CHAPTER VI

The Psychology of the New Woman
Much madness is divinest sense
To a discerning eye;
Much sense the starkest madness
'Tis the majority
In this, as all, prevails.
Assent, and you are sane;
Demur, - you're straightway dangerous,
And handled with a Chain.

Emily Dickinson.

In this chapter, the "abnormal" psychology of Doris Lessing's New Woman, is explored through the analysis of her novels' structure, characterization and diction. Because Lessing's women demur, they look abnormal and fall out of the line of the majority.

I. Modes of Narration and Structure:

Doris Lessing uses straight-forward narration - to tell the story as well as to sketch characters. The Grass is Singing tells the story of Mary Turner mainly through the omniscient narrator's point of view. But the last days of Mary's life, her dreams and psychic fragmentation are

1. Roberta Rubenstein, in The Novelistic Vision of Doris Lessing: Breaking the Forms of Consciousness;

(Urbana: Univ. of Illinois Press, 1979), pp.9-10., uses the term "abnormal" consciousness to designate the mental experiences and states encountered by Doris Lessing's Women, during their madness as well as their moments of inner awareness.
brought-forth through Mary's eyes. During her husband's illness, Mary sees terrifying dreams about her father, and Moses her black servant assumes responsibility for Dick's care. At this point, the objective narration of the earlier part of the novel shifts to a subjective point of view, describing events as if perceived by a consciousness highly distorted by emotional anguish. The last two chapters juxtapose two very different perspectives: the external, conventional reality and values of South Africa, represented by the Turner's neighbour Charlie Slatter, and Mary's disintegrating inner reality. On a rare visit to the Turner's Charlie notices the altered power relationship between mistress and servant, and is shocked by the undercurrent of coyness on Mary's part and the impersonal contempt on Moses's. A second external perspective is supplied by Tony Marston, a young man from England whom Charlie calculatingly sends to the Turners to learn how to manage the farm. Tony observes that Mary's speech and behaviour are often disconnected, that she giggles or lapses into staring silences, and he labels her condition as "complete nervous breakdown". Later he accidentally witnesses Mary being dressed by Moses. Her behaviour is emotionless, and Tony comprehends this bizarre behaviour in terms of a story he had heard about a Russian empress who thought so little of her slaves as human beings, that she used to undress in front of them. He would like to think of Mary as mad, but at the same time he admits to himself that "she
can't be mad. She doesn't behave as if she were. She behaves simply as if she lives in a world of her own, where other people's standards don't count. But then, what is madness, but a refuge, a retreating from the world?" Through Tony's own uncertainties Lessing suggests the indistinct boundary between sanity and madness, and condemns the compartmentalization of mental illness that depersonalizes the sufferer. That position, already radically present in *The Grass is Singing*, becomes even more central and explicit in her subsequent fiction.

The final chapter of the novel is told almost entirely from the perspective of the abnormal consciousness. It begins with Mary's mind in a rare relaxed moment. She reconstructs, in her imagination, her physical surroundings beginning with the immediate details of the room and expanding outward to the house and beyond. Anna Wulf of *The Golden Notebook* also has this mental exercise which she calls "the game", "[which] involves a progressive movement outward from the core of the subjective self to greater and greater objectivity, distance, and psychic release from tension. For Mary this exercise is a powerful representation of her self alienation." (Roberta Rubenstein., Ibid., p.27).

The description of Mary's last day dramatizes the extreme point of her breakdown. The day dawns, unlike the

preceding ones, clear and fresh and she feels a rare sense of the ecstasy. But this sense is short-lived. The intensity of the sun and the shrill din of the cicadas cancel out her ecstasy, as the narrator describes the external object world perceived through the protagonist's abnormal consciousness:

"... that insistent low screaming seemed to her to be the noise of the sun, whirling on its hot core, the sound of the harsh brazen light, the sound of the gathering heat.... The sky shut down over her, with thick yellowish walls of smoke growing up to meet it. The world was small, shut in a room of heat and haze and light". (G.S., p. 204)

Mary's emotional claustrophobia is symbolized by the room closing in upon her like a prison - the reverse of the earlier outward movement.

Mary's consciousness is dominated by an awareness of "he" (Moses) outside somewhere, waiting for her until nightfall. In attempting to review her life, Mary feels herself "balanced in mid air". In one of her few remaining acts of will, she submits herself to the dreaded "other", walking out into the bush to confront her destruction.

Lessing dramatizes with accelerating intensity the distortions of Mary's subjective reality as her terror increases. It seemed to her that a vast black body, like a human spider, was crawling over the roof, trying to get inside. She was shut in a small black box, the walls closing in on her, the roof pressing down. As Mary expects and wills, Moses comes, cutting off her scream, and her life, in
"the midst of her one final thought - that the bush had avenged itself upon her." "The trees advanced in a rush, like beasts, and the thunder was the noise of their coming." (G.S., p.217).

After describing Mary's final day, the narration returns to the perspective of limited omni-science, and leaves the reader to reflect on the inscrutability of Moses. The novel ends with Moses retreating into the bush and then abruptly turning back to await his own certain fate. "Though what thoughts of regret, of pity, or perhaps even wounded human affection were compounded with the satisfaction of his completed revenge, it is impossible to say." (G.S., p.218)

The third person narrative technique is used throughout the 'Children of Violence' novels. Only the letters in the Appendix to the Four Gated City are in the First person narration. As in The Grass is Singing, there is a shift, in this final novel of the "Children of Violence", from objective narration to the subjective point of view, during Martha's acute mental breakdown and illumination. The Summer Before the Dark is also mainly in the Third person narration. The First person narration is used only occasionally to reveal Kate's moments of revelation.

In The Golden Notebook, the Third person narration is used for the 'Free Women' sections, and the First person narration is used for the Notebooks. The Free-women section is written as if an outsider is narrating the lives of Anna
and Molly. Notebooks, on the other hand, are kept by Anna and there it is Anna who is the observer cum narrator, and she narrates her own experiences.

However, the technique is such that it is so intriguing that the 'Free Women' sections also seem to have been written by Anna herself. In the inner 'Golden notebook' Saul gives Anna a sentence to start her novel - "Two women were alone in a London flat" - which is the first sentence of The Golden Notebook. So it can be assumed that the heroine of the Free women sections herself has written that section, besides the Notebooks. This technique on the whole gives a feeling similar to the one when one sees a picture of a painter painting his own picture.

This also makes the novel circular, and circle is an archetype of wholeness of self. At the beginning of the novel,

"Anna meets her friend Molly in the Summer of 1957 after a separation."

At the end

"The two women kissed and separated".

The women who separated at the end meet in the beginning - the end appears to meet its beginning, thus reinforcing the circular structure of the novel.
While in this novel the beginning is in the end, in *The Grass is Singing*, the end is in the beginning. The narrative begins not with the unfolding account of Mary Turner's life, but with the factual newspaper account of her death at the hands of her black servant, Moses. The remainder of the novel uncoils like a slow spring as the extended linear flashback develops the events culminating in that murder. The novel moves obviously in a circular way - it begins and ends with Mary's death.

Though the novels of "Children of Violence" move in a linear way, there is also the pattern of circularity inherent in their thematic structure. The four-gated city of the last novel of the sequence is present even in the first novel, in the young Martha's dreams and reveries and hopes for an ideal city. The four-gated city, which is a gardened city with great roads and wide streets is no other than the "... noble city set four-square and colonaded along its falling flower-bordered terraces...." (M.G., p.17). The dream presented in the beginning is achieved in the end, thus giving the shape of circularity to the whole sequence. Circular images are also present in the structure of each individual novel of the sequence. The same sense of circular imprisonment that Mary Turner of *The Grass is Singing* enters, hovers symbolically

3. Roberta Rubenstein, Ibid., p.32, writes that the circular structure of *The Grass is Singing* suggests the variations of "the end is in the beginning" in T.S.Eliot's Four Quartets. The title of the novel however, comes from Part V of Eliot's *The Waste Land*. (In this decayed hole among the mountains/in the faint moonlight, the Grass is Singing/over the tumbled graves."
over young Martha's emotional Universe. In the beginning and again in the concluding sections of Martha Quest, the first novel of the sequence, Lessing describes the figure of a hawk circling overhead, tracing an invisible pattern. Martha's marriage to Douglas places her emphatically outside the circle of wholeness described by the hawk's flight and simultaneously inside a circle of emotional constriction. She spends the rest of her life trying to move from one circle back to the other. The linear movement of Martha's development is thus framed by a cyclic one: at the end of this first novel, Martha breaks out of the circle of her parental family to enter another enclosure through her marriage. This symbol of enclosure modulates another circle in A Proper Marriage, the second volume of the "Children of Violence". In this novel, Lessing traces Martha's ambivalent feelings and accompanying physical experiences of early marriage, maternity and childbirth. Outside her house revolves a great glittering Ferris Wheel which reflects her acute sense of repetition and entrapment. She feels that the anxiety underlying her marriage seemed to be of the same quality as that suggested by the great dragging circle of lights, which continued to flicker through her sleep like a warning. As Roberta Rubenstein writes, "While she resists the truth of her negative feelings about Douglas and her new role as his wife, she learns that she has already conceived a child, and is indeed dragged into a biologically inevitable cycle concluding with the birth of her daughter, Caroline." (Roberta Rubenstein, Ibid., p.42.)
The structure of the The Summer Before the Dark can also be divided into two types - the physical, apparent structure, and the psychological, the deeper structure. The physical structure is circular, with the end returning to the beginning. The heroine leaves her house to join a job, leaves the job and goes on a trip, falls ill and recovers in a hotel, stays in a young lady's flat for some days, and returns to her house. There appears no progress. Kate leaves her house in the beginning only to return in the end. But the deeper structure develops in a linear way. Each of the five sections in the novel depicts an important psychological development on the part of Kate. In the first section, as a conventional woman, Kate neglects her inner self. She does her hair and make-up in accordance with the wishes of her husband and children. In the second stage, Global Food, she gets out of this family set-up, which suggests a change in her. At this stage she sees the seal-dream indicative of her inner awareness. Then onwards, there is progress in each stage, symbolically indicated by the dreams. In the beginning, the seal is mistaken for a slug thus suggesting Kate's tendency to neglect or lessen the importance of the seal, which can be seen as her inner self. In the second dream she shows concern towards the seal. She holds on, though the seal is slippery. In the next dream, seeing a turtle on its way to death, she feels anxious about her seal. Next she carries the seal amidst hostile and angry wild animals - she is ready to save herself even amidst hostile
remarks from others. Realizing her duty towards the seal she leaves her fair prince in order to attend to the sick seal. Then nearly at the end, she can remember and recognize the seal even in waking life. In the final dream, she succeeds in reaching the seal to the sea and then she feels a joy of relief. At this stage, the seal is as big as Kate herself, which means it has grown in importance. Its growth from the small slug to the large and healthy seal indicates a development in Kate – from the early Kate who catered to others’ expectations of her, though harming her self in doing so, to the defiant Kate at the end who is capable of doing what her inner self needs. Her inner change is suggested by her changed hair-style. The seal playing in the sea without looking back at Kate, suggests that the unconscious no longer remains servile to the conscious. The seal becoming as large as Kate, also suggests an inner development in the character of Kate and a linear progress in the story of Kate on the psychological level. It is because of this psychological, deeper structure that the novel becomes highly symbolic.

II. The "abnormal Consciousness" of the New Woman:

The Grass is Singing is in fact the point of origin for the characteristic patterns of linearity, circularity, duality as well as the processes of breakdown that inform Lessing's artistic and psychological universe. Duality, fragmentation and self-division; mental illness and breakdown that lead to self-knowledge and illumination, are the
characteristic features of the abnormal consciousness that Lessing deals with in her novels. Fragmentation is outwardly, an index of inadequate or coercive social and political structures - such as the oppression of women or blacks. Inwardly, it is the manifestation of one particular response to those intolerable social edifices. The mental breakdown of Mary Turner of The Grass is Singing anticipates a variety of acute and disorienting mental experiences in the characters of Lessing's later novels; Anna Wulf of The Golden Notebook, Thomas stern of Landlocked, Martha Quest and Lynda Coldridge of The Four-Gated City and Kate Brown of The Summer Before the Dark.

Shaped from childhood by the conservative values of the white society in South Africa, Mary Turner is the daughter of a drunkard father and a mother made bitter by poverty. By the time Mary achieves financial independence at twenty, Mary has already developed 'abnormal consciousness' - has already become an emotional cripple, repelled by intimacy, preferring the "impersonality" of a solitary existence. The deaths of both parents hardly move her, which is an intimation of her incipient psychic stagnation. Mary is an emotionally frigid woman, hating intimacy of any kind and unconsciously suppressing her sexuality. However she marries Dick Turner at the age of thirty because of some friend's comments on her sexuality. The clearly in-adequate sexual relationship between Mary and Dick is a symptom of the deeper schism.
separating them. A series of house boys who leave because of Mary's abuse develops her distaste for the blacks into open hatred. Recognition of Dick's incompetence as a farmer cancels Mary's sympathy for him. As Roberta Rubenstein writes;

"Paradoxically, having played a major role in reducing him to that state through her sexual and psychic frigidity, she still unconsciously craves submission to "a man stonger than herself. Hating him for his weakness, she hates herself." (Roberta Rubenstein, Ibid., p.145).

At this stage Moses enters her life. In an earlier context Mary had whipped him across the face leaving a scar on his face by which she recognises him. She unconsciously fears that he may in some way retaliate. It is during this time that Mary's duality is felt fully. As a man, Moses exudes sexual power that Mary unconsciously seeks; but as a black, he must be controlled and subordinated to her will. The more she denies the "personal" dimension in her relation with Moses, the more she feels herself in his power. On the psychological level, this relationship between Mary and Moses dramatizes the splits within the fragmenting personality. Split between her desire for submission and control; sexuality and its suppression; hatred and sympathy, Mary's psychic energy is progressively consumed. She begins to lapse into apathetic silence in the middle of sentences, weep at the smallest provocation, and neglect household details. Only her relationship with Moses retains a negative vitality.
Her dreams haunt her with images of her submission to Moses' control and kindness.

Lessing's portrayal of the abnormal consciousness and its inner duality, the division into opposing polarities — whether typified as conscious/unconscious, white/black, male/female, dominant/submissive, -- corresponds to the paradigm of the psyche elaborated by Carl Jung.

Both Freud and Jung conceived of the psyche as divided into areas with different functions corresponding to degree of accessibility. Freud identified them as conscious, subconscious and unconscious, while Jung identified them simply as conscious and unconscious. In the Freudian model the unconscious aspect of psychic function contains material repressed from conscious awareness, primarily of sexual nature, derived from past experiences and fantasies. Jung's model proposes that the unconscious contains not only these but also contents of a nonsexual nature; as well as psychic material that may never have been conscious, but are capable of entering awareness through the symbolic language of dreams. Jung describes a compensatory psychic system in which elements of the personality not functioning at the conscious level are contained as a kind of potentiality or "shadow" opposite of the conscious self. As he describes it,

4. Jung's model of the psyche as well as that of Freud, are referred from Roberta Rubenstein, Ibid., pp.22 - 24.
"The activity of the unconscious (is) a balancing of the one-sidedness of the general attitude produced by the conscious attitude. The more one-sided the conscious attitude, the more antagonistic are the contents arising (in dreams) from the unconscious, so that we may speak of a real opposition between the two .... As a rule, the unconscious compensation does not run counter to consciousness, but is rather a balancing or supplementing of the conscious orientation."

Various aspects of this compensatory and self-regulating system, are manifested in dreams as well as in projections on to external objects and persons in different forms. The most rudimentary one is the "shadow" which is the same-sex mirror opposite of the conscious, acknowledged self - it is the hidden and alien opposite component of the conscious or acknowledged personality. At the deeper layer of the psyche the complimentary qualities are personified in the form of a figure of the opposite sex - the anima and the animus.

Jung uses the term "archetype" to designate those symbolic configurations, often personified, of dynamic mechanisms and experiences within the unconscious. The deepest and most difficult to actualize among these potentialities is the "self", a hypothetical construct.

representing the totality of the personality in all of its realized and unrealized aspects. Thus, though the center of the field of Consciousness is ego, it is contained within the larger entity of the Self - an encompassing and regulating psychic center that stands for the potential whole of the personality. The process by which that entirety is gradually realized is called "individuation" - the "conscious coming-to-terms with one's own inner center (psychic nucleus)."

This Jungian model - in its proposition that the psyche is inherently divided but with an inner dynamic pressing toward wholeness - is compatible with Lessing's orientation. As she has stated in an interview,

There are difficulties about the Freudian landscape. The Freudians describe the conscious as a small lit area, all white, and the unconscious as a great dark marsh full of monsters. In their view, the monsters reach up, grab you by the ankles, and try to drag you down. But the unconscious can be what you make of it, good or bad, helpful or unhelpful. Our culture has made an enemy of the unconscious."


The Jungian model of psychic growth through the accommodation of opposing qualities is analogous to the dialectical paradigm of thesis/antithesis/synthesis. One can identify Lessing's artistic and psychological compatibility with the Jungian model of the psyche: the Jungian orientation becomes increasingly visible in her fiction, both in the design of her works and in the conceptualization of her character's psychic realities.

In *The Grass is Singing*, the pattern of duality is already present: Mary Turner's consciousness is split into conscious and unconscious aspects, of which the latter is psychologically and narratively realized through her relationship with Moses. Functioning on the symbolic level of the narrative as a kind of alter-ego or complementary double, Moses becomes a screen upon which Mary projects her own denied unconscious, negative self.

As Mary's unwilling involvement with Moses progresses, her mind wanders and she loses her sense of time. While for Dick his stress results in physical breakdown, Mary's takes the form of mental breakdown as Moses absorbs more and more of the positive attributes of her own disintegrating personality.

Duality, leading to mental illness or break down, is one of Lessing's important concerns in her subsequent novels too. Anna wulf of *The Golden Notebook* suffers from duality
and inner fragmentation until she achieves an integration and unity of her self at the end of the novel. The unity that she achieves in the inner Golden Notebook, by integrating her separately written experiences of the four Notebooks, corresponds with the inner integrity that she achieves by accepting and integrating her shadow, "the joy-in-spite principle" within her, which she had kept unacknowledged and repressed, until then.

Kate Brown of The Summer Before the Dark also achieves this wholeness of self when she integrates her hidden and suppressed personality, that of a defiant Kate who cares for her inner self, who is quite opposite of the earlier adaptable Kate who neglected her inner self.

Martha Quest of The Four-Gated City, experiences fragmentation and duality within her self. She realizes the presence of two opposing "selves" within her, during an acute mental illness. With difficulty, she faces her "self hater", her "shadow" and achieves an integration of the opposing mental attitudes, and thus achieves "individuation".

The Four-Gated City gives a very clear picturesque description of the mind of the 'mad'. Martha experiences madness through Lynda. In Lynda's room Martha observes that around the wall there was a clear space or run away, as if there was a second invisible wall against which tables, chairs, bookcase were arranged, a yard or so inside the
visible wall. Lynda moved around the space between these two walls, staring, and she pressed her palm against it in a desperate, urgent way, as if it would enable her to step out of the room. Or, she turned her back to the wall and bumped herself against it. When Martha tells her that she is not locked and that there is a door through which she can walk out, Lynda moved faster. Observing Lynda keenly, Martha understands Lynda's mind and remembers that in childhood she had entered this region of the human mind. "She knew this area of the human mind where the machinery of ordinary life seemed more than absurd, seemed a frightening trap.... She had felt this as a tiny child looking at grown up people..." (FGC., p.508) Remembering this Martha wept bitterly for having forgotten it. Lynda looked up and smiled a knowledgeable smile and said, "Yes - but how to get out, get out..." (FGC., p.509).

Martha hears the thoughts or Mark, Paul and Lynda. Later she explores her own mind. Alone in a room in Paul's house, she encounters the "self-hater" in her, who always said she was bad, wicked, cruel, callous, etc. Martha pushes this self-hater aside with great difficulty and writes down - "The self-hater. This is where Lynda was defeated. She is never free of this." (FGC., p.551) With great calmness of mind she faces the self-hater. However, looking at her from outside, (a woman lying on the floor, beating her head on it, crying, accusing an unknown assailant of cruelty, or sitting in an
intense thought which knotted her muscles) one could not guess she had that calmness of mind. She now experiences what Lynda was experiencing, and urges the self-hater to go away "... go away, I can't bear it, just imagine, people live all their lives with you in their heads, poor, poor, poor Lynda, how does she bear it, a life sentence in hell." (FGC., p. 553)

Martha also realizes now, where Jack was defeated. He enjoyed hurting women, he was a sadist - and now Martha realizes that he was taken over by the "hater" and that it was his mind that was the torturer, not the body. She writes down: "Body is neutral. Something to use. Body can't be bad. A low cunning mind uses his body. His body says, I don't want to be cruel .... his mind likes hurting..... " (FGC., p.553)

In this process Martha comes to know certain aspects of her own mind - to do with sadism, masochism, the pleasure in hurting. After three days in this spiritual struggle, she understands one more thing: that she had two opposing parts in her self. She discovered herself uttering slogan-like phrases or feeling emotions which were the opposite of what she, the sane and rational Martha believed. And she writes down: "The Tortured and the Torturer. Am being both. Am not just the pain-maker. Pictures on the (inner) television set: smoke from a gas-chamber in concentration camp ... the rugged
bit of refuse (me) pushed into the gas-chamber and the uniformed woman (me) who pushed. He (who) is showing me characteristics (mine) and their opposites (mine),"(FGC., p. 554).

Then Martha watched herself using languages and emotions of hatred of the black people for the white and of the white for the black, of Germans, Arabs, of the English—and her mind's "television set" was, "like a hate programme arranged for the pleasure of some international lunatic."(FGC,p.554).

These experiences make Martha understand Human Mind in general. As Jean Pickering opines,

"Her journey into strange rooms leads her, paradoxically enough, not merely to greater "I" ness, but to greater "we" ness too, for as she pushes further into the hidden recesses of her own being, she discovers that she makes contact with states of mind common to all humanity."

Thus, in this process, Martha gains insight into her own mind, into Human Mind, and thus achieves a higher understanding. She gains victory in her mental struggle with the self-hater by suppressing and defeating him. In Martha's case, self-hater is the shadow dimension of her personality of which she achieves integration, and only then she achieves wholeness of self or "individuation".

Ill. Dreams; Reveries and Nightmares:

Dreams play an important role in bringing out the inner, psychological universe of Lessing's Women. Mary Turner's dreams about her father, Dick, and Moses, for instance, bring out the obsessive and distorted quality of her perceptions, as well as her repressed feelings. During Dick's illness, for example. Mary sees one of Moses' legs, "an enormous, more than life-size leg, the limb of a giant" (G.S., p. 191) - suggestive of her denied sexual feelings. Nightmare and reality become indistinguishable as she dreams that Dick is dead and ambivalently feels both relief and guilt. Moses merges into the image of her father, who approaches her, smelling foul. "He came near and put his hand on her arm. It was the voice of the African she heard... but at the same time it was her father menacing and horrible, who touched her in desire." (G.S.p. 192). Lessing condenses the several important male figures in Mary's life into one - an image revealing, through Mary's feelings toward her father, the sources of her frigidity, her need and dread of domination and her represented sexuality.

In The Golden Notebook, Anna achieves an understanding of herself through her highly symbolic dreams, the most complex one being her dream of the hateful, dwarfed, malicious man who is equated with Saul Green. Anna's inner process of splitting and projection permeate all her perceptions of Saul. She notes that Saul talks "two
different languages" to her at the same time and that he is at least two different men whom she cannot connect. In herself, she finds "two other Annas, separate from the obedient child - Anna, the snubbed woman in love, cold and miserable in some corner of myself, and a curious detached sardonic Anna, looking on..." (GN., p.481). Despite the feelings of painful anxiety that Saul evokes in her, Anna allows herself, almost wills herself to fall in love with him. Shortly after Anna and Saul begin sleeping together, she has that recurring dream about the dwarfed, malicious man who is no other than Saul himself. Saul is thus equated with her negative animus - the joy-in-spite principle with its strong sexual implications. At the same time the relationship between them develops a distinctly sadomasochistic rhythm, a "cycle of bullying and tenderness", corresponding to the self-division in both of them, in which hurt and submission alternate. Anna feels Saul turning her into a mother figure, which implies Anna's projection on to him of the dependent child she herself has become, as well as her ambivalence about her maternal role toward Janet, her daughter. Anna feels herself split into mother, lover, artist and socialist. Saul's schism dovetail so closely with Anna's, that each projects on to the other, the aspects of themselves that they have not yet assimilated, and they enter into a psychic process that resembles mutual dissociation or breakdown. Subjectively, Anna realizes that they are both mad. Saul's personality, thus, is a projection of Anna's own
inner fragmentation. She thinks of him as the "sick person who inhabited my body for a while". Anna's breakdown is the denial and then progressive recognition and assimilation of Saul as the "other" — her emotional twin as well as her sexual opposite. When the elements of Anna have dissolved into a chaos of qualities that are difficult to identify as either Saul or Anna, the process of reintegration of personality begins. Anna now understands the message of the dream of the dwarf figure embodied in Saul Green: "I was the old man, the old man had become me, but I was also the old woman in that I was sexless" (G.N., p. 481). Thus, the highly symbolic dream of the dwarf, suggests synthesis at a deeper level of the psyche. The dualism of consciousness moves toward synthesis, as Anna begins to make conscious and assimilate the alien other within herself.

Anna experiences another dream in which she was lying on the surface of dream water. As she began to sink, she heard a voice saying, "Anna, you are betraying everything you believe in". The voice advised her to fight. Anna did not respond, was already just under the surface of the water and wanted to go deeper. Then she realized that the depth of water was — dangerous with monsters, crocodiles and tyrannous things. Yet she knew that it was danger that she wanted. Again the voice told her to fight. She then realized that the water was not at all deep, but only a thin layer of water at the bottom of a filthy cage, and saw above her, at the top
or the cage was a tiger. And then the voice told Anna to fly, and with great, painful effort Anna could fly out of the cage. She then pitied the tiger who was Saul, because she knew that the tiger was going to be caged. She decided to write a story on Anna, Saul and the tiger, when that part of her mind which had guided her out, told her to leave this nonsense of turning everything into a story, and told her to go back and look at scenes from her life. Obeying, Anna revisited, in the dream, her past experience which she had turned into a novel. As she saw all those incidents she had written, she saw that every scene in the film was glossy because of its being untrue, false and stupid. She could hear the projectionist’s jeering laughs at "Directed by Anna Wulf" and at the way she had written about Jane Boothby of the Mashopi Hotel. With this the dream ends.

This is the longest dream in the novel, and can have various interpretations. The beginning shows Anna lying in a dirty cage and being ignorant of the fact that it is a cage—the very picture of the caged personality of a woman who is cheated out of the knowledge of her own situation. This refers directly to Anna's own situation. Though Anna is apparently free, she is still bound, and does not know it. Yet it is obvious that at the deeper levels of her psyche, Anna knows that she is not free—hence this dream of herself as being in a dirty cage. That part of her mind i.e. Anna's inner consciousness, warns her of the danger and guides her
out of the cage. At the end, Anna escapes from the trap made by her own weaknesses of mind - she had preferred to submerge in water at the cost of everything that she believed in, and she had that longing for danger. But Anna realizes that what she had thought with thrill as danger to be faced - the dangerous depth of water and the tiger outside - was not really a danger. The water was not deep, and the tiger turned out to be a mild, helpless creature which Anna knew, was going to be caged. In the dream, the tiger represents Saul. At first Anna fears it, but later she overcomes her terror and does not want the tiger to be subdued or caged. This symbolizes her gradual acceptance of her own sexuality, after the long frigid period following her break from Michael.

The remaining part of the dream shows Anna how silly it is to turn everything into a story. This part of the dream takes the form of a "film" of her life, presented to her by an invisible projectionist whom she eventually identifies as Saul Green. Certainly, Saul's function as a "projection" of Anna's self is nowhere more clearly suggested. The film "corrects" and changes some of her own earlier perceptions. Antithetical elements become synthesized into new wholes: Paul Tanner (Anna's fictional creation) and Micheal (her ex-lover) fuse into one person, reversing her earlier process of splitting. The projectionist says that Anna had distorted the events by not "directing" them appropriately. Anna is
aced with the confusion she herself has created between, as she phrases it, "what I had invented and what I had known, and I knew that what I had invented was all false" (GN., p.530). This film is a metaphor for her reconsideration of aspects of her past that she "had still to work on" (GN., p.529), in order to overcome the "lying nostalgia" of her memory and assimilate its meaning into her consciousness.

When that segment of the dream ends, Anna tells Saul that she has identified him as the dream projectionist, acknowledging, "You've become a sort of inner conscience or critic" (GN., p.531) Earlier she had assimilated the negative aspect of Saul as the destructive principle (embodied in the malicious dwarfed figure); now she projects onto him the positive role that will lead her to rediscover the source of her own creative energy, critical intelligence and wholeness.

The next dream shows Anna the same set of films she had seen in the earlier dream. This time, even before falling asleep, Anna knew the projectionist was waiting for her, and also knew what she was going to be told; The dreams are her means of learning. As soon as she fell asleep, the projectionist said that they are going to see the same film again. Anna was afraid to see that film again showing scenes that were stupid and untrue. But this time the same film had a different quality and she realized that all the things to which she had given emphasis earlier, were now dipping past,
Anna felt that there was a fusion here, "instead of seeing separate scenes, people, faces, movements, glances, they were all together." (GN., p.543). In this dream Anna gets maturer. She understands that the things she thought as important and had recorded in her novel as so, are really unimportant, and that she had evaded the really important things in her writings. With this realization, she feels that the film has achieved a fusion of all the different scenes, people, faces, glances and movements, and so, is beyond the petty limited experience of an Anna or Ella; it is beyond the scope of her novel and her notebooks. Thus, this final film sequence in this dream prefigures the beginning of Anna's new autonomy as she is here recreated as a whole being rather than that a collection of fragments and compartments.

After Paul (a projection of Michael) leaves Ella (a projection of Anna) and goes to Nigeria, Dr. West, under whom Ella was working, tells her that Paul had left England to escape a pretty "flighty piece" who was pestering him to marry her. Ella guessed that the "flighty piece" might be Stephanie of whom Paul used to talk and felt deeply depressed. It is then that she sees an unpleasant and disturbing dream, in which she was in the ugly little house with its little rooms that were all different from each other. She was Paul's wife, and, only by an effort of will she could prevent the house from disintegration. She was
flying off in all directions because of the conflict between the rooms. She decided she must furnish the whole house in her style. But as soon as she hung new curtains or painted a room out, Muriel's (Paul's wife) room was recreated. And Ella saw herself standing in the kitchen, her hand on the pile of "Women at Home", and she was a "flighty piece" (She could hear the words being said by Dr.West). And Ella realised, in the dream, that Muriel was not there after all, she had gone to Nigeria to join Paul.

In the dream, there is a gradual awareness of the fact. In the beginning, Ella thought that Stephenie was the "flighty piece" for whose sake Paul had neglected her for some time. She associates herself with Muriel, Paul's wife, because she can now understand Muriel's feelings when Paul had abandoned her for Ella's sake. Hence, at the beginning of the dream, Ella is in the role of Paul's wife. The house disintegrating means, her family, her married life is in danger. She runs in all directions because of the conflict between the rooms. The different rooms can be assumed to stand for different roles expected to be played by the woman of the house - kitchen, for instance, may demand excellence in cooking. So different rooms demand excellence in different things; and, to satisfy all these expectations, the woman has to fly in different directions. Gradually, as the dream progresses, Ella realizes that she herself was the "flighty piece" stated by Dr.West.
It is only through this dream that Ella realizes it, and also that Dr. West had spoken of the "flighty piece" in front of her, deliberately.

Martha Quest of The Children of Violence sequence reads books on psychology and has acquired knowledge of her own mind from outside: "Her mind was the most extraordinary structure of disconnected bits of poetry, prose, fact and fancy" (MQ., p.14) What her mind fancies is explored through her dreams and reveries. The young Martha of Martha Quest, dreams of the ideal four-gated city where white and black and brown people live together in harmony. She dreams of it for the first time when she is depressed, thinking of women's life and their condition. She sees it for the second time when she sees a poor black child in a helpless situation. Her dream of the ideal city is an expression of her dissatisfaction with the present society and her hopes for the ideal future.

Martha, conscious of her obligation, as a modern woman, to "repudiate the shackled women of the past", identifies her mother with those shackled women and hates her conventionality. Under her mother's influence, she feels caged and betrayed of her identity which is reflected in her nightmares in which she is tied hand and foot under the wheels of a locomotive, or struggling waist deep in quicksands, or eternally climbing a stair-case that moved backwards under her.
Martha's dreams in Landlocked, in which she longs for the sea, express her wish for life in England and her feeling of disgust for her life in that South African city. When Thomas returns completely changed, Martha dreams of him as being hanged, because, seeing that he has become quite a new person, she feels that old Thomas is now dead.

In The Summer Before The Dark, Kate achieves inner awareness through the psychological process of her recurring seal - dreams.

The figurative language of dreams is thus one of the narrative devices by which Lessing represents the deeper, unrationaled dimensions of her characters' consciousness.

IV Memory:

Doris Lessing also uses the psychological element of memory as an important device in bringing out her heroine's inner self, as well as to bring unity to the novels of "Children of Violence" sequence.

Margaret Scanlan, in her essay on the importance of memory in the series novel, writes:

Lessing neglects one of its characteristic concerns: the interest in memory as theme and as novelistic device... this neglect undermines the unity of Children of Violence in important ways."

9. Margaret Scanlan, "Memory and continuity in the series novel; the example of Children of Violence": Modern Fiction Studies No.26, 1980, p.76.
She points out that Martha is described as having a poor memory and that each transition in her life seems to be marked by a blanking out of previous stages.

But Doris Lessing does make use of this psychological element of memory. Martha is not devoid of memory though she could not bear to remember what had happened. Rather, this painful memory is so strong that she mentally struggles a lot to overcome it. When Mrs. Quest sends eggs and butter from the farm, Martha gives it to her landlady because that food and its smell remind her of her days on farm. Even a thing like thermometer makes her remember her past. Holding the thermometer her mother had given 'to help her look after herself', Martha remembers her father holding it, who was obsessed by his illness. "... with the thermometer in her mouth... remembered her father, medicine bottles stacked in hundred by his bed - her father, whose image persistently composed itself in her mind as a worried, inward-looking man,... The thought frightened her: She whipped out the thermometer, and stood hesitating, thinking I'll throw the thing away... then it slipped from her hand and broke. " (MQ., p. 216).

Martha remebers her farm, the seasons there, the way they used seasons to measure time on the farm, etc. This description runs for more than two pages. Yet Martha's conscious mind does not know that she had this "nostalgia" for the farm deep inside her mind.
Again, there is a description of Martha's unconscious remembrance of her farm-house when she visited Adolf's house. While going to his house, Martha went through the path between flowerbeds. There was a side verandah and they went into a large room that had curving windows all around the front, overlooking the garden. And, "this gave a tweak at her memory and she stood still, frowning, wondering why nostalgia was sickening her nerves, and looking at those curving windows - 'like the prow of a ship', she thought vaguely." (MQ.P.201) Earlier, in the first part of Martha Quest, giving the picture of the Quest's house on the farm, we are given to know that the front of the house was like "the prow of a ship", as Mrs. Quest herself gaily explained. So Martha's nostalgia is due to her memory of that farm-house. Though she is not conscious of the cause of her nostalgia, though she does not know the resemblance between Adolf's house and her mother's house, her unconscious mind does recognize it, thus giving "a tweak at her memory".

In town, when Martha meets Solly in his 'Utopia' she cannot help but remember their friendship on the farm, how she used to borrow books from him and his brother.

In The Four Gated City, when Jack asks Martha to stay in his house giving birth to his children, Martha cracks down remembering Caroline, though apparently she had forgotten her completely. When Francis refuses, against the wish of the elders, to continue his education, Martha remembers her past:
(Long ago Martha had fought with cunning, ruthlessness, desperation, hardly knowing what she was doing, except that she was saying, no, no, I won't)" (FGC., p. 390).

Thus memory is very tactfully used, not only to give unity to the novel, but also to turn the inside out of Martha's mind, to explore her unconscious mind. Thus, Doris Lessing uses the stream of consciousness technique to bring out even the unconscious feelings of her heroines. Though Martha tries to forget her painful memories, they haunt her unconscious mind.

Blocking of painful memories by Mary Turner in The Grass is Singing also is an important method in bringing out her psyche. Mary had always resented sex, marriage and children because of her painful childhood experiences. She marries out of social obligation, but remains emotionally untouched. That is why she does not even remember that she is married, and so goes to the hostel meant for unmarried women, when she goes to town. She 'remembers' that she is married, only when she is not admitted there.

Mary's psychology - her gradual change from the woman who lashes across the face of Moses the black servant, to the one who depends on Moses for everything, who sobs helplessly when he is going to leave the job, is very beautifully detailed. Mary becomes almost mad and loses her strength of mind, which enables Moses to murder her in the end.
The near-insanity that a mind experiences after a long endurance of inner fragmentation, and the final wholeness of self that it moves on from this state; the exploration of the heroines's mind through dreams and reveries and nightmares and through tactful use of memory, - all this makes Lessing's novels psychologically interesting.

V. Characterization:

As for characterization in these selected novels, it is the character of the - the New Woman - that prevails. All other characters, however important they may be, are merely to contribute to the inner awareness of that character.

In the Summer Before the Dark, all characters except Kate's are shadowy. Kate's grand-father, her husband, children, are just mentioned. We see them as Kate sees them: their nature, appearance, feelings, nothing is given. Jeffrey the young lover with whom Kate has a brief affair, stands as a weak figure who is the cause of Kate's distraction from her purpose. Compared to these characters, Maureen is more clearly drawn, in that, her appearance and behaviour are given. It is in Maureen's flat that Kate experiences her last seal-dream, in which she reaches the seal to the sea. Maureen arouses maternal love in Kate. In the end, Kate frees herself of this affection and returns home. Mary Finchley, a friend of Kate, is there to give a colour of contrast to the picture of Kate. She stands for the repressed part of Kate's self.
Even incidents in the novel are to contribute to Kate's process of awareness. Through some incidents Kate learns that society judges a woman by her looks, not by her nature. In a meeting at the Global Food she observes how men came and sat with her when she presented an attractive sitting posture, while a moment earlier, no one had seemed to notice her. When Kate's face and appearance had changed because of her being sick, even her friend Mary Finchley does not recognise her. Later, while passing by a building under construction, Kate receives catcalls from the workers. She wears a loose coat and returns from the same road, but she passes by them unnoticed. She does not get good attention in a hotel by the attendant and receives rude behaviour by a grocer because of her crude appearance. She receives strikingly different behaviour from other people, with her changing looks, though her inner person remained the same. By all these incidents, being sensitive, Kate becomes confirmed in her realization that all her life she had been admired because of her dress and appearance, not for her talents or good nature. Thus all incidents and characters in the novel are designed to contribute to Kate's process of self awareness.

Similarly it is Anna Wulf who prevails The Golden Notebook. Molly is there to provide sense of generality to Anna's situation as a new woman. Ella is a projection of Anna; and Julia, of Molly. All men characters are dull beside these free women. They are seen through Anna's eyes.
In a novel within the novel, Anna describes the American named Milt who stayed in her flat for five days (not several weeks as did Saul or five years as did Michael/Paul). Milt's character is just to fulfill Anna's acute need for a man to occupy the empty space in her flat/psyche, which she had "prescribed... for herself like a medicine". He is in good physical health while Saul was cold, sickly and wan - the projections of Anna's own illness and psychic frigidity. Milt's main dimensions are sexual bluntness and an uncomplicated personality, he is "a feeder on women, a sucker of other people's vitality" (G.N., p.563), a variation of Anna's sadomasochistic emotional entanglement with Saul.

It is with Saul's help that Anna comes out of her illusion, out of her nightmares, out of insanity, and finally, out of her writer's block. He insists on her writing another novel and gives her the first sentence for her novel, thus inspiring her to write again. She too gives him the first sentence for his story of the Algerian soldiers, which is recorded in the inner Golden Notebook. Saul is associated, in the beginning, with her shadow aspect. She at first identifies him as the malicious dwarf figure, and equates him with the repressed and unacknowledged part of her personality. He too projects on to her his 'shadow' aspects. Having assimilated the negative aspect of Saul as the destructive principle, Anna then projects on to him the positive role of an inner projectionist who will lead her to rediscover the source of her own creative energy, critical
intelligence, and wholeness. In one of her dreams, Anna sees a "film" of her life, presented by an invisible projectionist who is Saul Green himself. The film "corrects" and changes some of her own earlier perceptions. Because Saul's own schisms dovetail so closely with Anna's and because each projects on to the other the aspects of themselves that they have not yet assimilated, they enter into a psychic process that resembles mutual dissociation or breakdown. Subjectively, Anna realizes that they are both mad. As Saul's personality is in part a creation or projection of Anna's own inner fragmentation - the "sick person who inhabited my body for a while", the course of her breakdown is the denial and then progressive recognition and assimilation of Saul as the "other" - her emotional and artistic twin as well as her sexual opposite.

What initially distinguishes Saul from the other male characters who appear in the variations of Anna's story is that Saul exists on the same mimetic plane of the narrative - in time and in place - as Anna herself, in her most "recently" written and undisplaced version of events. Yet she concedes that even in the Blue Notebook/diary she fictionalizes her experiences. As the angle of distortion increases during the course of her breakdown, Saul's function as a projection of her own inner schism also increases, so that his independent existence as a "character" becomes more problematic. Anna's "naming" of Saul provides both a
psychological and a narrative rationale for his status; he too is one of her creations. Saul is "real" within the layer of mimetic reality invented by Anna in the Blue and Golden notebooks, but becomes part of her own invention as soon as one moves back from that frame. For if Anna is the author of everything in the novel, The Golden Notebook, then the novel described as Saul's in the inner Golden notebook is ultimately Anna's creation. Though the "editor" tells us that Anna's handwriting ends and the story about the Algerian and French soldiers is in Saul's writing, we know from references elsewhere that Anna's own handwriting changes. Moreover, at least two entries recorded earlier by Anna, form the thematic material for "Saul's" novel; Anna's dream of the execution of the interchangeable prisoners (G.N., p. 295), resonates with the plot of Saul's Algerian story in which both soldiers are shot for fraternizing across enemy ideological positions; in the final segment of the Blue notebook Anna dreams that she is the Algerian soldier herself.

Ultimately, then, The Golden Notebook is one story with one major character - that of Anna Wulf, which is split, divided and refracted through a variety of invented persons, situations, and experiences. Anna Wulf is almost a creation of her own imagination split into an entire cast of characters, who, as Lessing instructs, "...are each other, [who] form wholes. In the inner Golden notebook, things have come together, the divisions have broken down, there is
formlessness with end of fragmentation - the triumph of the second theme, which is that of unity." (G.N., p.vii). Anna and Saul, Anna and Molly, Anna and Ella, Anna and Michael, Anna and Janet, Anna and Tommy - these are various pairings of the dialectical splits that resolve into wholes on the level of character, when Anna synthesizes those divisions in her consciousness.

In The Grass is Singing, the character of Moses assumes greater importance as the story of Mary Turner progresses. Mary gradually loses her strength of mind and depends completely on Moses even to dress her up. His character becomes so powerful that it appears that he is more important than Mary herself. But Moses is shown more as a force that swallows Mary than as a human being. His character functions as the repressed aspect of Mary's consciousness: Mary Turner's consciousness is split into conscious and unconscious aspects, the latter of which is realized through her relationship to and perception of Moses. Functioning on the symbolic level of the narrative as a kind of alter-ego, or complementary double, Moses becomes a screen upon which Mary projects her own denied negative self. He arouses Mary's repressed sexuality, and as she recognized, "It had been a choice, if one could call such an inevitable thing a choice, between Dick and the other, and Dick was destroyed long ago." (G.S., p.226). Significantly, the "other" is not named, for in psychological terms that other is both Moses and what Moses has become for Mary: her shadow, her own
denied self, embodying the intimacy, submission, and sexuality excluded from her conscious awareness. Thus, Mary Turner is the white woman in South Africa whose acknowledged, conscious self hates Moses the black man, and dislikes her sexuality. Moses on the other hand, is the black man, who arouses Mary's hitherto repressed sexuality. He represents the unconscious, unacknowledged part of Mary's mind.

Mary overcomes the inner division of her psyche into conscious and unconscious dimensions only when she acknowledges, accepts and integrates this 'alien other' into her own personality. She achieves this unity and wholeness of self, or individuation only during the last day of her life, when she submits herself to the dreaded "other". walking out into the bush to confront her destruction. With astonishment, Mary realizes that this is the first time that she has ever experienced the bush, has ever strayed from familiar paths. Symbolically, she is, for the first and last time, experiencing, part of the tangled undergrowth of her own personality, that part of the potential consciousness that must be slowly admitted into awareness if personality is to achieve integration. In the altered perception induced by her mental breakdown. Mary overcomes the split between acknowledged and denied self and only when she achieves this unity of self, that Mary can accept Moses. Just before Moses kills her, as she sees him "She felt she had only to move forward, to explain, to appeal and the terror would be dissolved" (G.S., p.216).
Thus, the character of Moses is drawn not as that of a human being, - but as a part of Mary's mind which she had repressed all her life, which she integrates only at the last moment of her life, and achieves 'individuation'. The novel ends with Moses retreating into the bush and then abruptly turning back to await his own certain fate - "though what thoughts of regret, of pity or perhaps even wounded human affection were compounded with the satisfaction of his completed revenge, it is impossible to say." (G.S., p.218) - because, the central reality of Mary's psychic breakdown is based not on Moses but on what her own disturbed consciousness has made of him. As the "other" for her, he is the only route left for her desired escape from herself. The tension between acknowledged and unconscious feeling is so extreme that the one possible release is her total annihilation. Moreover, only Moses, the embodiment of her self-hated and need for punishment of her illicit desires, can bestow that upon her. Mary's physical death is the form of her psychic death made tangible.

In "Children of Violence" series, it is the central character of Martha Quest that prevails. Martha is a person with revolutionary ideas. The novels of this series are all written from Martha's point of view which is feminine with all its romantic ideals of freedom and individualism. Martha hates the shackled women of the past, wants a new, ideal, four-gated city where there is equality for women. She breaks out of her so-called proper marriage, and devotes
herself to communist party work because she thinks that communism brings freedom to the weaker section of the society which includes women. Lessing deals with the theme of the problems of women through Martha's life. Martha possesses a great sense of freedom. When Willian goes, she feels relieved because he had thought of her as his property.

She likes and marries Anton because he talks of women's problems with consideration. Later, after their marriage, when Anton praises his former wife and says that she had a mind like a man's, Martha makes a note of this with a feeling that it said a good deal about Anton. Martha dreams, along with comrade Marjorie, of a society where women live a better and more free life. The novels of the whole sequence tell of Martha's mind and it is her feelings, and her understanding that are given prominence.

Among other characters in this sequence, the characters of Mark and Lynda are significant. Mark, when he becomes a communist, is, as Martha feels, Martha's earlier self. He is the writer of The City in the Desert that envisions an ideal four-gated city, and he shares Martha's hopes for a better future.

Lynda, Mark's wife, is Martha's guide in latter's journey into the unknown regions of herself, into her deeper psyche. Lynda's problems, her sad story of having to face the self-hater in her, at a very young age, are given in great detail. She is a tall, wide-eyed, sensitive, beautiful lady,
and at first it appears that she is given more prominence than Martha herself. But it is through Martha's eyes that Lynda's experiences are shown; and it is Martha who gains insight and higher understanding with the help of Lynda. While Lynda is defeated in her battle with the self-hater and is branded as mad, Martha faces that inner antagonist and achieves victory in that inner battle. Thus, even though Lynda and her madness are dealt with in great detail, it is Martha's character that emerges as stronger and more heroic.

The failure of the family in shaping the character of the new woman - is also suggested, though not directly given anywhere in Lessing's novels. Mary Turner's emotional frigidity that causes her tragedy, is rooted in her childhood memories of her parent's family. Martha Quest's dream of "Many-fathered children" as inhabitants of her ideal four-gated city - suggests the absence of nuclear family in the ideal society of her dreams. Martha leaves her daughter Caroline, to 'set her free' from the repetitive pattern of mother-daughter-mother' cycle. Martha of The Four Gated City is without the bondage of her family or children, and so could freely achieve individuation and also could help mankind during catastrophe. Similarly, Anna Wulf is a free woman without the family bondage, and so it is easy for her to achieve inner freedom and unity of self. Kate Brown, the conventional woman of The Summer Before the Dark also could achieve inner freedom and integrity only when she gets out of her family.
Doris Lessing's New Woman associates, in her unconscious mind, her own condition with that of the black, in Martha Quest, Martha feels depressed speculating the condition of adolescent girls like her, and during his state of mind she sees black men and women being taken as prisoners for some trivial breach of some white rule. Martha suddenly feels immensely oppressed and sorry which hints at her sympathy for the black. Her feeling of being oppressed is emphasized through the description of the atmosphere which is in accordance with her mood; the light was heavy and rich and yellow, the sky was thick with rain clouds, and there was still the oppressive atmosphere of the coming storm. And, "She marched, in imagination, down the street, one of the file, feeling the oppression of a police state as if it were heavy on her; and at the same time was conscious of the same moral exhaustion which had settled on her earlier." (M.G., p.134). Her earlier exhaustion is connected with her feeling for the black. The 'earlier' exhaustion was the same as this one.

Martha's dream for the ideal city where black and white and brown people live happily together, is experienced for the first time when she was feeling miserable and helpless, thinking about the lives of the colonial women. Martha dreams of this ideal city for the second time, after her visit to the intelligent city-women. Seeing those fussy, nagging and irritable town women, Martha feels all the more
depressed because she feels that even the life of those intelligent women is not satisfactory. Martha's helplessness felt over the present life of women leads to her dream for future where the black can live happily with the white. So, there is an obvious link in Martha's unconscious mind, between the problems of women and those of the black.

Again, after that accusing, hysterical behaviour of Douglas which was full of self-pity, Martha remembers the self-pity displayed by a white leader complaining that no one understood the sacrifices the white people made in developing the black, and she connects them: "What did the state of self-displaying hysteria Douglas was in have in common with the shrill, maudlin self-pity of a leader in The Zambesia News when it was complaining that the outside the world did not understand the sacrifices the white population made in developing the blacks? For there was a connection, she felt. Not in her own experience, nor in any book, had she found the state Douglas was in. Yet precisely that note was struck in every issue of the local newspapers..." (A.P.M., p.368).

Martha argues hotly with Stella and Alice, for the cause of the black. When she sees, along with comrade Jasmine, a small, ragged barefooted black child, pot-bellied with mal-nutrition. ".... each saw an ideal town, clean, noble and beautiful soaring up over the actual town they saw .... The ragged child was already a citizen of this ideal town, co-citizens with themselves." (A.P.M., p.368).
Martha joins the communist party that assures a better life for the black, because she sees the black as her co-sufferers.

_The Grass is Singing_ deals with racial problems, and on the face of it the novel looks more like dealing with this problem than with women's problem. It also seems that the character of the black servant, Moses, who comes as a force that swallows Mary, is more important than that of Mary. But here also, the women's problem is associated with the racial issue; there is an affinity between these two oppressed groups. Rosalind Miles in her _The Female Form_, writes that the native is brought into prominence first through Mary's inability to deal with "those whose situation is ironically analogous with her's". (Rosalind Miles, Ibid., p.106) Mary's cruel behaviour with Moses on the farm, can be called as the attitude of "the oppressor in the heart of the oppressed". In this novel, Lessing writes about the issue of racial differences and how it affects the lives of women.

As the noted critic Roberta Rubenstein opines, while Mary Turner's breakdown is an essentially private one, it dramatizes at the same time, the dehumanization imposed on both races by the colour bar. She writes that, "the fragmentation to which Mary succumbs is a product of both private emptiness and political realities (understood through sexual power relationships: male/female and black/white). One might say that Mary's submission to Moses is the
inevitable end for a personality shaped by the inter-locking dialectics of both sexuality and power - the conflicting needs to assert power over and to be over powered by a male other. (Rubenstein, Ibid., p.30).

Thus, Doris Lessing brings out the character of her new woman by associating her problems with the problems of the black.

VI. Diction:

There is an abundant use of similes, symbols and images in these novels to bring out the psycholoy of Martha, Anna, Kate and Mary. Martha Quest has similes with bird and cage images to show Martha's longing for freedom and her feelings of being 'tied down': "she read like a bird collecting its twigs for a nest", "she was like a bird flitting from branch to darkening branch of an immense tree; but the tree rose as if it had no trunk, from a mist." (MQ., p.220). When Martha remembers the swollen bodies of pregnant women she had seen, she does so, "... with shuddering anger as at the sight of a cage designed for herself." (MQ., p.66). And, "she had the feeling of someone caught in a whirl-pool." (APM., p.24).

The roses that Mrs. Van presents Martha on her wedding day, are symbolic. When Mrs. Van gave her the fresh roses, "Martha went pink, her eyes filled with tears and she frowned." As she stood holding the prickly bunch of roses whose red petals fell slowly on to the pale wood of the table
she thought confusedly: "There she is with ... everything tidy and safe and nothing painful anywhere. So then, why the roses? The thorny stems in Martha's hands seemed like a warning". (RFS., p.220). Martha does not throw the roses away even after many days, and the petals soften, crumple and fade - symbolizing the life of women like Martha and Mrs. Van.

In *A Ripple From the Storm*, for Martha, Marjorie and Jasmine, the end of War stands for a hopeful future. More than once in the novel Martha thinks that she will be "free" after the war.

Also, the marriage of Maisie and Andrew. For Martha this marriage stands as an ideal one, and she marries Anton with the ideal of Andrew's before her: "Andrew could marry Maisie to help her out - that was a good thing to do, everyone feels it ... if I marry Anton, and its nothing but a formality after all, it will make things easy for him." (RFS., p. 189).

In the collapse of Andrew's marriage she foresees that of her own. So, when she sees that the relationship between Andrew and Maisie has gone sour on account of Binkie, Maisie's former lover, "... She felt insecurity grip her stomach. She was extraordinarily dismayed .... Martha was thinking : There was Mrs. Van last night, and now Maisie and Andrew .... she did not conclude the thought which was : then there's no hope for me." (RFS., p.251-2).
In *The Four Gated City* after Martha explores her mind, she writes: "I've been turned inside out like a glove or dress. I've been like the negative of a photograph. Or a mirror image. I've seen the underneath of myself. . . ." (FGC., p.568).

Anna Wulf of *The Golden Notebook* writes, when Saul goes to other women; "I felt as if sucked into a quicksand, or pushed on to a conveyor belt that would carry me into grinding machinery." (GN., p. 581).

Anna's dreams are all highly symbolic. Besides, names of Anna Wulf and Mother Sugar symbolize their nature. Wulf suggests Anna's Wulfish hunger for love, freedom, happiness, and awareness and integration of self. Mother Sugar is named so because of her tendency to sugar-coat all bitter experiences. She represents Anna of the past. Anna's arguments with her suggest, as it is said in the novel itself, that Anna is rebuking her own past self, a younger naive Anna, the Marxist.

The name of the heroine of "Children of Violence" series - Martha Quest, is suggestive of her quest, her search for freedom and integrity. Martha, May, Marnie, Maisie, Marjorie - all these women have names beginning with M, which is perhaps to suggest the similarity of their situation as women, despite the differences in their personalities. Martha's mother is May - which implies that there is a
repetition of an aspect of May in Martha, that the daughter's life is similar to her mother's despite all that generation gap.

Kate's recurring seal-dreams, and her hair-style, are the major symbols used in The Summer Before the Dark, to bring out the inner, psychological development in Kate's personality.

In The Grass is Singing, the desert landscape with its terrible heat, is symbolic of Mary's life. Rosalind Miles opines that the desert's aridity becomes internalized, its vast wastes become external reproach symbolizing inner devastation. She also points out that even in The Golden Notebook, the break-down of Anna is conveyed through this image; Anna's fantasy fear of personal and literary sterility finds its expression in her dreams of the desert, parched and cracked.

Even characters in these novels of Lessing stand for something. Mrs. Quest and Mrs. Van Der Bylt, stand for the conventional women of the white colonial society in South Africa. Mrs. Perry, Mrs. Jefferson, Mrs. Pyecraft, stand for the fussy, nagging intelligent women of the town. Then, the character of Anton Hesse stands, for Martha, as an embodiment of the Communist ideals. This is one of the reasons why

Martha starts an affair with Anton and then marries him. Her disillusionment with Anton’s character corresponds with her disillusionment with the communist ideals. At the end, Martha’s turning away from Anton who was freshly analysing the situation of the party, is her turning away from the party and its ideals. At the beginning of the novel we read that Martha feels guilty of wasting time when she sleeps because of fever. At the end, "she allowed herself to slide into sleep like a diver weighted with lead" (RFS., p.28). This symbolizes her changed attitude towards the communist activities.

Mr. Quest stands for sickness because Martha has always seen him obsessed with the idea that he is sick. When Martha dreams of War, she sees her father, and Thomas with a gun. When Martha was a child, she always heard her father talking about his days as a soldier during World War I. So, in her mind, his character stands for war. She sees Thomas representing war as he is obsessed by his hatred for one Mr. Trussel, his old ‘enemy’, and Martha associates war with hatred.

Jeffrey, the young lover of Kate in The Summer Before the Dark stands for destruction and for Kate’s tendency to run away from her difficult task. The young, fair prince of Kate’s dream stands for Michael, her husband. Dancing with the fair prince in the dream, Kate feels a joy of accomplishment and forgets the seal. Likewise, marrying Michael she had neglected her own deeper feelings. Maureen is
like Kate's daughter, and arouses Kate's maternal kindness. In the end she leaves Maureen to her fate and goes without even waiting to tell Maureen about her departure — this is symbolic of Kate's changed attitude. This is similar to the other symbol—the seal joining other seals without looking back at Kate. The seal, the unconscious no longer remains servile to and dependent on Kate, the conscious. At the end, the seal has grown as big as Kate herself—this can mean that the unconscious in Kate now has grown in importance.

Titles of the novels are appropriate, Martha Quest is about Martha and her quest for freedom and integration. A Proper Marriage is ironical—it indicates that Martha's marriage with Douglas is 'proper' in the sense that it is according to the conventions of her society; but it is not proper in the real sense because it fails to provide Martha with that bliss and happiness a marriage is required to provide. And, Martha herself is A Ripple from the storm of communism. The title Landlocked is very apt. Martha in this novel, dreams about sea: "she dreamed ... as standing on the high dry place while ships sailed away in all directions, leaving her behind. On this high dry plateau where Martha was imprisoned, forever it seemed, everything was dry and brittle, its quality was draught. Far away, a long way below, was water. She dreamed, night after night, of water, of the sea .... She had only to shut her eyes and waves lifted and crashed across her eyelids and an enormous longing joy took possession of her ...." (LL,p.247).
The sea represents England. 'The high dry place' where Martha is imprisoned, represents South Africa. Martha feels that she is imprisoned on the land, and wants to go to England. All this is suggested by the title itself. Martha is 'landlocked', and is waiting to get free and go to the sea.

The Four-Gated City is the ideal society that is Martha's constant hope throughout the series. Martha dreams of it right from her childhood. At the beginning of this novel, Mark tells of this city to Martha. In the end, the vague catastrophe that destroys the existing order of things paves way for this ideal society through the 'new children' born during that time. These 'new children', whose description we get through a letter from Martha to Francis, are endowed with extraordinary faculties, and at the end of the novel one is left with the hope that these children will disperse into different parts of the world, and help in building the new ideal society.

The Golden Notebook suggests integration. The inner Golden notebook is an integration of all other notebooks, which means an integration of all kinds of experiences and personalities of Anna. This also stands for the integration of self that Anna achieves at the end of this novel.

The 'Summer' of The Summer Before the Dark, stands for Kate's joy in achieving an awareness of her neglected inner self. Somewhere near the beginning of the novel, Kate fears her old age, which might be interpreted as the 'Dark' But
during her middle-age, because of her awareness, she experiences summer, experiences happiness. Hence it is her "Summer Before the Dark".

It might also mean Kate's realization which she achieves just before she was about to collapse into the darkness of social conventions.

The title The Grass is Singing is from the last part of T.S. Eliot's Wasteland. The desert in this novel, is realistically pictured, and is there mainly to emphasize Mary's miseries. So the title, the line from Wasteland is suggestive of the desert with its terrible heat as also of Mary's hopeless life.

As for images in the novels, they are there in abundance. We have that effective image of the plight of the Africans in the hands of white groups trying to help them. As Martha sees it, "The African group, like a small starving child, its hands held out for help, was being torn to pieces by a group of adults fighting for the right to help it." (LL., p. 56.).

In Landlocked, Lessing resumes her exploration of Martha's quest by enlarging upon two metaphors introduced in earlier novels and repeated in various forms throughout her fiction. Both are expressed in visual images, and both reflect the growing breach between Martha's public roles and her true self or center during this period of her life. One
is that of her increasingly insistent dream of isolation and psychic drought. This dream of her being left 'on a high dry place while ships sailed away in all directions', occurs twice more in Landlocked, figuratively defining the state of Martha's being. These dreams are reminiscent of Anna Wulf's dreams of sterility in The Golden Notebook, and at their most literal level, the dreams reflect her actual geographical isolation in the interior of Zambesia: not only physically landlocked but also morally dehydrated by its racial and political divisions.

The other major, and related, dream image of Landlocked builds from the correspondences between rooms and psychic states introduced in The Grass is Singing and repeated in different configurations throughout Lessing's fiction: "[Martha's ] dream, ...., like a thermometer, or gauge, from which she could check herself, was of a large house, a bungalow, with half a dozen different rooms, in it, and she, Martha (the person who held herself together, who watched, who must preserve wholeness through a time of dryness and disintegration) moved from one room to the next, on guard. These rooms, each furnished differently, had to be kept separate - had to be, it was Martha's task for this time" (LL.,pp.22-3).

In Landlocked, this image varies in both time (past and future) and form, sometimes appearing as a townhouse, other times as a mud-and-grass farm hut. But, regardless of its architecture, it comes to represent for Martha the shape of
her own psyche: The mental balancing act she must perform in maintaining the separate compartments of her experience. (analogous to Anna Wulf's four notebooks reflecting the divisions within herself).

The image of city and the house is a favourite image for Lessing. As Jean Pickering opines, "Lessing frequently represents the interior life by the house, which, as Jung implies, is another version of the city: they are related by quaternity, which, like the circle, is an archetype of the wholeness of the self." (Jean Pickering, Ibid., p.25).

As this critic points out, this quaternity lies even in the structure of the novels of "Children of Violence." Each novel, depicting a stage in Martha's life, has four parts, each of which is divided into four chapters. In The Golden Notebook Anna Wulf writes four notebooks—Black, Red, Yellow and Blue, which she integrates in the end, into the Golden notebook. Similarly, the four preceding novels of "Children of Violence" are integrated in the final novel, The Four-Gated City. Jean Pickering writes: "This fourness points toward the integration of the self and indicates the basis for the symbolic equation of the house with the city in its interior aspect." (Jean Pickering, Ibid., p.25).

Thus the images of house and city prevail Martha envisions an ideal city, and house is the interior version of the city, related by fourness. The city is four-gated, and house is an image with four walls. Also, in Martha Quest, Martha stays in four different houses: her parents' house on
the farm, her own room in town which she could call her house, Adolf's house which instantly reminds Martha of her mother's house, and then Douglas Knowel's house. Of these, the first house is given in detail, and the image of this house and Martha's life in it remains throughout in Martha's unconscious mind.

In The Four-Gated City also, the process of Martha's understanding follows definite stages, which are represented effectively through the four houses that Martha visits: Iris' Cafe where Martha takes a room when she first arrives in London, gives a reversion to 'Matty' the younger, emotional self of Martha. In Jack's house, Martha attains her first visionary experience. Paul's house is a place where Martha explores the hidden dimensions of her mind, and achieves greater insight. And then, the Coldridge house— it shelters varying elements, and Martha integrates the entire experience of the house in her own being.

For Martha home stands for her feelings which are varied and distributed into different 'rooms'. While waiting for a man with whom she can understand the true nature of love, Martha—sees him as a 'kind of roof to her house—a roof that can unify the different and varying people in the house; "If she lived, precariously in a house with half a dozen rooms, each full of people (they being unable to leave the rooms they were in to visit the others, unable even to understand them, since they did not know the languages spoken
in the other rooms) then what was she waiting for, in waiting for (as she knew she did) a man? why, someone who could unify her elements, a man would be like a roof or like a fire burning in the centre of the empty space "(LL., P. 41.).

As for her father's house, " The house was ... like a nightmare, all her most private nightmares were made tangible there .... " (LL., P. 245). The image of this house stands, in her mind, as "the quicksand which swallowed so easily love and living " (LL., p.245).

Even psychological process is described in terms of walls, rooms and doors. Lynda's complex emotions are explained through a lengthy scene in which she moves around the walls, holding them, gazing at them and banging her head against them. Lynda had kept her furniture a few yards inside the walls, and it was as if there was another invisible wall inside the visible wall. It seemed to Martha as if Lynda was trying to push the wall in her mind, in order to get free.

Martha feels that the Coldridge house is separated into areas or climates, each with its own sense of individuality: " Mark's rooms, unmistakable, even with one's eyes shut, even with sound shut off, because of their atmosphere of something closed in, enduring, stubborn: Francis's room ... -- a boy's room, ...., then Paul's area. But even the flight of stairs that approached Paul's floor emanated electric storm, for here not even silence, or sleep could be the quiet of peace." (FGC., p. 365).
When Martha begins to hear what other people think, "In short, the door had opened, as it tends to do, just under Martha's eyes, where it had been standing open for a long time now, unobserved .... " (FGC., p. 385).

The basement room in Mark's house where Lynda and her friend Dorothy, another 'mad' woman live, symbolizes the suppressed part of the human psyche. While Mark has neglected his basement room as "that sick hole under my foot" as also Jack, who has, in the bottom room of his house, a 'crack' person, for Martha the basement room of Lynda is a place to discover new areas in her mind.

The basement room in The Summer-Before the Dark, where Kate stays for sometime, is a place where she enters the regions of her mind that were till then, unknown to her.

The final chapter of The Grass is Singing shows Mary Turner's mind in a rare relaxed moment, mulling over an image - the imagined reconstruction of her physical surroundings, beginning with the immediate details of the room and expanding out-ward to the house and beyond. The reverse of this outward movement occurs later, when Mary's emotional claustrophobia is symbolized by the room closing in upon her like a prison - a metaphor for the correspondence between mental states and outer surroundings that appears frequently in Lessing's fiction.
In *The Golden Notebook*, in tracing the equivocal, shifting relationship between physical and psychic space in Anna's experiences, Lessing adopts a similar metaphor: the analogy of rooms to states of consciousness. Not only does the novel open with "the two women ... alone in the London flat" (GN., p. 9), but nearly all of the rest of the novel is circumscribed by Anna's rooms and flat, as it is circumscribed by Anna's consciousness in its various stages and divisions. In the opening segment of *Free women*, one learns that "it was only alone, in the big room, that (Anna) was herself." (GN., p. 52). As her breakdown advances, that self shatters into multiple fragments, and the room itself changes correspondingly. By that time Anna has separated from Molly, moving into a larger flat of her own to give "room to the notebooks", that is, to give her fragmenting personality, space to play out that process without interruption. Later, through Ella, Anna admits that the choice of a flat much too big for her child and herself, was unconsciously to leave space for a man: "For Paul (Michael), in fact..." (G.N., p. 195). Also through Ella, Anna narrates a dream that defines the state of her own splintering consciousness: "She was in the ugly little house with its little rooms that were all different from each other. She was Paul's wife, and only by an effort of will could she prevent the house from disintegration, and was flying off in all directions because of the conflict between the rooms. She decided she must furnish the whole house again, in one style, hers. But as soon as she hung new curtains or painted a room out, Muriel's
(Paul's wife's) room was recreated. Ella was like a ghost in this house . . . ." (GN., P. 194).

Much later, when Anna and Saul begin to have a joint breakdown into each other, Anna observes that "the walls of this flat close in on us. Day after day we are alone here, I'm conscious that we are both mad" (G.N., p. 491);. She tells him, "We're inside a cocoon of madness" (GN., p. 491). Even when she feels a temporary relief from chaos, she describes the flat as "a ship floating on a dark sea.....isolated from life, self-contained. We played the new records, and made love, and the two people, Saul and Anna, who were mad, were somewhere else, in another room somewhere" (G.N., p. 498). Later, when Anna feels invaded by alien personalities, the room is the analogue of her disorientation: "The floor between me and the bed was bulging and heaving. The walls seemed to bulge inwards, then float out and away into space. For a moment I stood in space, the walls gone, as if I stood above ruined buildings I knew I had to get to the bed, so I walked carefully over the heaving floors towards it, and lay down. But I, Anna, was not there." (G.N., p. 512).

After an intense exchange with Saul, Anna experiences another attack of what she calls vertigo, as her room corroborates her paranoia: "My big room, like the kitchen, had become not the comfortable shell which held me, but an insistent attack on my attention from a hundred different
points, as if a hundred enemies were waiting for my attention to be deflected so that they might creep up behind me and attack me." (G.N., p. 541.)

During rare interludes in Anna's breakdown the flat corresponds to positive, rather than negative states of consciousness. At the beginning of the Golden Notebook section, after "the devils have gone out of the flat", Saul comes to Anna and observes :"This is an extraordinary room.... it's like a world" (GN., p.523). But when Saul leaves her room, Anna perceives the walls, like her mind, again "losing their density", and finds herself moving further from sanity. Items in the room transmogrify into elements of frightening fantasies: "areas of light on the ceiling had become great watchful eyes" and curtains become "shreds of stinking sour flesh left by the animal. I realized I was inside a cage into which the animal could leap when it wished." (GN., p.525).

Thus Anna's room and her flat become objective correlatives for the various forms of her consciousness during the dissolution of her personality. Anna's room assumes the shapes of prison, cage, cocoon, and world as Lessing fuses Anna's inner and outer world so totally.

Thus, all these novels are full of the images of city, house, rooms, walls and doors. There is also that recurring image of wheel in A Proper Marriage which also has implications. It stands for 'Repetition' that Martha very
much dreads. Whatever Martha does is a repetition of what her mother did, Martha is a rebel in her attitudes, is a rebel against parental authority. Doris Lessing links Martha and her mother by presenting the mother's equally bitter rebellion against her parents. We are given to understand that Mrs. Quest "had to put her foot down" because her mother was so domineering and that she "took care she didn't follow" her. So there is the repetition of the same events. As Martha speculates, "... neither she nor her mother had any validity as persons, but were mere pawns in the hands of an old fatality... she saw her mother, a prim-faced Edwardian school girl confronting, in this case, the Victorian father,... she saw herself sitting where her mother now sat,... ; opposite her, a young woman of whom she could distinguish nothing but a set, obstinate face... this, the nightmare of a class and generation: repetition." (APM, p.109).

The recurring image of the monotonously revolving wheel implies this mother-daughter-mother cycle that Martha, or rather the whole woman kind is caught in. This wheel is once compared by Martha, to the wedding ring that binds a woman by marriage ties. "The big wheel, glittering white lights,' was to her "like a damned wedding ring."

When Martha had the suspicion, for the first time, that she is pregnant, "... the persistent monotony of that flickering cycle seemed a revelation of an appalling and intimate truth;..." (APM, p.113)
The image of the young mothers is brought out through their own eyes, through the eyes of Martha and Stella as they were lying on their beds looking at the flat ceiling "From depths of utter indifference to life, the two women lay, and looked at a ceiling whose flat emptiness seemed to mirror their condition" (APM., p.173).

The language used to explore the New Woman's psychology, is simple, direct, and rather dry with little humour and sentimentality; it is sometimes ironical and sometimes sympathetic towards the heroine's situation. Though Lessing probes deep into the complexities of her character's mind, she does so in such a way that the reader does not know the complexity of the technique. Language remains simple, even when exploring the inner process of human psyche. This is achieved through simple yet effective symbols, similes and images.

VII. Conclusion:

Doris Lessing explores the psychology of the New Woman through the straightforward narrative mode, and the stream of consciousness mode. Third person narration is used in The Grass is Singing, The Children of Violence sequence, and in The Summer Before the Dark. Only the Appendix in The Four-Gated City, the last novel of "The Children of Violence" is in First person narration. In The Golden Notebook the Free Women sections are in Third person narration, whereas the
four notebooks inside the novel are in First person narration. Though the novels tell their stories mainly from the omniscient narrator's point of view, they shift from objective narrative to the subjective point of view of the protagonist, during the protagonist's experience of acute mental breakdown and illumination.

Circularity that stands for the psyche in its wholeness, informs the structure of all these novels. The Grass is Singing has its end in the beginning, while. The Golden Notebook has the beginning in the end - in both the cases, the beginning and the end meet, giving circular design to the novels.

The Summer Before the Dark also is circular. The protagonist, Kate Brown, who leaves her family in the beginning, returns to it in the end. However, at the deeper level, Kate's process of inner development moves progressively forward, thus making the novel proceed in a linear way.

Though the novels of Children of Violence move in a linear way, circlarity is inherent in their thematic structure. The 'four-gated city' of the last novel, is the same city that the young Martha of the first novel dreams of. Also circular images are used to bring out Martha's state of being imprisoned. The circular path of a hawk's flight given in detail in Martha Quest, and the circular movement of the Ferris wheel given in A Proper Marriage, are instances.
While circularity is present in the structure of these novels, duality informs the psyche of the heroines. All the protagonists are shown to be suffering from duality and inner fragmentation. Their psyche is split into the conscious or acknowledged and the unconscious or unacknowledged aspects, and they achieve wholeness of self when they synthesize these two aspects by integrating the unacknowledged aspect into their personality. Lessing's ideas in this regard are similar to those proposed by the psychologist Carl Jung.

Doris Lessing delves deep into the fragmented psyche of her characters and explores their process of disintegration, reintegration and synthesis, through the dreams and reveries and nightmares of her protagonists. She also uses the psychological element of memory in bringing the inside out of her character's psyche.

Lessing also makes use of similes, symbols and images to picture the situation of her heroines. She uses bird and cage images in abundance, besides her favourite image of the city and the house.

The image of the house, an inner version of the city, is highly symbolic. The house with its four walls points to quaternity, which, like a circle, stands for Wholeness. The city of Martha's dreams, is also square, with four-gates, and so stands for wholeness symbolizing the inner wholeness that Martha achieves at the end of the sequence.
There is also an abundant use of irony in the novels. The irony of a modern and 'free' woman's freedom is brought out through ironical language, ironical titles, and through ironical situations. Irony also permeates the behaviour of the characters.

Lessing has associated, in these novels, the life and problems of women with those of the black, as both are the oppressed class of the white male-dominated society.

The theme - the problems of a modern woman in emerging as a 'new' woman, is dealt with, by exploring the psyche of her heroines. The heroine achieves an understanding of her own inner self - its fragmentation and duality, which gradually leads to her mental illness and breakdown. Mary Turner emerges as a 'new' woman only, a few moments before her death, when she understands this inner duality and accepts the unconscious part of her psyche. Martha Quest too realizes this and accepts the 'self-hater' - i.e., the darker, unacknowledged part of her self, in The Four-Gated City, the last novel of the Children of Violence sequence. She defeats this self-hater during one of her 'mad' states, and achieves 'individuation' or wholeness of Self. Only then she becomes a 'new' woman in the real sense of the term. Anna Wulf becomes a new woman when she achieves 'wholeness' by integrating her divided experiences into one book - The Golden Notebook. She overcomes her inner fragmentation, by thus "putting all of
her self together." Kate Brown also becomes a 'new' woman when she accepts and integrates into her personality, that part of herself (the defiant Kate) which she had kept suppressed, until then.

Doris Lessing thus suggests that her 'new woman' is one who has achieved inner freedom, i.e., freedom from inner fragmentation, along with social, political, sexual, and financial independence. Besides, Lessing suggests the failure of the social institution of nuclear family in helping its women to achieve freedom, independence and 'individuation'.

The language used is ironical, rather dry with little humour. Lessing uses direct, simple, yet effective language to bring out the psychology of her women.