Therefore towards the end, she experienced a conflict between sexual attraction and racial repulsion. Her sexual fascination for Moses was revealed in her dreams. In the dream she felt the native advancing towards her:

He [Moses] approached slowly, obscene and powerful, and it was not only he, but her father who was threatening her. They advanced together, one person, and she could smell, not the native smell, but the unwashed smell of her father. It filled the room, musty, like animals; and her knees went liquid as her nostrils distended to find clean air and her head became giddy. Half-conscious, she leaned back against the wall for support, and nearly fell through the open window. He came near and put his hand on her arm. It was the voice of the African she heard. He was comforting her because
of Dick’s death, consoling her protectively; but at the same time it was her father menacing and horrible, who touched her in desire. (GS, 165)

Mary also dreamt that Dick was dead, and as a result she felt relieved. The implied identification of the three men incestuous conflation of father, husband and servant in her life became explicit in her nightmare, whereas, Moses and her father merged into the menacing sexual identity of man. Moses also represented the “black” hidden side of Mary’s nature, and she was terrified of his attraction for her since it might force her to come into contact, not just with him, but with the dark forces of her own personality. Yet she did achieve this contact, and in the midst of her disintegration she realized that she had disproved the charge that she was sexually arid. Mary felt triumphant at the emergence of her sexuality and it was important to her even though it was linked to the process of breakdown and madness. In a hysterical attempt to regain control and to save face before Tony, who discovered Moses dressing Mary in her bedroom, she drove him out of the house. This deliberate action at once sealed her fate off, for she knew that he would kill her betrayal.

The study also gives a vivid picture that the day of the murder was seen from Mary’s point of view. The knowledge of her impending death triggered off a number of insights about herself and her responsibility for life. She realized that she would have to walk out her road alone and a lesson she should have learned long ago. That night the expected terror engulfed her with obvious sexual overtones:

and it seemed to her that a vast black body, like a human spider, was crawling over the roof, trying to get inside. She was alone. She was
defenseless. She was shut in a small black box, the walls closing in on her, the roof pressing down. She was in a trap, cornered and helpless. (GS, 203)

What Mary realized was that she had relied on other people to set pattern of her life, and had given over moral and personal responsibility to others. It ennobled her when she took responsibilities for her own actions. She therefore went to meet Moses on the verandah. At this moment of moral awakening her instinct was towards connection and reconciliation: “to move, to forward, to explain, and to appeal,” (GS, 204-205) yet she knew that her move was too late and she was killed by Moses giving him the satisfaction of completed revenge. Therefore Mary’s murder at the hands of Moses was the affirmation of Moses’ black identity.

Thus the current episode endeavors the fact that Lessing keenly observes that Mary often did the right thing, but for the wrong reasons. For instance, she had defied society’s oppressive institutions such as marriage, colonialism and racism out of conviction rather than of fear and neurosis in her life. The novel The Grass is Singing thus records Mary’s total failure to survive on the levels of the self, society and race. Moses however could be said to enjoy, in a very special sense, and bordered success in surviving. He was the only character in the novel who made his choice accepting the full responsibility for it and asserting his black identity through the act of violence. Therefore, when Mary repressed her own sexual urge, those repressed desires should inevitably come back and especially she was forced to face the native who was full of sexual significance, and thus her repressed urges broke into her consciousness in different forms. Thus the study ironically defines that Mary’s sexual desire in The Grass is Singing was stimulated
unconsciously when she tried to deny her womanhood with her aggressive treatment towards the farm laborers as well as the servants at home.

However, Anna in The Golden Notebook looked calm and stable outside but her inner self was full of commotion. She was not able to organize her life as one whole. Hence she maintained four different notebooks to record different aspects of her life. Tommy talked about her dishonesty after reading her books secretly. He asked, “Why the four notebooks? What would happen if you had one big book without all those divisions and brackets and special writing?” (GN, 247). Anna replied “I have told you chaos” (GN, 247). But Tommy blamed her for looking sane, as follows,

you look such a neat little thing and look at what you write….Don’t put me off Anna. Are you afraid of being chaotic? ...Then it is dishonest. After all, you take your stand on something, don’t you? Yes you do – you despise people like my father, who limit themselves. But you limit yourself too. For the same reason. You’re afraid. You’re being irresponsible… content then. Yes you are. Much more than my mother- or any one I know. But when you get down to it, it’s all a lie. You sit here writing and writing, but no one can see it that’s arrogant… And you aren’t even honest enough to let yourself be what you are everything’s divided off and split up. So what’s the use of patronizing me and saying: you’re in a bad phase…? I don’t think there’s a pattern anywhere –you are just making patterns, out of cowardice. I think people aren’t good at all, they are cannibals, and when you get down to it no one cares about anyone else. At the best people can be good to one another person or their
families. But that’s egotism, it is being good. We aren’t any better than the animals. We just pretend to be. We don’t really care about each other at all. (GN, 247-248)

Hence Tommy tried to understand Anna undoubtedly and at the same time blamed her for being chaotic. He also said that she was dishonest in her thoughts. However she blamed people like Richard, Tommy’s father for being contented with so little. Then he enquired about the philosophy on which she believed. Anna replied that there was a sort of act of faith. She also felt that this faith would engulf one country or the other and thereby finally it would occupy the whole world. Thus she stressed the fact that the ugliness and the cruelty should vanish and the world had to imagine in goodness and kindness.

The study therefore focuses on the fact that Anna started realizing about herself because of Tommy. It was Tommy who brought a guilty consciousness in Anna. In fact she had already felt ashamed of writing *Frontiers of War*, for it was a pure story and not the real facts. And she also felt that she should have written the truth or something needed in the society instead of presenting mere ideas and Tommy also added fuel to this fire. But later on, he tried to make a suicide attempt by shooting himself in his head, and as a result he became blind. This symbolizes the loss of his ego itself. Later with the help of Marion, his father’s second wife, he tried to serve the needy in Africa. He was unable to fit into his father life. At the same time he felt his mother’s world to be chaotic in spite of the knowledge that it aimed for betterment. Hence he was confused and this resulted in the introspection of his own life.
After the accidental happening of Tommy’s suicide attempt, Anna felt guiltier. In her dreams she encounters a situation:

She had two children. One was Janet, plump and glossy with health. The other was Tommy, a small baby, and she was starving him. Her breasts were empty, because Janet had all the milk in them; and so Tommy was thin and puny, dwindling before her eyes from starvation. He vanished altogether, in a tiny coil of pale bony staring flesh, before she woke, which she did in a fever of anxiety, self division and guilt. Yet, awake, she could see no reason why she should have dreamed of Tommy being starved by her. (GN, 564-565)

Thus after waking up, Anna struggled for the reason to find out why Tommy had to be starved by her. Usually in her dreams of cycle the figure who had been starving might be someone else. Perhaps the face of someone whom she had seen on the road side or something likes that: “someone she had passed in the street whose face had haunted her. Yet there was no doubt she felt responsible for this half-glimpsed person, for why otherwise should she dream of having failed him- or her?” (GN, 565). Any way she felt responsible for the starving person in the dream and also that evening she went feverishly back to work, cutting out news items, fastening them to the wall:

That evening, sitting on the floor, playing jazz, desperate because of her inability to make sense out of the bits of print, she felt a new sensation, like a hallucination, a new and hitherto not understood picture of the world. This understanding was altogether terrible; a reality different from anything she had known before as reality, and it came from a country of
feeling she had never visited. It was not being depressed; or being unhappy or feeling discouraged, the essence of the experience was that such words, like joy or happiness, were meaningless. Coming around from this illumination- which was timeless; So that Anna did not know how long it had lasted, she knew she had an experience for which there were no words- it was beyond the region where words could be made to have sense. (GN, 565)

Thus after realizing that she was not responsible for the figures starving in her dream, she was able to get a sort of peace in her mind and found no words to explain it. She felt that she was still unable to accept the words which were faulty by nature. And then she asked to her inner self “If I thought they were capable of expressing the truth I wouldn’t keep journals which I refuse to let anyone see” (GN, 565) on realizing words were unable to express the truth she decided to tear all the wall clippings and she also decided to paste anymore clippings. But when she tried to tear she was incapable of doing it. Exactly then there was a telephone ring from Molly, her friend to enquire her whether she could rent a room for one of her American Left-winger friend. Now this ring brought back Anna to her normal state of life. This incident also symbolizes that Anna would come to her normal life through Saul Green, the American for whom Molly had asked for the room. Consequently the inner world of Anna which was filled with chaos and confusion was first activated by Tommy and also regained its paradise through Saul Green.

The research also attempts to analyze the dreams which Lessing deliberately used in The Golden Notebook in order to release Anna from the writer’s block and from the agony caused by her lover Michael. Lessing speaks of using these types of dreams while
writing whenever Anna felt that she was stuck. She says that if Anna wanted to fill her brain with the material for a new book she went to sleep, and came up with a dream which resolved the dilemma. Since the blue notebook called as a dairy recording Anna’s life as truth as possible, most of the dreams related to her writer’s block and her emotional predicament occurred in this notebook. Dreams used in the notebook, on the other hand, functioned as a means for Lessing to explore Anna’s inner world.

In a recurrent dream, a smirking, malicious dwarf-like old man, whose original shape was wooden vase, haunted Anna and caused her to scream and made her to awake from the nightmare each time. She said that,

The next time I dreamed, months later, but instantly recognized it as the same dream, the principle or element took shape in an old man, almost dwarf-like, infinitely more terrifying than the vase-object, because he was part human. This old man smiled and giggled and sniggered, was ugly, vital and powerful, and again, what he represented was pure spite, malice, joy in malice, joy in a destructive impulse. (GN, 419)

Hence the misshapen figure symbolizes the man intruding in Anna’s life and the dream reflects her anxiety. It was so dangerous to her that as soon as she felt the atmosphere of that figure, even before the figure had appeared, and she knew the dream was beginning, she struggled and screamed to wake up. It was clearly revealed that she could not recover from the trauma caused by her lover Michael’s desertion. Therefore, her stress and the anxiety were transformed into the recurring dream which implied Anna’s realization about her five-year relationship with Michael which brought her not only pleasure but also pain.
In the next dream, Anna dressed absurdly and sat at the piano in a concert hall, but unable to play a note before the waiting audience. This dream suggested Anna’s anxiety about her block, which enabled her to realize that her writer’s block caused by her rigidity and by lack of feelings. The dream of crocodile whose tears turned into diamonds reflected Anna’s sense of guilt for falsification of the reality in her successful novel, Frontiers of War, and for the money she received from it. This recurring dream enabled Anna to examine her emotion and understood her real self. Therefore, Anna realized that,

I was an Anna who invited defeat from men without even being conscious of it. (But I am conscious of it. And being conscious of it means I shall leave it all behind me and become – but what?) I was stuck fast in an emotion similar to women of our times that can turn them bitter or lesbian, or solitary. (GN, 421)

Therefore the study reveals the truth that these kinds of dreams exhibited Anna in her vulnerability, though she tried to be tough, independent and to be different from other women. It was through this world of illusions, Anna realized herself and she said that she cried out in her dreams which made her to shed her ego. Almost at the end of The Golden Notebook, Anna looked back at her life in the form of film sequences which ran off by a projectionist and directed by herself. She named each section of her life as the Mashopi film, the film about Paul and Ella, the film about Michael and Anna etc. It was here that Anna finally able to confront herself with the chaos in her life. She resisted her psychic fragmentation, which normally would have led to madness or death. But it was also described that she did not discover a satisfactory alternative way of being either.
Hence the thesis attempts to depict that dreams and film sequences are Lessing’s special techniques in characterization and theme presentation. Her dreams and film sequences are not only reinforce the theme but also unify the seemingly disordered events. By using these techniques, Lessing fulfilled her artistic ambition in literary creation. These types of dreams enable Lessing to transcend the boundary of physical space, oscillating freely between Anna’s past and present; thereby, she succeeds in uniting Anna’s separated experiences described in the previous four notebooks. By now Anna is no longer splintering Anna: Anna the writer, Anna the Communist, Anna undergoing therapy; instead she is an integrated person. Thus successfully and artistically, Lessing fulfils her search for the wholeness, and achieves the unity between the form and the content through her protagonist Anna in The Golden Notebook.

Perhaps the most important aspect of the study is Anna’s recognition of a life as what it is. She spent several weeks trying to organize newspapers on her walls, in the same instance trying to organize her life too. Finally, a kind man came and took those clippings. It was possibly Anna’s ability to end the affair with Milt without hard feelings proved her healing more than anything else. She also decided to get a smaller place, showing that she had moved on from Michael. As Anna came through the process of breakdown and disintegration she abandoned her four separate notebooks, and used a new, golden-colored notebook which had been mentioned as The Golden Notebook to record the experience of breaking through. The book acted as a symbol of Anna’s psyching integration, just as the previous feelings of disunity. With The Golden Notebook, Lessing’s narrative strategies started changing and her writing became a wordless statement which made the individual highly fragmented.
Almost at the end of *The Golden Notebook* section, Anna looked back at her life as a mother, as a communist and as a writer. As a communist, she found herself unable to justify the strategies of the Communist Party, and her participation in the political activities which became a struggle against her ideals and conscience. As a mother, she was no longer needed because her daughter had decided to go to the boarding school, growing independent of her mother’s caring and protection. For instance, Janet requested to be allowed to go to boarding school, a request to which Anna agreed without interest, she exclaimed that,

> I felt sad and rejected, then angry with myself that I did. Told her I’d think over was Janet’s character, what would suit her. I’ve often thought that if she hadn’t been my daughter (I don’t mean genetically, but my daughter because she’s been brought up by me) she would have been the most conventional child imaginable. (GN, 476)

When Janet first asked her mother if she could go to boarding school, Anna was reluctant. She hated everything boarding schools stood for. Having made enquiries about various schools, she talked to Janet again; but meanwhile the little girl had brought home a friend of hers, already at a conventional boarding school, to persuade her mother. The two children, bright eyed and apprehensive that Anna might refuse, chattered about uniforms, dormitories, school outings and so on; and Anna understood that a “progressive” school was just Janet did not want. She was saying, in fact, “I want to be ordinary; I don’t want to be like you. I want to get out of the complicated atmosphere.” (GN, 476). Anna then realized the fact that her daughter Janet had got the awareness of her increasing depression. But it was no doubt that Anna had lost her daily structure when
Janet left. Thus everything else in Anna’s life had changed as well. She was concerned with Janet who would come home from school to find her in that cracked state. She tried to work on her notebooks, but felt disconnected from them.

Thus Anna had taken a look at the world of disorder, experiment, where people lived from day to day, like balls perpetually jigging on the top of jets of prancing water; keeping themselves open for any new feeling of adventure, and had decided it was not for her. Anna said to her daughter that,

> Janet, do you realize how it will be from anything you’ve ever known? It means going for walks in crocodiles, like soldiers, and looking like everyone else, and doing things regularly at certain times. If you’re not careful you’re going to come out of it like a processed pea, just like everyone else. (GN, 561)

However Janet, the thirteen year old, smiling girl replied that, “Yes, I know… I know you hate all that, but why should I? ‘It will be a conflict for you.’ ‘I don’t think it will’” (GN, 561), which proved that Janet never accepted her mother’s way of life and had enough to be in conflict over it.

Anna understood, when Janet had gone to school, how much she had depended on the discipline which having a child had enforced on her, getting up a certain time in the morning, going to the bed soon enough not to be tired because of having to get up early, arranging regular meals, organizing her moods so as not to upset the child. She was alone in the enormous flat and she had decided that she should move to a smaller one. She did not want to let rooms again; the idea of another experience like the one with Ronnie and
Ivor frightened her. She had compromised that she would stay in the flat for another year; and she would let a room after getting a suitable job.

At this time Molly phoned to Anna that her friend needed a place to stay the night but Anna replied that she did not want to let any room as she was less interested in mingling with others. On hearing this Molly started convincing her and forced her to come out from her depression. She said that,

But you’re in that enormous flat all by yourself, you don’t have to see him.’… What’s happened to you Anna? ... Have a heart, he’s an American lefty, he’s an American lefty, he’s got no money, he’s been blacklisted, and there you are in a flat with all those empty rooms. (GN, 477)

This made Anna to accept even though he was an American. The man was instantly concerned when he saw Anna’s newspaper covered the bedroom walls. He convinced Anna to let him stay. They prepared for bed. Before sleep, he carefully cleared all of the newspaper clippings from her walls. He reviewed her notebooks, asking her why she was trying to put the truth in a cage. He also insisted that she did not give herself over to guilt and in the final day, she asked him to leave and they parted on friendly terms.

In The Golden Notebook, Anna maintained a yellow notebook in which she spoke about her inner self. She got the knowledge about herself only after her self realization and not from her writings. Hence she said, “Then I remembered that when I read my notebooks I didn’t recognize myself. Something strange happens when one writes about oneself. That is, one’s self direct, not one’s self projected.” (GN, 499). Regarding the knowledge she said that,
Knowing was an ‘illumination’. During the last weeks of craziness and timelessness I’ve had these moments of knowing one after another, yet these moments have been so powerful, like the rapid illuminations of a dream that remain with one waking, that what I have learned will be part of how I experienced life until I die. Words. Words. I play with words, hoping that some combination, even a chance combination, will say what I want. Perhaps better with music? But music attacks my inner ear like an antagonist, it’s not my world. (GN, 549)

Thus she realized that she was unable to comprehend the reality of life neither from her words nor from music but from her world within in order to lead a peaceful life.

As a result Anna discovered that she was spending most of her time doing nothing at all. Even though she tried various passages of music, some jazz, some bits of Bach, some Stravinsky, thinking that perhaps music might say what words could not; but this was one of the times, increasingly frequent, when music seemed to irritate her, seemed to attack the membranes of her inner ear, which repulsed sounds as if they were enemies. She said to herself: “I don’t know why I still find it so hard to accept that words are faulty and by their very nature inaccurate. If I thought they were capable of expressing the truth I wouldn’t keep journals which I refuse to let anyone see- except, of course, Tommy?” (GN, 565). That night she hardly slept by rethinking her thoughts like political, the patterns of action in her life time which was already so familiar to her but ended in vain. Yet from this attitude of mind she might very well found herself unsatisfied and came to the conclusion that the only remedy for her condition was a man. She prescribed this for herself like a medicine.
Further more Anna was telephoned by a friend of Molly as she had no time for, because she was busy with Richard’s sons. This man was Nelson, an American scriptwriter whom she had met at, Molly’s, and sometimes had dinner with. When he rang up Anna he said that he must warn her against seeing him at all as he was in danger in finding his wife impossible for the third time. At dinner they talked mostly about politics as,

The difference between a red in Europe and a red in America is that in Europe a red was a communist; but in America he is a man who has never taken out a Party card out of caution or cowardice. In Europe you have communists and fellow-travelers. In America you have communists and ex-reds. I—and I insist on the difference, was a red. I don’t want to get in to any more trouble than I am already. Well, now I’ve defined my position, will you take me home with you tonight?’ Anna was thinking: There’s only one sin, and that is to persuade oneself that the second-best is anything but the second–best. What’s the use of always hankering after Michael? (GN, 562)

Anna spent the night with Nelson. He was as she soon understood, in bad sexual trouble; she conspired with him, out of chivalry, in pretending there was nothing seriously wrong. They parted in the morning with friendship. Then she found herself weeping, in a low helpless depression. She told herself that the cure for this was not to sit alone, but to ring up one of her men friends.

As a result, she found that she was spending her time in a sluggish way. She had started reading newspapers, journals, magazines in large quantities, having woken late
and drunk coffee, and she would sit on the floor of the big room surrounded by half a
dozens daily newspapers, a dozen weekly journals, reading them, slowly, over, and over
again. But later on, she was trying to fit things together. Whereas, before, her reading she
had been trying to form a picture of what was taking place all over the world; and form a
order which was familiar to her. She started realizing herself as well as the reality only
during the later part of her life.

Towards the end of the novel, The Golden Notebook everything seemed to have
changed in her life. For example, both Molly and herself had turned to traditional ways of
life. The two women commented on how odd life was, and then they parted their ways.
Molly planned to be married and she also phoned Anna that she was going to get married.
She planned to move and live in her husband’s house in Hampstead after her marriage.
But Richard was delighted, although he blamed Molly’s life for his son’s blindness as he
had gone to Canada with his secretary to arrange the financing of three new steel mills.
However Anna planned to get a job and settle into the routine of a working woman. She
announced that she was giving up her writing. She shared her own news that she planned
to get a job where she had to work with a marriage counselor by revealing the fact that
she would no longer write.

Hence The Golden Notebook ended ambiguously and Anna Wulf also ended up
alone by separated from her sister Molly. Anna gained insight into the fragmented nature
of her existence, continually torn between her own needs and what society expected
from her, past and present, but she lacked in the conceptual framework in which
this understanding could be articulated. The novel The Golden Notebook tried to reflect
the dilemma of the woman writer’s searching for a form that was appropriate to
reflect her experience, but it was Lessing, in writing this novel with its particular structure who found this form, and not Anna Wulf.

The study has also intended to observe how Martha Quest in the *Children of Violence* developed morally out of her inner consciousness. She did move to some extent towards a choice to gain identification, but was unable to make a determining decision because she herself was not fully aware of what aspects her identity consisted of. For example, it seemed that Martha’s decision to leave Africa for England was not a determining one in her quest for her true self. On everyday life, she passed through a succession of roles before she discovered her true self. As described by Labovitz in *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century* “Martha” was a suburban wife and a mother as well as “Comrade Matty” with her political friends. It was described that “Martha” was the figure who observed keenly but “Matty”, on the other hand, was the clown who did things badly and laughed at herself. She extended herself in different ways of thinking, and was increasingly aware of the fact that she was inhabited herself in these ways in the names of “Martha” and “Matty”.

Lorna Sage in *Doris Lessing* points out that Martha played the roles of a rebellious and a dutiful daughter, a mother, a wife and a communist. It was in London that Martha scrutinized her own self most closely, and she saw the part of her where she had given the facetious nickname Matty. The answer for Martha’s question of what she wanted to prevent herself to be from, when she created Matty in childhood and teenage against Mrs. Quest. This view was also supported by Labovitz who points out that in London Martha told her psychiatrist, Dr. Lamb, how Matty the clown was born as a way of fighting her mother. In Martha’s consideration, Matty the clown was born as a
response to the fact that Mrs. Quest hated Martha as a girl as she wanted Martha to be a boy:

She [Mrs. Quest] was always making fun of me because I wasn’t good at the boy’s things. My brother was always beating me. But I never once said which is what I should have said: I’m a girl, why should I be good at boy’s things? No, I did them, but I did them badly and laughed at myself. I clowned, and she laughed at me. It was a way of protecting myself.

(FG, 230)

According to Labovitz, it is not until in the final volume of *Children of Violence* Martha was able to achieve wholeness; but in *The Four Gated City* and especially in the sessions with Dr. Lamb where Martha realized the difference between what was essentially her true role, and that what was a reflection of others. As discussed above, Martha had experienced a splitting of her self into two parts, Martha and Matty, and eventually gained ability to examine these parts of her, and that, in turn, enabled her to re-interpret and acknowledge the distance between her past and present experience. Matty had been the reflection of Martha’s surroundings and so that she could fully rebel her mother and continued to exist throughout her adulthood in some form or the other. For instance, in London Martha found that Matty was actually reborn after many years of disuse, and was now “rather amusing, outspoken, competently incompetent, free from convention, free to say what other people did not say” (FG, 12). For Martha it was painful to give Matty a chance to emerge again, because she did not want to be Matty. Eventually, she learnt to abandon her, as she found the inner balance. An important opportunity had occurred for Martha when her mother visited to England to reach this
balance and it was a culmination for Martha’s development in a way that there was no
room left for roles played by Matty.

Martha diagnosed her own divided self with the help of “Martha” who was an
intellectual detached observer. She was very much aware of this observer, and she
considered her to be the gift of the Cohen boys, because it was through the books they
lend, she gained a clear picture of herself. It was at the time of the pink eye episode when
Martha first became aware of the “several disconnected strands of her thinking” (MQ,
35). She realized how contradictory her goals and behavior were when she refused to go
to a “snob school” (MQ, 35), even though going to a good school and getting away from
home had been her aspiration. It was the criticism towards her mother’s ideals which
triggered these opposite ways of thinking and actions in Martha.

There was a certain kind of struggle between Matty the clown and Martha the
observer. While still living at home she once became irritated because she analyzed
herself so much, “she must not analyze, she must not be conscious; and there she was,
watching the movements of her mind as if she were observing a machine” (MQ, 51).
Martha’s conclusion at this point of her life was that

She knew futility; that is, what was futile was her own idea of herself and
her place in the chaos of matter. What was demanded of her was that she
should accept something quite different: it was as if something new was
demanding conception, with her flesh as host. (MQ, 53)

These were the first signs when Lessing’s interest in Schizophrenia rises to surface, and
the symptoms grow more evident in *A Proper Marriage*. 
Even though the study does not intend to discuss these tendencies in more detail, it is still important to bear in mind that they have a strong impact on Martha’s character, and they occur differently in various phases of Martha’s life. For instance, with the Sports Club crowd Martha regarded herself to be an “an isolated person, without origin or destination” (MQ, 165), and since “the very condition of her revolt, her very existence, had been that driving individualism” (MQ, 165). Thus she found her lost because she did not know how to fit the different pieces of her character together. She also wondered how she could be Matty and Martha at the same time, and what actually her individualism was like.

A number of scholars like Barnouw, Du Plessis and Labovitz argued that Martha’s relationship to Thomas Stern had a great importance in her process of consciousness. People she met in London also had a strong impact on her. Before Martha met Thomas, she had decided that only a man would unify her elements. She did not look for a man because of romantic love any more but her intention was to become whole as a person. However, the sexual component of her longing for a man was strongly emphasized, and it could be said that even though Martha and Thomas shared common political beliefs, it was rather sexual attraction that brought them together.

Martha and Thomas did not belong together as a man and a wife, and both could be sexually and emotionally opened without being tied to each other through marriage. This was actually something quite new for Martha, who had been married since the age of nineteen,

Martha thought that she and Thomas, their feelings for each other, the relationship whatever was the right word for it was an altogether new
dimension. They were in deep waters, both of them. And neither understood it, could not speak about it. Sometimes when they made love it was so powerful they felt afraid, as if enormous forces were waiting to invade them. But they did they did not know what is meant (LL, 161)

Through Thomas, Martha learned to listen to deeper voices in her self, and she became aware of the creative energies that ran below the surface.

Dreams had become a part of the creative energies, and they emerged in Martha’s life at this phase. She, for example, dreamed about being on a high, rocky place which was surrounded by a shoreless sea, and across this sea sailed people she had known and even Thomas was there. Martha could not reach them no matter how hard she tried, and it was a nightmare to her. This dream partly symbolized the feeling that Martha had about her relationship to Thomas. She was also afraid that she would be left out of something which other people would be able to be part in and exactly the same fear she had when she was a teenager. The fact that the fear haunted her indicated that she was not yet fully able to cope with her inner feelings.

Even though Martha achieved a higher level of consciousness with Thomas, it was incomplete. However, from Thomas she learned the fragility of relationships between individuals marred by violence. Thomas himself as a Jew had experienced a lot of violence in Europe. From him she also learnt that insanity was a rational answer in a violent society. This idea of insanity was actually one factor which helped Martha to achieve maturity in The Four Gated City. Labovitz’s conclusion of what Martha had learned from her relationship with Thomas was that the experience with Thomas changed
Martha in a way that it provided her a growth process which eventually enabled her to bring all parts of her “self” together.

In London Martha made a discovery which frightened her while she had a sexual relationship with a man called Jack, she started thinking about Thomas:

With Jack, you set up a simple communion of the flesh, and then your mind went off by itself—that was all right, hat was wrong with it? If she couldn’t have Thomas…do you know what you’ve done, said Martha to herself in despair: I’ve become one of those women that used to frighten me! I’ve got a dead man. Like my mother. (FG, 63)

This shows that Martha used to compare herself to her own mother, and everything which stood for Mrs. Quest, frightened her.

In her marriage with Douglas her feelings were mixed because even though she did not want to marry Douglas in the first place, she eventually did so, and now she was not sure of how she should see herself. The question that troubled her was that if there was a certain type of a man, like Douglas, then there surely must be a certain type of a woman who should have married Douglas, and yet she had adapted so well to her life with Douglas. Ultimately, the different parts in Martha were called into action and politics become the center of her life. It was Martha’s love for William that made her active within the communist movement. For Martha, William was, for a while, the man who made her feel herself important and alive. With William she was able to be something she had actually been looking for.

After William and Martha were separated, Martha started immediately to wait for someone who could fill the empty space left by him. Meanwhile, she decided that she
must become a good communist. This aspiration was strengthened by her relationship and marriage to Anton. She considered Anton to be the strong man, who Martha could be dependent on, but this did not turn out to be the case as Anton became to depend on Martha. She did not like this, and started to drift away from Anton. Simultaneously, she tried to fight against the final collapse of her conception about him,

She knew that the moment she put her arms about him, to coax him out of his silence that creature in herself she despised would be born again: she would be capricious, charming, filial: to this complaint Little girl Anton would be kind - patronizing, as she repeated to herself over and over again, a fierce resentment. But this would be a Mask for his being dependent on her: she would not be his child, but he hers. (RS, 273-274)

Here both Matty and Martha emerged again. Martha’s conception of herself and others was in constant turbulence, and the observer looked on in every action she took and in every thought she had. In the end of A Ripple from the Storm Martha realized she was not a person at all, because all she did was to listen to other peoples’ echoes in her own voice. This was an epoch – making moment for Martha, because from this moment on, she allowed herself to look for her true role. In this quest the observer had become an important factor. The central issues in Martha’s journey towards inner wholeness were concentrated around her relationships with Thomas Stern, Jack and the Coleridge family—especially Lynda—as well as Mrs. Quest.

When Martha had arrived London, she spent the first few weeks by mainly walking around; absorbed in her thoughts she did not want to detach herself to anything.
Since she had been in London, she had been alone, and had learned that she had never been anything else in her life. Far from being an enemy, it was her friend. This was the best thing she had known, to walk down streets interminably... It was always her heart that first fought off the pain of not belonging here, not belonging anywhere... Her body was a machine, reliable and safe for walking; her heart and daytime mind were quiet. (FG, 35)

As Martha started to examine her own consciousness in more detail, the main issue in her mind was her own individuality. The division between her body and mind grew wider and it was not her feet or body that got tired because of endless walking, but “another part of herself” (FG, 37). Thus Martha understood that she was under a great strain and her “daytime consciousness” (FG, 37) demanded her to stop and to look for work. There was a great struggle within Martha about what she could do, and she deluded herself by thinking that eventually she would settle down with money. In the meantime, she stayed with Jack, and together they wanted to have a world of their own. However, accidentally Martha ended up living in the house of Mark Coldridge.

As pointed out by Sage in *Doris Lessing*, Martha’s role in Coldridge family seemed almost absurdly remote from her ideal of herself. She was simultaneously worked as Mark’s secretary and as substitute wife. There was also a sexual relationship between Mark and Martha, but it was not always an active one. One of Martha’s roles was to be a surrogate mother to both Francs and Colin as well as to Mark’s sister’s daughters, Gwen and Jill. In addition to this, Martha acted as a housekeeper, taking care of the household in general. Through this concept, the work deals with the description that by performing
these roles Martha paid her debts back to the bourgeois house, to motherhood and to the family. This seemed to be a very accurate analysis, since in the very beginning of *The Four Gated City*, just before entering the Coldridge household, Martha’s thoughts were filled with responsibility.

However, Martha also made a decisive discovery of her inner self: “to have worked through, to have stood firm in, that storm which was the young one’s adolescence was, after all, and to have been made free of one’s own” (FG, 428). Here, Martha realized how much her own adolescence and past in general had haunted her especially her relationship to Paul and other children had enabled her to analyze her own identity, and she had also succeeded in maturing as a person. For the first time, Martha gave actually credit to herself for succeeding in her personal relationships, and did not merely hold herself to be a prisoner of the circumstances.

It was also important to bear in mind that Martha’s path towards inner balance was strongly affected by the fact that she did not consider herself to be under such stress as she was in Africa. She regarded herself to be an outsider in the Coldridge family, and her relationship to Paul, Francis, Gwen, and Jill was not overshadowed by the fact that she would be their biological mother. Thus, it was easier for Martha to perform the motherly role and to actually find satisfaction in it.

All the major and minor characters in *The Four Gated City* attributed to Martha’s development. She scrutinized people around her, and became a person who watched other people in turmoil of living. She seemed to be in balance with herself because she was not afraid of being affected by people and things as strongly as she was in her life in Africa. It was terrifying for Martha to discover that she had not succeeded in totally forgetting
her past; she could not remember exactly how old Caroline was now, or the rooms she had lived with Anton, or what Thomas “voice was like, but when it comes to her mother ah yes, here it was, and she knew it. She had been blocking off the pain, and had blocked off half life with it. Her memory was gone. Well, almost.” (FG, 207). This made readers that Mrs. Quest, her mother, was a powerful figure in Martha’s life, and her announcement that she would travel to London to shake Martha’s internal and external identity which induced her fears in everything her mother stood for. As Mrs. Quest’s visit slowly approached, Martha went through various stages of internal storms. She felt that her sanity was in danger. As a result to Lynda she noted as: “I think I’m having a breakdown” (FG, 209) because Mrs. Quest was coming.

Here the study stresses the truth that Mrs. Quest’s influence on Martha was so powerful. She felt, for example, neurotic when she forced herself to read Mrs. Quest’s letters as her emotions were divided in pity as well as in a wild need to run. Her way of running was to stay in bed for days, and to agitate herself in a state of pure inner hysteria. In this atmosphere of internal chaos Martha searched for resolution by making an appointment with Lynda’s psychiatrist, Dr. Lamb. Unfortunately his secretary said that the doctor was ill and therefore unable to see her. This increased her culmination and got collapsed as, “her mother was going to arrive before she could grab hold of that baulk of floating timber in an angry sea.” (FG, 219). This showed that Martha considered Dr. Lamb to be the only saving grace for her, and she was desperate to fight herself out of her mother’s influence.

As Martha struggled with her feelings and tried to find an inner balance before her mother’s visit, Mrs. Quest also went through her own feelings as she had become old,
unwanted and embittered person, who would never overcome her neurotic resentment of Martha. She also realized that she had never actually pleased herself because all she had done in her life had been sacrificing herself for others particularly for her children and husband. She tried to imagine what her life could have been like if she had not married Mr. Quest. Her bitterness and envy for Martha was clearly seen when she thought of her own possibilities for making different choices in her life:

Had she had a choice, ever? ---of course it was different for all these Flighty girls now, they did as they like, look at Martha, it was certain She was pleasing herself, as she always had, selfish, inconsiderate, Immoral… Mrs. Quest’s head ached, she felt sick. These days, girls did choose, they were free. (FG, 241)

Finally, the day came when Mrs. Quest arrived in London and right after her arrival Martha tried to connect with her mother by saying:

What I don’t want to happen is that we should go through this- pretending- no, I don’t mean, you never did like what I am, how I am. But what’s the use of… we could either put a good face on things, and be polite, all that kind of thing- but wouldn’t it be better if we could try… (FG, 260)

Thus Martha was unable to find words to express herself with, but it seemed as if she was ready to “bury the hatchet” and wanted to prevent something she knew would inevitably occur. She did not think much of her mother’s death, but the experiences when Mrs. Quest staying with her in London had forced Martha to face her old fears and resentment and worked herself through them. It might also had some significance that Martha’s
awakening occurred after her mother’s death, she had liberated herself from the ties which existed between her and her mother.

Martha experienced that she was no longer under pressure, “it would not be necessary for the invisible mentor to talk, explain, exhort, develop, through dreams, because she would have time and energy for other methods. What methods? But she did not know” (FG, 439). This was a moment when Martha stood in an important crossroad of life and had confusion to choose the road which led her. She also experienced a psychotic phase of her own. She stopped eating, slept very little and kept alert all the time. Thus Martha descended into her interior, bordering on madness which sunk into hell. Lessing describes this as,

She was completely in the grip of this self-hating person, or aspect of herself. No, it was more that her whole life was being turned inside out, so that she looked at it in reverse, and there was nothing anywhere in it that was good; it was all dark, all cruel, all callous, all bad. Oh she was bad, oh she was wicked, oh she was wicked, oh how very evil and bad and wicked she was. (FG, 508)

Finally Martha returned from Hell, when Lynda helped her to evaluate herself and through her evaluation she learnt that the best part of herself was the observer. She wrote her feelings and fears and became to accept her hatred and with the help of writing and analyzing she also became to realize that the observer was her best and prominent part. She could let Matty to leave and kept on living as the observer. The climax in Martha’s quest occurred when Martha realized that she was free to do as she could and she no longer had to look after Coldridge or other people, and she did not have to engage in
being Matty or some other aspect of her personality which she could not regard to be her true self. It was the moment of realization and Martha had no plans for what she might do; but tried to forget her past in order to work for her future. The author describes her attitude as, “She had learned that one thing, that most important thing, which was that one simply had to go on, take one step after another: this process in itself held the keys.” (FG, 611)

Thus the thesis gradually makes the readers to get aware of how women writers can be, and have been, alienated from their own authentic, sensitive, and accurate perceptions of sexual politics. The analysis therefore, reveals the peculiar problem of the woman writer working in a climate of assumptions and sympathies about women and sex roles which do not support female authenticity. Lessing’s protagonists as this study defines convince the fact that the suppression they suffer is from their own fault and that they have no rights to complain about it and just have to suffer the consequences. For instance, Lessing’s heroines Mary, Anna and Martha, many times made the observation that they had chosen to be free women, and as a result, there had a discrepancy between what they perceived and what they were able to admit themselves.